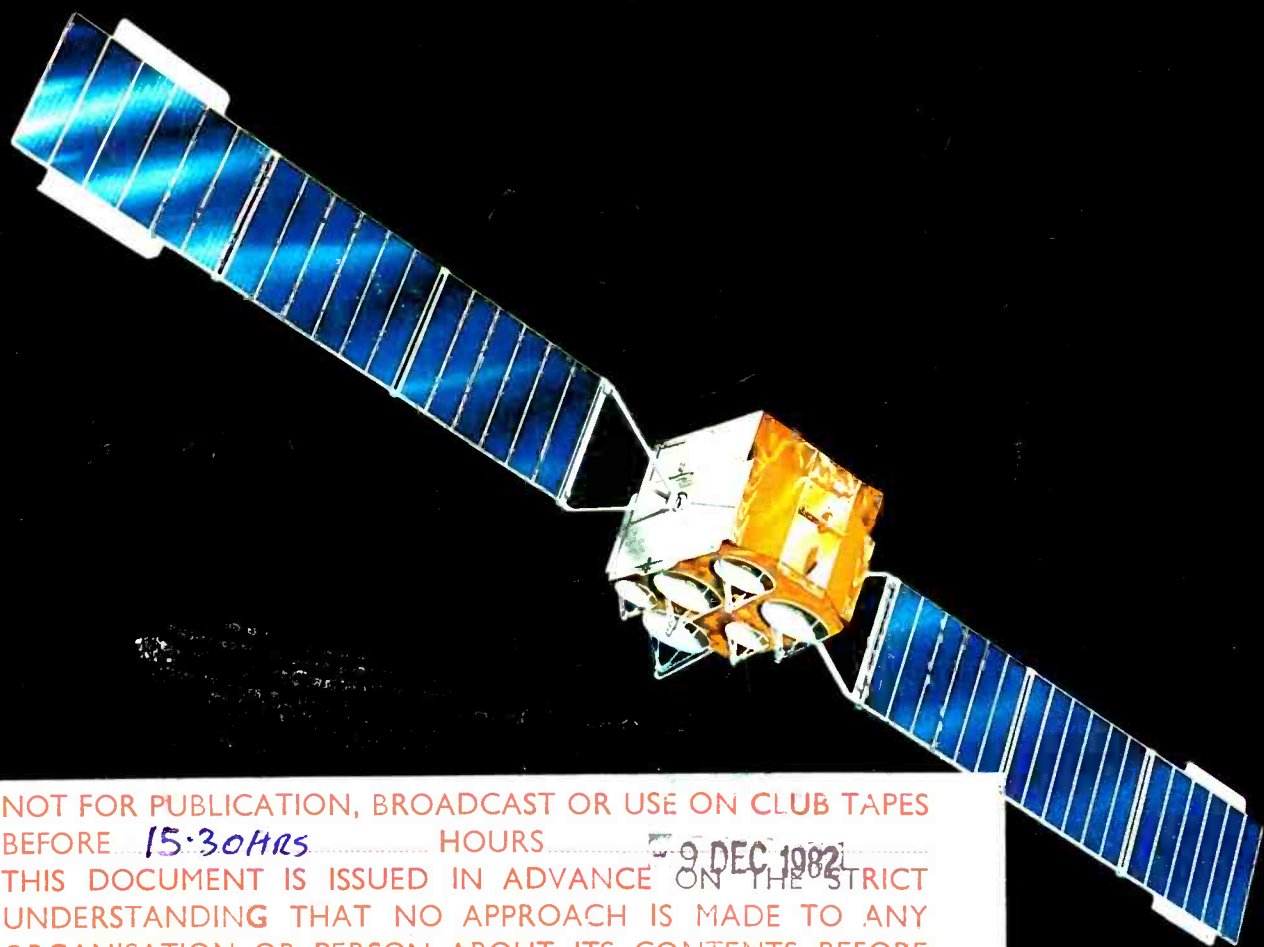


# BBC

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## Annual Report and Handbook 1983

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9 DEC 1982





# BBC

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## Annual Report and Handbook 1983

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*Front cover: Artist's impression of the European Space Agency's European Communications Satellite under development by the Mesh Consortium led by the British Aerospace Dynamics Group. The ECS will be a fully operational European Regional Satellite Communications System and will be capable of carrying a significant proportion of future European television, telephone and telex traffic. An enhanced version of the ECS will be used for the BBC's DBS (Direct Broadcasting by Satellite) services.*

*Back cover: In order to receive the BBC's future DBS services viewers will require dish aerials: the type shown here would normally be fixed to a wall outside the house. Electronic circuitry at the aerial and in the box shown on the top of the set will convert the signals received from the satellite to a form suitable for a standard domestic television receiver. Radio outputs of high technical quality will also be provided for connection to a high-fidelity sound system.*

# **BBC**

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## **Annual Report and Handbook 1983**

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Incorporating the Annual Report and Accounts 1981–82

British Broadcasting Corporation

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# Foreword

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## Mr George Howard *Chairman of the BBC*

*This Report covers the period April 1981–March 1982, so the arguments over coverage of the Falklands campaign and the lively discussions about the future of Cable took place outside this year. There were, nevertheless, three events which were of great importance to the future of the BBC.*

*The first of these was the granting on 7th July 1981 of a new Royal Charter. This settles the constitutional position of the BBC until 1996 and represents a definitive statement of confidence in public service broadcasting and the manner in which the BBC carries out its responsibilities towards it. No doubt the arguments about our governance and the way in which we operate will continue, but there is now a firm basis for planning the next 14 years of our activities.*

*The new Licence & Agreement which was concluded at the same time as the granting of our new Royal Charter enables us to exploit the latest technologies, as well as those which are still little more than a gleam in the eye of research laboratories, in ways which will help us to offer the best possible services to our listeners and viewers. These documents also incorporate, for the first time, assurances by the Board of Governors about their responsibilities for standards and impartiality, assurances which, allowing for our different circumstances, are somewhat similar to the responsibilities and requirements laid upon the Independent Broadcasting Authority by its statutes.*

*The second landmark was the award of a licence fee which was to last the Corporation for 3½ years. This, at £46, was less than we had asked for to meet all our needs, but it did allow us to plan to maintain all our services, to restore*

*some of the cuts previously made, and to introduce some much needed enhancements. That the licence fee was intended to cover a three-year period was a major advance, providing as it does a reasonable time-span to plan the future.*

*The third major event was the appointment of a new Director-General, Alasdair Milne, previously Managing Director, Television. Sir Ian Trethowan's retirement came after the period covered by this Report, but it would not be right to allow the occasion to pass without paying tribute to the enormous debt which the Corporation owes him for all that he did during his five years as Director-General.*

*Alasdair Milne's appointment as Director-General involved a number of consequential changes, with Aubrey Singer's appointment as Managing Director, Television; Richard Francis as Managing Director, Radio; Bill Cotton as Director of Programmes Television and Director of Development; and Alan Protheroe as Assistant Director-General. The strong team which we now have at the top of the BBC is of an age which should ensure continuity for much of this decade, a continuity which is of great importance in facing the formidable challenges the BBC will face during this time.*

*The ability to mount an effective and imaginative response to the challenges which lie ahead emphasises the importance of these three major events during the year. Freeing our top management from the need to worry about structural and constitutional changes within the BBC will allow them to concentrate on the changes which will come about with increasing competition and enhanced*

*opportunities. Next year's Report will deal more fully with the problems raised by Direct Broadcasting by Satellite (DBS) and Cable, as well as with the introduction of Breakfast Television, but our attitude towards all this can be briefly summed up. The new technologies must be the servant and not the master of programmes. Nor must they be allowed to deprive our existing viewers of services to which they are already accustomed. The new technologies must bring about a genuine expansion of choice rather than a limitation of existing services in the name of plurality. It is not much use persuading a thousand extra flowers to bloom if they can only be seen behind high walls by a limited few. The BBC has always been dedicated to the principle of universality, and this commitment to the service of the totality of our audience remains absolute.*

*It would, finally, be as well to report that the BBC has continued to remain an outward-looking organisation which has, during the year, earned much praise for its coverage of events overseas, whether in Poland or elsewhere. The External Services have remained under financial pressure, but their activities during the past 18 months must have reminded everyone of the vital role which they play in telling the world the truth. Their value to Britain is not questioned by anyone except a few penny-pinchers, and they deserve to be cherished.*

*This has been a year of solid achievement in which our structure and responsibilities have been set in a framework within which we can meet the future with a lively confidence.*

# Coverage of the Falklands crisis

## a note by the Director-General

---

*Although the BBC's experiences during the Falkland conflict fall outside the scope of this report, it is important that mention be made of them while memory is still fresh. Northern Ireland apart, there has been no more difficult situation for the BBC to report since the invasion of Suez in 1956.*

*The difficulties began with the allocation of correspondents and the arrangements – or lack of them – for sending material back from the Task Force. The speed of its assembly contributed greatly to the problems, though there were other causes; in the event, a BBC Television reporter and camera crew sailed with HMS Hermes and later a BBC Radio reporter joined the troops in the landing at San Carlos Bay. The vividness and accuracy of their work over many difficult weeks, in the face of great personal risk, is a matter of pride to the BBC.*

*With little or nothing in the way of pictures emanating from the Task Force in the early weeks, and concomitantly with a wealth of both film and comment coming daily from Buenos Aires, there was some dissatisfaction expressed by the audience through telephone calls and letters that the BBC was being too 'even handed' between the Argentines and our own forces. This despite the most stringent efforts to underline constant attempts by the Argentines to use the media for propaganda purposes. This undercurrent of criticism burst into the open when senior ministers and other Conservative MPs voiced their anger in the House, taking issue in particular with an edition of Panorama which sought to examine the position and weight of the doubters in Parliament. Nevertheless, an independent*

*opinion poll taken at the time showed that more than 80 per cent of those questioned thought the BBC should stick to its task of trying to tell the truth, however unpalatable.*

*Problems of a different nature occurred when our correspondents were able to increase the number of 'voice pieces' sent back from the Task Force. The clearance procedure operated by the Ministry of Defence seemed at times to hold back information unnecessarily; at other times broadcasts by the World Service (in particular just before the assault on Goose Green) were thought by the troops on the ground to have revealed information of potential value to the Argentines. The BBC has scrutinised every one of these occasions: at no time was anything broadcast that had not been cleared by the Ministry of Defence and indeed was freely available to many other news agencies operating out of London. We have set out all of these difficulties, together with suggestions for improvement in the future, in great detail to the Select Committee on Defence's inquiry into the coverage of the Falklands conflict.*

*When the nation is forced by the act of an aggressor to take military action in its interests, there is no question of the BBC being neutral; the Argentines did not think we were – witness their immediate jamming of the Latin American services. Nor has the BBC or its staff ever been short of patriotism. Those who made charges of that kind during the Falkland conflict might now care to reflect that in a parliamentary democracy truth is paramount.*

**Alasdair Milne**



# Part one

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# Annual Report and Accounts

of the British Broadcasting Corporation for the year 1981–82  
as submitted to the Secretary of State for the Home  
Department in accordance with Article 18 of the BBC's  
Royal Charter.

## The Board of Governors

Membership as at 31 March 1982

George Howard Esq., D.L. ( <i>As Governor</i> ) ( <i>As Chairman</i> )	15.2.72 1.8.80
Sir William Rees-Mogg <i>Vice-Chairman</i>	1.8.81
Lady Faulkner of Downpatrick <i>National Governor for Northern Ireland</i>	25.10.78
Dr Roger Young <i>National Governor for Scotland</i>	20.10.79
Alwyn Roberts, Esq. <i>National Governor for Wales</i>	20.10.79
Lord Allen of Fallowfield, CBE	16.12.76
Baroness Serota of Hampstead	1.8.77
Sir John Johnston, GCMG, KCVO	21.12.78
Professor Christopher Longuet-Higgins, FRS	1.8.79
Miss Jocelyn Barrow, OBE	19.2.81
Mr Stuart Young	1.8.81
Mr Peter Moores	1.8.81

*Note:*

Lord Allen of Fallowfield and Baroness Serota of Hampstead retired on 31 July 1982.

## The Board of Management

Membership as at 31 March 1982

<i>Appointed</i>	Sir Ian Trethowan <i>Director-General</i>
	Alasdair Milne <i>Deputy Director-General and Managing Director. Television (Director-General Designate from 13 April 1982)</i>
	Aubrey Singer <i>Managing Director, Radio (Managing Director, Television from 13 April 1982)</i>
	Douglas Muggeridge <i>Managing Director, External Broadcasting</i>
	Richard Francis <i>Director, News and Current Affairs (Managing Director, Radio from 13 April 1982)</i> <i>Note: The post of Director, News and Current Affairs was discontinued</i>
	Paul Hughes <i>Director of Finance</i>
	David Webster <i>Director, United States</i>
	Bryce McCrirrick <i>Director of Engineering</i>
	John Wilkinson <i>Director, Public Affairs</i>
	Christopher Martin <i>Director of Personnel</i>
	Bill Cotton <i>Director of Programmes, Television and Director of Development (From 13 April 1982)</i>
	Alan Protheroe <i>Assistant Director-General (From 13 April 1982)</i>

David Barlow *The Secretary*

Patrick Mullins *The Deputy Secretary*

# Introductory

---

By 31st March 1982, the BBC was able to look back on a year in which two major uncertainties had been resolved. We had been granted a new Royal Charter, guaranteeing the Corporation's continued independent existence until 1996, together with a new Licence and Agreement from the Government: and these documents, which form the legal basis for all the Corporation's activities, had been brought up to date in a way which authorises the BBC's fullest participation in all the possibilities opened up by the advent of new communications technology. And we had, after a series of short-term licence fee settlements, been given a licence fee to cover a three-year period.

Both these events had a tonic effect. We had long been convinced of the importance of Direct Broadcasting by Satellite (DBS) as a means of extending choice with enhanced picture quality and with digital stereo sound, in a way which would provide complete coverage of the nation, and we were encouraged when we were given permission to provide two DBS services, which we hope to have on air in 1986. We also began consideration of the possibilities and problems of services by cable, and took part in an experimental service in S.E. England. We were fully seized of the possibilities of cable, particularly as a distributive adjunct to DBS, but were concerned about the possible consequences of the unregulated expansion of cable in terms of its effect on the services presently provided by the BBC and the ITV companies, and of the deprivation of those substantial areas of the United Kingdom in which the provision of cable service could never become an economic proposition. Our subsequent evidence to the Hunt inquiry falls outside the period covered by this report: but the subject will doubtless feature prominently in our Report next year.

The decision to grant us a three-year licence fee enables us to plan for the future with a much greater degree of flexibility and confidence. We were disappointed not to receive the level of fee for which we had made our case, but recognise the economic constraints under which the whole country must live at the present. On the principle of the extension of choice we decided to introduce a morning television service, starting early in 1983. We also believe

that with careful housekeeping and the flexibility given us by the licence fee period we can at the same time improve our general output, resume the replacement of worn-out equipment and continue the programme of capital works which previous financial stringency had forced us to hold back, even though at a slower pace than we would have wished.

All this gives us much to look forward to, but there is one area where immediate progress is needed, but for which the outlook is less encouraging. This is vhf radio, where additional spectrum space is needed to bring an end to the sharing of a channel by Radios 1 and 2; and by Radio 4 with educational material. More frequencies are needed for provision of additional national networks and further local radio stations and for the many relay transmitters which are required to fill the existing significant gaps in countrywide coverage of vhf. There is international agreement to clearance of the extra frequencies for broadcasting, but the current Home Office timetable for such clearance for the UK extends up to 1995. We hope that some acceleration proves possible.

## Programmes

We regret the Government's decision to abolish three of the vernacular services provided by the BBC's External Services at Bush House, and to reduce the output of others. In return for minimal savings the loss of the accumulated expertise to be found in the staff of the vernacular services diminishes the authority and effectiveness of our voice abroad in all its manifestations, including the World Service: our post-war history had repeatedly shown that services apparently of no great importance can in times of unexpected emergency become of crucial value. This seems to be manifestly true of the abolished Spanish service, as – after the period covered by this report – the Falklands crisis developed. We are convinced that there is now a substantial body of opinion throughout the country which believes that no further arrows should be removed from the External Services'

quiver. We must also record our relief that the Transcription Services, through which BBC programmes are heard on very many radio stations in all parts of the world, were enabled to survive, though in slimmer form.

The BBC has never felt itself a more integral part of the life of the nation it exists to serve than on the day of the Royal Wedding in July 1981. Television and radio, it seemed to us, played their part to perfection in making this an unforgettable day of national happiness in which all the people of these islands could feel themselves to be personal participants. Few could have known how far beyond our normal limits our resources were stretched. In the rest of the year, however, those resources again demonstrated their capacity to build a solid infrastructure supporting programmes for all tastes and interests. On this base some impressive architecture was constructed to which the remarkable list of awards won by the BBC in both television and radio bears witness. These, and what we believe to be our programme achievements, are set out in detail in the pages that follow, and it would be invidious in this introduction to reward our own palms. But two areas of programming are perhaps worthy of special mention. The first is the output of our Natural History Unit at Bristol, which in its combination of brilliant technical virtuosity and aesthetic sensitivity is producing programmes of compelling beauty and interest at the pinnacle of achievement. The haunting photography and atmosphere of *The Flight of the Condor* perfectly exemplifies those skills in a year when the Unit was approaching its Silver Jubilee. The second area we would particularly commend is the bold and imaginative work of the Continuing Education Department in the conception and development of a major series of programmes in Computer Literacy. This work involved not only the commissioning and production of the programme series and its substantial supporting literature, but the design, in consultation with a wide range of expert opinion, of a home computer using the domestic television set as its display screen. The resulting computer has won the highest praise. The manufacture of the computer had of course to be left in commercial hands outside the BBC's control. The one set-back to the programme has in a sense been a measure of its timeliness and popularity. Against an initial estimate of demand for 12,000 computers, 30,000 orders have already been received by the

makers, and manufacturing capacity had not by the end of this year caught up with demand.

In the field of public events we were much concerned by the problems which arose from the rioting in certain cities during the summer of 1981 and the resulting question of whether the television reporting of them might have contributed to their spread. We studied with care the suggestion in Lord Scarman's Report that there might have been such a connection in Brixton, though the relative timing of the outbreaks of violence and of the television reports thereon showed that this could not have been so. In respect of the disturbances elsewhere in the country, we joined with the IBA to fund an independent research study conducted by Mr Howard Tumber for the Broadcasting Research Unit at the British Film Institute, which concluded that those personally involved in the riots did not consider they had been in any way led into them by television reporting. Nevertheless the risk of what has been called a 'copycat' effect must be taken as real and of grave concern to the country. The BBC, for its part, is determined to take the greatest care to reduce this risk to a minimum, while recognising that if the public is not accurately and dispassionately informed, rumour and suspicion can do far greater damage than the truth.

In a more general context, we remain concerned that the views of the public and of interested parties should be properly reflected in our broadcast output. *Did You See?* on television, and *Feedback* on radio (as well as other programmes, like *Woman's Hour*, incorporating listeners' views) offer opportunities for critical comment, but we decided that more opportunities should be provided within the schedules for responsible critics of the initial coverage of a subject to put a contrary point of view in follow-up programmes. A detailed account of public reactions to BBC programmes is on pages 41-44 and a summary of the last cases to be heard by the BBC Programmes Complaints Commission and the first adjudications of the new, statutory Broadcasting Complaints Commission will be found on pages 40-41.

## Movements

The Board of Governors met 21 times during the year including visits to Glasgow and Belfast. There were fre-



quent meetings of the Finance, Property and Building Committee and the Councils and Advisory Bodies Committee. Individual Governors took part in the public meetings held up and down the country under the title *It's Your BBC* and visited many parts of the BBC's operations. The Board also devoted much time and care to an examination of the structure of senior management in the BBC, and to the appointment of a new Director-General.

There were three changes in the membership of the Board. Mr Mark Bonham-Carter, the Vice-Chairman, and two other Governors, Mrs Stella Clarke and Mr Phillip Chappell, came to the end of their terms of appointment, and were succeeded by Sir William Rees-Mogg (Vice-Chairman) and Mr Peter Moores and Mr Stuart Young (Governors) with effect from 1 August 1981.

Changes in the Board of Management reflected the impending retirement of Sir Ian Trethowan as Director-General and the reconsideration of the management structure referred to above. Mr Alasdair Milne was appointed to succeed Sir Ian Trethowan in August 1982. Mr Aubrey Singer was appointed Managing Director, Television, and Mr Richard Francis to succeed Mr Singer as Managing Director, Radio. Mr Francis's post as Director, News and Current Affairs was abolished. Two additional appointments were made to the Board of Management: those of Mr Bill Cotton, combining a new post of Director of Development (with special oversight of work on the new technologies) with that of Director of Programmes, Television; and Mr Alan Protheroe as Assistant Director-General (with a co-ordinating responsibility for news and current affairs). Mr Christopher Martin joined the BBC as Director of Personnel in October 1981.

## Sir Ian Trethowan

The Annan Committee's exhaustive enquiry into the organisation and *raison d'être* of the BBC pre-empted the early period of Ian Trethowan's appointment as Director-General; and in the later years he has had the unenviable task of directing the severe retrenchments imposed upon us by series of short-term inadequate increases in licence fee. This report covers the last full year of his stewardship, and would be incomplete if it did not record the debt of

gratitude we owe him. He has remained steadfast in the face of all difficulty. His commitment to the public service ideal, and to the pursuit of excellence, has been unwavering. We have greatly valued his wise counsel and the candour with which all our business together has been transacted. It is a measure of his achievement during these troubled years that the BBC moves on into the 1980s in health, vigour and high expectation.

# Programmes

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## Television

The year began with intense IRA hunger strikes prior to the death of Bobby Sands, MP, included the excitement and pleasure of the Royal Wedding, and ended with the Falkland Islands crisis. By early 1982 the serious side of BBC programming, with a change of style in news bulletins, a stronger *Nationwide* on BBC 1 and fresher, more deeply researched programmes like *Newsnight* and *The Money Programme* on BBC 2, have acquired a much larger public than usual. Several dramas related to the real events of the immediate past: 1981 had seen the end of *The Life and Times of David Lloyd George* from BBC Wales. This year finished with *Nancy Astor* with Lisa Harrow in the part of Nancy Astor herself.

However, the most distinguished drama serials of the year were probably those that took the Second World War as their background. *Private Schulz* starring Michael Elphick and Ian Richardson, which in six episodes took the unlikely background of characters in a German Gestapo unit; and *Tenko*, which in 10 episodes took the even less obvious background of a Japanese prisoner-of-war camp to tell the story of a group of women who had fled from Singapore and been captured and imprisoned on an island somewhere near Java. Less successful was *Kessler*, which was designed as a sequel to *Secret Army*, in order to follow up the adventures of the villain of that series, as he tried to hide himself away in civil life in Germany and South America after the war. Perhaps the most disappointing attribute of this serial was that his fate was not sealed by the surviving Belgian resistance heroes from *Secret Army*! Other thrillers included: *The Chinese Detective*, rather off-beat and set in London's dockland; *Blood Money* by Arden Winch, the story of the kidnapping of the son of a United Nations official, which ended as violently as the Iranian Embassy siege; and *Bergerac*, the adventures of John Nettles as a detective working on the island of Jersey. This proved very popular.

Good books again provided successful adaptations: Howard Spring's *Fame is the Spur*; two love stories

*Wilfred and Eileen* and *Alexa*; John Wyndham's *The Day of the Triffids*, Michael Sadleir's *Fanny By Gaslight*, and an evocative adaptation of Iris Murdoch's novel *The Bell* in four episodes. Sunday evening family serials included the finely designed adaptations of *Great Expectations* and the Lilliput half of *Gulliver's Travels*, for which the team won the Royal Television Society's Technique Award. Wendy Craig returned in an enjoyable run of *Nanny*, with some very effective location filming using the real Derbyshire Adam house of Kedleston as the setting for a likeable family in the story. This was good fun on Saturday evenings in the winter months, just as in the autumn Stephanie Turner returned as the woman police officer. Inspector Jean Darblay, in another run of *Juliet Bravo*. More unusual was *Maybury* on BBC 2, the first drama series to be built round characters consulting a hospital psychiatrist. *The Borgias* were very controversial in Italian Renaissance history. They remained so in the serial about them. Some viewers seemed to enjoy it all as a romp. Others considered that an opportunity had been missed to get historical facts right and throw new light on a dark period. Serious critics assumed that, because the programme was being mounted by the BBC, it would be definitive. It was not.

The wittiest comedy remained *Yes Minister* on BBC 2 which won the BAFTA prize and was repeated during the year, but *Last of the Summer Wine*, set in the North of England, is now nearly as much of a success. In another BBC show *The Two Ronnies* made their customary smash hit on a Saturday evening on BBC 1. The newer series *Hi-De-Hi!* devised by Jimmy Perry and David Croft and set in a holiday camp also did extremely well on a Sunday evening.

*Not the Nine O'Clock News* on BBC 2 had more variable fortunes, but still included some vintage sketches, notably perhaps *Breakfast with John McEnroe*, which had some claim to be the take-off of the year, with Gryff Rhys-Jones playing the part of McEnroe. Another run of *To The Manor Born* pleased all who saw it, while a last run of *It Ain't Half Hot, Mum* included a final episode that was poignant as well as funny.

There was more experiment in other light entertainment programmes. *Three of a Kind* with Lenny Henry, David Copperfield and Tracy Ullman was extremely promising. Dick Emery managed an amusing comedy thriller in *Legacy of Murder*, done like an Agatha Christie story in six episodes. *The Kenny Everett Television Show* demonstrated just how funny he could be and was the BBC's entry for the Montreux Festival. Mike Yarwood did his last run of programmes for the BBC, while after 10 very successful years, Michael Parkinson's chat shows came to an end with a brilliant compilation edition. This showed how indebted viewers are to Parkinson for interviewing such a broad range of distinguished and amusing guests over the years. Val Doonican was never better, while Grace Kennedy and Lena Zavaroni both fulfilled the promise they had shown in earlier series. The two most popular stars were Terry Wogan in *Blankety Blank* and Paul Daniels in any of his magic shows.

The BBC Television Shakespeare canon continued with distinguished productions presided over by Jonathan Miller, notably *Othello* and *A Midsummer Night's Dream*. Two much less well known plays, *Timon of Athens* and *Troilus and Cressida*, were well crafted, while a slightly downbeat *Antony and Cleopatra* got a rather mixed reception, with Jane Lapotaire marvellous as Cleopatra, but Colin Blakely portraying Mark Antony as a man in decline, rather than the inhabitant of a pasturage of great souls. This Shakespearean effort was accompanied by an output of serious plays that was consistently strong and well made. It included *Country* by Trevor Griffiths, directed by Richard Eyre and starring Jill Bennett and James Fox, *United Kingdom*, written by Jim Allen and directed by Roland Joffe, about the relationship between authority and the individual. Good plays were also produced from Birmingham and Glasgow, and Belfast (like *Too late to talk to Billy*) while a fine run of *Playhouse* on BBC 2 showed what could be done by new directors trained first in film or the theatre. Memorable performances here were Margaret Tyzack in Carol Bunyan's *A Silly Little Habit*, Judi Dench in *Going Gently*, adapted from a novel by Robert C. S. Downs; *How Many Miles to Babylon?*, adapted from Jennifer Johnston's novel about two young Irishmen in the First World War, starring Sian Phillips, Barry Foster, Daniel Day-Lewis and Christopher Fairbank. Mike Leigh's

*Home Sweet Home* on BBC 1 was extremely well observed but was thought by some to lack heart. From the traditional theatre of the past, a successful adaptation was made of Harold Pinter's *The Caretaker*, the trio of parts being played by Warren Mitchell, Jonathan Pryce and Kenneth Cranham. Even stronger was Arthur Miller's *The Crucible*, a formidable play for a Sunday evening on BBC 1, all about a witch-hunt in Massachusetts in 1662, starring Michael Harbour, Denis Quilley and Sarah Berger.

The long search for an arts magazine programme on Sunday nights on BBC 1 ended successfully with *Omnibus*, launched in January and presented by Barry Norman. After a shaky start, this won a place in the schedules for a sizeable audience who found many items extremely attractive viewing: Gillian Lynne, the choreographer of Andrew Lloyd Webber's musical *Cats*, interviewed and seen recreating some of the dances from the show; the potter Lucie Rie being interviewed by David Attenborough; reviews of work by David Hockney and Sir Edwin Landseer; the demise of the D'Oyly Carte Opera Company; Lindsay Anderson talking about the work of Humphrey Jennings; and the opening of the Barbican Arts Centre in London. Barry Norman himself regularly kept viewers in touch with developments in the cinema.

Besides *Omnibus*, there was good coverage of fine art in such other programmes as a study of Aubrey Beardsley from John Selwyn Gilbert and one of Carel Weight from John Read. The series *One Hundred Great Paintings* continued on BBC 2. Fortunately, this did not amount to 99 paintings and one fake, because Georges De La Tour's *The Fortune Teller* in the Metropolitan Museum in New York, which was challenged by two critics, was conclusively shown in an additional documentary about it to be genuine. Alec Clifton-Taylor did another of his series of looks at the architecture of *Six English Towns*, the brightest being walks round Berwick-on-Tweed and Bradford-on-Avon in Wiltshire. *Chronicle* took viewers to Venice for a solid analysis of efforts to preserve that beautiful city, and also to Egypt to look at the work of Sir Flinders Petrie. The programme's range was extended by an interesting edition about the history of rioting in the United Kingdom in the last 200 years, and by *The Crime of Captain Colthurst*, the retelling of a rather tragic, but

little known story set in Ireland in 1916. Another edition was an exposé of the German excavator of Troy, Heinrich Schliemann. This involved much original research, while in *Whose Art Is It, Anyway* the Director of the British Museum was asked to explain how it was that with his museum so full of beautiful objects, collected from all over the world, there was not nearly enough room for them to be properly displayed.

Serious music coverage included more fine performances: the Covent Garden productions of *Manon* and *La Fille Mal Gardée*; *The Cruel Garden* from the Ballet Rambert; a glimpse of the Kirov at Leningrad; a portrait of Markova; and *Right Royal Company*, a celebration of 50 years of the Royal Ballet. The Mozart Festival gave BBC Wales an opportunity to co-operate with Music and Arts Department in a number of programmes and performances which illustrated music from the last 10 years of Mozart's life, most notably perhaps John Lill's playing of the Piano Concerto in D Minor with the BBC Welsh Symphony Orchestra. Benjamin Luxon and James Galway had their own programmes. The *Masterclass* tradition was continued with Jacqueline Du Pré. Elisabeth Schwarzkopf and Geraint Evans. Four pleasing operas from Covent Garden were *Samson et Dalila*, *La Bohème*, *Otello*, and *Peter Grimes*.

Nothing illustrated better the range of sport covered by the BBC and the respect for its professionalism than the turn out for *The Sports Review of 1981* in December. It was not so much the prizes won and the strength of the programmes screened, but rather the fine relationship that came across between all the international athletes and players who turned up, and the professional broadcasters. Special moments in the year were David Coleman once again presenting *Grandstand*; coverage of the Grand National from Aintree, with informed comments on all the horses and riders from Richard Pitman; saying farewell to Eddie Waring; and the absorbing nature of each of the snooker contests. These have made Steve Davis, Terry Griffiths and Alex 'Hurricane' Higgins into household names. Chris Dean and Jayne Torvill danced magically on ice in the World Championship. Bridge joined chess as a table game that could be made interesting and enjoyable for a public larger than just the addicts. There was exciting ski-ing on Sundays from the Austrian Tyrol. Stephen Hadley joined the ranks of the show jumping

commentators, with the down-to-earth voice of a practitioner. There was a fine Wimbledon semi-final between Borg and Connors; and a witty programme made by Tony Laryea showing the inside of the Wimbledon Lawn Tennis Association and its club. Unforgettable was the way in which Ian Botham was shown bringing victory to England in two Test matches against the Australians, through fourth innings performances against the clock, first at Headingley and then at Old Trafford.

It was a good year for contributions to the network from outside London. Most striking perhaps from BBC Bristol was *Police*, a run of ciné vérité films which showed typical incidents in the life of the Thames Valley force. The series made a big impact on public and press. One programme showed a detective-constable being interviewed by his superiors and told that he was not really suitable for the job and would be returned to uniform duty. Another showed a hostile and unsympathetic interview with a woman who had complained that she had been raped. This raised serious questions about police conduct and it is possible that the impression it gave has led to police procedure being tightened up.

Programmes about broadcasting have never had an easy ride on television, but Ludovic Kennedy's presentation of *Did You See . . . ?* on BBC 2 has achieved a much greater stature than most and a reasonable audience for a programme that has discussed both ITV and BBC programmes for the previous week. As Barry Norman moved to *Omnibus*, his place on *Film 82* was taken by a sequence of guest presenters, one of whom was Miles Kington.

Children's programmes marched on, with a larger than ever following for both *Blue Peter* and *Grange Hill*. A whole generation of children now feels at home twice a week in the company of the *Blue Peter* presenters, Simon Groom, Sarah Greene and Peter Duncan. The programme's appeal for funds to help the improvement of irrigation systems in the Far East had the advantage of teaching people how the quality of life can be improved in far away countries by such a simple thing as a supply of fresh water. The summer season of *Special Assignments* included visits to seven different rivers, including the Yukon and the Niagara, but also the River Tamar much nearer home. *Grange Hill* remains a success with children of all classes. It is a programme that is now much better

understood by grown-ups. The most controversial episodes concerned some bullying by a villain reminiscent of Flashman in *Tom Brown's Schooldays*. Because the programme portrays a school in a rather tough urban area, there will always be parents of children familiar with less turbulent schools and gentler areas of the country who will criticise it as untypical of a way of life that they recognise.

There was more variety in religious programmes, with an effective series about great preachers of the past, and a particularly fine 'alternative' account of the year 1981, broadcast on BBC 2.

Many programmes featuring disabled people were mounted in honour of the Year of the Disabled, and an opportunity was taken to expand through CEEFAX the sub-titling of programmes, particularly dramas, so that they could be more easily followed on the screen by many viewers who are deaf or hard of hearing.

The most beautiful pictures of nature seen during the year were those included in *Flight of the Condor*, three programmes of rare photography in the area of the Andes mountains in South America. There was some criticism of the commentary. A series of eight films called *Fighter Pilot* followed the fortunes of a group of candidates who joined the Royal Air Force as potential pilots. *25 Years Ago - Tonight* was a programme of tribute to a programme that broke through so many broadcasting barriers in the early days of television journalism. *All Those Hard Luck Stories* looked in detail at the kinds of problem that face social workers and so often lead to headline stories of tragedy. Some thought the making of the series rather intrusive, but there was complete agreement that those who had made it had done so with great sensitivity. *Panorama* had a good year, with a particularly courageous edition about the IRA and a specially extended edition *Mercy or Murder?* which dealt with the treatment of handicapped children. *Nationwide* became a slightly more serious programme than it had been during recent years. *Newsnight* on BBC 2 became firmly established. A very large audience is now prepared to make a regular appointment with this programme on weekday evenings.

Traditional events like the British Legion Festival of Remembrance and the State Opening of Parliament were efficiently covered. The BBC's showing of the Royal Wedding was for many the event of the year. The warmest

praise was reserved for the technical skill of Mike Lumley in his handling of the pictures both along the route and inside St Paul's Cathedral. A few had reservations about the commentary, although Tom Fleming's voice was exactly right for most of the time. One little known feature of the coverage was the service provided by the BBC to other countries in the world in producing edited versions and providing facilities for all the international teams who came over to London for the event.

The Service came in for some criticism because of a much overdue change in style in its main news bulletins. This involved some changes of personality. By the end of the period under review, John Humphrys, hitherto a distinguished reporter, was establishing himself as a strong presenter of the main evening news on BBC 1, while Moira Stuart had achieved popularity and the start of a personal following for her very human presentation of *News After Noon* on weekdays.

## Prize winning television programmes

### Abroad

In the United States: the Red Ribbon Award at the American Film Festival in New York was won by *The Magic of Dance: Episode 1*, produced by Patricia Foy; the 1981 Christopher Award was won by *On Giant's Shoulders*, produced by Mark Shivas and directed by Anthony Simmons; the George Foster Peabody Award was won by *All Creatures Great and Small*, produced by Bill Sellars; the Grand Award at the International Film and Television Festival in New York, was won by *Churchill and the Generals*, produced by Alan Shallcross and directed by Alan Gibson; the International Emmy for Investigative Journalism was won by *Panorama: Who Killed Georgi Markov?*, produced by Phil Harding.

At the 21st International Television Festival of Monte Carlo, the award for Best Actress was won by Dame Peggy Ashcroft, for *Caught on a Train*, produced by Ken Trodd and the Special Jury Mention for Actuality Programmes went to the report *Famine in Uganda* by Brian Barron.

At the 1981 Lille Film Festival, *Down and Out* (animated conversations), produced by Colin Thomas of BBC Bristol, won a Special Mention.

A Special Mention by the International Jury for the Prix Futura in Berlin was won by *Goodbye Gutenberg*, produced by Edward Goldwyn.

Fourth International Wildlife Film Festival in Missoula Montana: Special Achievement in Cinematography and a Merit Award for Presentation of Animal Adaptation: *The Water Walkers*, produced by Pelham Aldrich-Blake of the Natural History Unit, Bristol.

At the 18th International Television Festival, the Golden Prague (1st Prize) was won by *The Impresario*, produced by Kenneth Corden.

At the 7th International Christian Television Week 1981 held in Holland, an Honourable Mention was won in the Drama category by *A Different Drummer*, produced by Norman Stone.

At the 6th International Festival of Sports Programmes held in Yugoslavia: Special Mention: Coverage of the 1980 Wimbledon Final, producer Fred Viner.

Wildlife Film Festival in Las Vegas: Silver Tusker (2nd Prize): *Animal Olympians*, produced by Jeffery Boswall of the Natural History Unit, Bristol; Special Recognition Award: *Gently Smiling Jaws*, produced by Adrian Warren of the same unit.

Asian Broadcasting Union in Manila: Certificate of Special Commendation: *Think of a Number: The Science of See Through Sand*, produced by Albert Barber.

Banff International Festival for Television in Canada: Best Drama Script and Special Jury Award: *The Flipside of Dominic Hide*, produced by Chris Cherry and directed by Alan Gibson.

At the Golden Harp Festival in Galway, the Golden Harp (1st Prize) was won by *The Miraculous Circumstance*, produced by Barry Gavin.

In Japan, the Certificate of Commendation was won by *Biology: From Conception to Birth*, produced by Andrew Neal.

The Population Action Council of Washington DC awarded the Best International Television Programme Second Prize to *Global Report*, produced by Peter Armstrong.

At the 22nd International Television Festival of Monte Carlo the Golden Nymph (1st Prize) for News Reports was won by *Ulster: Death of Francis Hughes*, reporter Kate Adie.

A special award for Production and Direction of the Royal Wedding was awarded to Michael Lumley, a Golden Bambi, by the editorial staff of the German Broadcasting Magazine *Bildfunk*.

### **Home**

The BBC won the following 1981 BAFTA Awards:-  
Best Single Play: *Going Gently*, directed by Stephen Frears; Best Documentary Programme: *The Ritz*, produced by Edward Mirzoeff; Best Factual Series: *Ireland – A Television History*, produced by Jeremy Isaacs; Best Comedy Series: *Yes Minister*, produced by Peter Whitmore; Best Programme/Series Without Category: *Arena*, produced by Alan Yentob; Best Actress: Judi Dench, for *Going Gently*, *The Cherry Orchard*, and *A Fine Romance* (London Weekend Television); Best Light Entertainment Performance: Nigel Hawthorne, for *Yes Minister*; Original Television Music: George Fenton, for *Bergerac*, *Going Gently*, *The History of Man*, *BBC News Theme*; The Desmond David Award for outstanding creative contribution to television: David Croft; Richard Dimpleby Award for the year's most important personal contribution on the screen in factual television: Tim Sebastian; Writer's Award: Trevor Griffiths; Rediffusion Star Award – Flame of Knowledge Award: *Charlotte and Jane*, produced by Andrée Molyneux; Children's Entertainment – Harlequin Awards, Documentary/Factual: *Blue Peter*, Editor Biddy Baxter; Shell International Award for the most effective contribution to the understanding of trade and industry: David Lloyd, for *The Money Programme*.

BBC Television won several of the 1981 British Academy of Film and Television Arts Craft Awards: Video Lighting, Howard King, for *Therèse Raquin/Dr Jekyll and Mr Hyde*;

Make-Up, Sylvia Thornton, for *Dr Jekyll and Mr Hyde*; Costume Design, Reg Samuel, for *Therèse Raquin*; Film Sound, Tony Anscombe for *The Fens – A Sense of Place*; Film Editor, Tariq Anwar for *Oppenheimer* and *Caught on a Train*; Film Cameraman, Tony Pierce-Roberts and John Else for *Caught on a Train*; Television Cameraman, Geoff Feld, for *The Merchant of Venice*/*The Fatal Spring*/*We, The Accused*.

The BBC won many of the 1982 BAFTA Craft Awards: Video Lighting: Howard King, for *The Cherry Orchard* and *The Journal of Bridget Hitler*; Film Cameraman, Nat Crosby, for *Autumn Sunshine* and *Going Gently*; Graphics, Rod Lord, for *The Hitch-Hiker's Guide to the Galaxy*; Sound Supervisor, Michael McCarthy, for *The Hitch-Hiker's Guide to the Galaxy*; Television Cameraman, Jim Atkinson, for *All's Well that Ends Well*, *Othello*, *Timon of Athens* and *Troilus and Cressida*, VTR Editor, Ian Williams, for *The Hitch-Hiker's Guide to the Galaxy*.

The 1981 Royal Television Society Awards for journalism, current affairs and news: Investigative Journalism – *Panorama: The Islamic Bomb*, produced by Chris Olgiati, reporter Philip Tibenham. Television Cameraman of the Year – Gerry Goad; Daily Magazine Award – *Look North*, produced by Roger Bufton of BBC Leeds (jointly with *ATV Today*).

The following 1982 Royal Television Society Programme Awards were won: Original Programme Award, *Hitch-Hiker's Guide to the Galaxy*, produced by Alan Bell; Writer's Award, Peter Ransley, for *Minor Complications* and *Kate the Good Neighbour*; Performance Award, Dame Celia Johnson and Michael Hordern for *All's Well that Ends Well*; Special Judges' Award, Stephen Peet, for *Yesterday's Witness*; Silver Medal, Jonathan Miller, for *Shakespeare*.

The Royal Television Society Educational Television Award was won by *Geography Series: Brazil: City of Newcomers*, producer Len Brown.

The BBC won these 1982 Royal Television Society Journalism Awards: Television Journalist of the Year, Tim Sebastian, for coverage of events in Poland; Home News Category, Kate Adie and Peter Beggin for BBC Television News coverage of the death of an IRA hunger striker;

Best Daily News Magazine Programme, *Look North West*, for its coverage of the Toxteth riots.

The Royal Television Society Wales Centre Award for Outstanding Contribution to Regional Television for 1981 was won by *The Life and Times of David Lloyd George*, produced by John Hefin of BBC Wales.

Variety Club of Great Britain BBC Television Personality of the Year: Rowan Atkinson; Show Business Personalities of the Year, Ronnie Barker and Ronnie Corbett.

Radio Industries Club for Scotland, Television Drama Award: *The White Bird Passes*, produced by James Hunter and directed by Mike Radford; Television Light Entertainment Award: *The Pinch*, produced by Neil Fraser; Television Personalities: Jim McColl and George Barron, for *The Beechgrove Garden*.

At the 1981 Radio Industries Club Awards: Newscaster of the Year: Jan Leeming; BBC TV Personality of the Year: Paul Daniels; BBC Television Programme of the Year: *Not the Nine O'Clock News*; Television Theme Music of the Year award: *To Serve Them All My Days*; and Sports Presenter of the Year: John Arlott.

The Alka Seltzer Award of the Medical Journalists Association was awarded to *The Spike*, produced by Martin Freeth.

The following TV Times Awards for 1981 were won: Best Television Actor, John Duttine, for *To Serve Them All My Days*; Favourite Television Personality, Terry Wogan; Funniest Man on Television, John Cleese.

The following prizes were won in the Pye Colour Television Awards of the Writers Guild of Great Britain: Best Regional Production of the Year in Colour, *Rock Athlete: In Search of New Summits*, Executive Producer, Douglas Smith of BBC North; Best Female Comedy Role Created for Television by a Writer, Gemma in *Solo* by Carla Lane; Actress for whom the Best Female Comedy Role was written and who created the Characterisation, Felicity Kendal for Gemma in *Solo*; Best Written Comedy Contribution to Television, Antony Jay and Jonathan Lynn, for *Yes Minister*; Outstanding Male Television Personality, Fred Housego, winner of *Mastermind*; Most Promising Writer New to Television, Maurice Leitch for

*Rifleman*; Distinguished Services to Children's Television over the last year, Patrick Dowling.

Among the Technology Writers' Awards, the Radio and Television Award was won by *Horizon: Goodbye Gutenberg*, produced by Edward Goldwyn.

At the 15th Golden Harp Television Festival in Galway, Ireland, the Golden Harp (1st Prize) was won by *The Lively Arts: The Miraculous Circumstance*, produced by Barrie Gavin, of BBC Bristol.

The 1981 British Industrial Sponsored Film Awards: Gold Award (1st Prize), *Biology: From Conception to Birth*, produced by Andrew Neal.

The Bell and Howell/JVC Award for the Best Educational Television Programme (Premier Award) presented by the Educational Television Association was won by *Biology: From Conception to Birth*, produced by Andrew Neal.

Among Sandford St. Martin Trust Awards were: Open Award, *Garabandal: After the Visions*, produced by William Nicholson; Current Affairs Award, Outright Winner: *Heart of the Matter: A Righteous Hunger*; Special Award, Peter Armstrong, for an outstanding personal contribution to the development of religious television.

Of the Glaxo Science Writers Awards, the award for the Best Contribution on the Theme of Improving Human Health in the 1980s was won by Alec Nisbett, for *Horizon: Smokers' Luck*.

Two of the 1982 Variety Club of Great Britain Awards were won: BBC TV Personality of the Year, Stephanie Turner; Showbusiness Personality of the Year, Paul Daniels.

The 1982 British Association for the Advancement of Science Television Award was won by *Bellamy's Backyard Safari: Taking the Plunge*, produced by Dr Mike Weatherley. Certificates of Merit: *20th Century Fox*, produced by Mike Benyon, and *Chronicle: The Wreck of the Mary Rose*, produced by John Selwyn Gilbert.

In the British Medical Association Medical Film Competition 1981, the Silver Medal and Harold E. Lewis Award for Research Film was won by *An Everyday*

*Miracle*, produced by Andrew Neal.

The following Design and Art Directors' Association of London 1981 Awards were won by the BBC: Gold Award for Design for Television, David Myerscough-Jones, for *Therèse Raquin*; Silver Award for the Most Outstanding Entertainment Programme Corporate Design, Andrew Howe Davies, for *The Hitch-Hiker's Guide to the Galaxy*; Silver Award for the Most Outstanding Drama Titles, Bob Cosford, for *Nanny*; Silver Award for the Most Outstanding Entertainment Graphic Inserts, Douglas Burd and Rod Lord, for *The Hitch-Hiker's Guide to the Galaxy*.

The following 1982 Broadcasting Press Guild Awards were won by the BBC: Best Single Play, *United Kingdom*, written by Jim Allen; Best Documentary – Single or Series, *Forty Minutes*, Executive Producer Roger Mills; Best Actor, Robert Hardy, for *Fothergill and Wilderness Years* (ITV); Best Actress, Judi Dench, for *Cherry Orchard, Going Gently* and *A Fine Romance* (London Weekend Television); Best On-Screen Performance in a Non-Acting Role, Terry Wogan, for *Blankety Blank*; Best Imported Programme, *A Town Like Alice*.

At the 1982 Television and Radio Industries Club Celebrity Awards, Jan Leeming was Television Newscaster of the Year (for the second time); Ronnie Barker was Television Personality of the Year; *The Last of the Summer Wine*, was the Television Programme of the Year; *Yes Minister* was the Television Situation Comedy of the Year; *Tomorrow's World* was Science-based Programme of the Year, and Frank Bough was Sports Presenter of the Year.

## Radio

### The year's highlights

For Radio 1981–2 was a year of consolidation after the cuts of 1980. The programme event of the year was undoubtedly the Royal Wedding. Radio 2 and Radio 4 covered the procession and the ceremony in full, in complementary ways, while all the other services took account of the enormous public interest in the occasion in different ways. Radio 3, for example, broadcast a programme



of music from the celebrations of the Bavarian Royal Wedding of 1568.

Other programme highlights this year included Radio 1's visit to Northern Ireland, the addition of Kenny Everett and Gloria Hunniford to the Radio 2 team, a live concert relay of remarkable quality from Shanghai on Radio 3, and the innovative political journalism of Radio 4's *No Minister*. Local Radio's role as an invaluable source of information about roads, trains and other local services was much appreciated during the prolonged and heavy snow which affected most parts of the country.

Towards the end of the year under review two new local radio stations were opened in the Channel Islands and preparations were well advanced for the opening of Radios Cambridgeshire and Northampton in May and June 1982. Radio Furness, at Barrow, also opening in May 1982, is linked to Radio Carlisle which becomes known as Radio Cumbria.

Last year's report mentioned the publication of an internal working party study of the long-term future of the BBC's Network, Local and National Regional services, once local development is complete. During the past year certain decisions were made on the working party's recommendations. In particular, the Board of Governors decided that priority should be given to ensuring that each of the BBC's main programme services should have first class reception on a vhf outlet of its own. An additional vhf spectrum for broadcasting is now becoming available to the Government, and BBC Radio has put forward proposals for using these new frequencies to give good vhf reception to 99 per cent of the population. The need for a vhf stereo outlet for Radio 1 is particularly urgent, as is the need for a Radio 4 vhf outlet in Scotland, Wales and Northern Ireland.

The Government announcement of two satellite television channels for the BBC also has a bearing on radio. It will be technically possible to provide additional radio channels as well, and BBC Radio would wish to associate BBC satellite sound services with BBC satellite television services.

Meanwhile, as the sections below detail, the BBC's terrestrial radio programmes over the past year have maintained both their quality and their audience appeal.

## Radio 1

Radio 1's service of rock and pop music is the most popular channel in British radio. It is appreciated by people of all ages: the largest number of listeners is in the 20-29 age group and the next largest in the 30-40 group. However, not surprisingly, it is a particular favourite among the 16-19 year olds, and the output is planned with the young in mind as well as the wider audience.

In the past year there have been several changes and developments in schedules. Mike Read continued to prove his popularity on the weekday breakfast show. Simon Bates remains firmly established through the morning and is now followed by Dave Lee Travis at lunchtime. Steve Wright's performance won him the afternoon show, which Peter Powell follows at tea-time. David 'Kid' Jensen has rejoined the network, after a spell of working in American TV, to host the mid-evening programme. But nothing could change John Peel's special place in the late evening: for hundreds of thousands of loyal listeners, Radio 1 would not be the same without him.

At the weekend Noel Edmonds' regular winter Sunday morning series attracted its usual enormous audience, only surpassed by the *Top 40* later in the day. The most significant change came at the beginning of March. After 30 years the regular Saturday and Sunday morning children's request shows, known over the years variously as, *Children's Choice*, *Children's Favourites* and since 1967, *Junior Choice*, have ended. In their place, *Tony Blackburn's Saturday Show* and *Tony Blackburn's Sunday Show* have taken on a wider magazine format, including items on all kinds of topics of interest to the young. Earlier on Saturday mornings, *Playground* has now been replaced by *Wake Up to the Weekend*.

Music recorded in our own studios played an important part in the output. In addition to 'household names', many young musicians were given the opportunity to record under professional conditions for the first time. 'Live' concerts, recorded and broadcast on a weekly basis, were a major feature, with outstanding recent performances from Joan Armatrading, Thin Lizzy and The Jam. Other recent series include a review of pop record production in *The Record Producers*.

Radio 1 regularly includes programmes which aim to inform, as well as entertain their listeners. The network's

unique news service is produced by the *Newsbeat* team. In addition there are shows like *B.15* on Sunday afternoons, *Walters' Weekly* on Saturdays and *Stayin' Alive*, *Talk-about* and *Mailbag* during the week. These programmes represent a broadening of the range of Radio 1's output in recent years (meeting the variety of different needs and interests the Radio 1 audience has).

Radio 1 continued to range far and wide across the UK, broadcasting from all kinds of locations. *The Summer Roadshow* toured the nation's coastline broadcasting 34 'live' shows from seaside resorts. Audiences were bigger than ever before. Other events covered included the Ideal Home Exhibition, the Custom Car Show, The Daily Mail Ski Show, a Cross Channel Ferry and a special day at Chester Race Course when 40,000 turned up!

In October Radio 1 mounted a 'week-out' in Bristol. In February, a team of DJs and producers visited Northern Ireland for a week and a variety of programmes were broadcast from Belfast featuring many local bands and personalities.

During the course of these outside-broadcast activities and special events the presence of the Radio 1 DJs resulted in several tens of thousands of pounds being raised for The Variety Club to help handicapped and underprivileged children. Once again Radio 1 also raised funds for 10 young people to attend Outward Bound courses.

Listeners' involvement with the network was also very evident from the postbag. For example, an invitation to vote for their favourites in the 1981 British Rock and Pop Awards resulted in 36,000 nominations.

Radio 1 celebrates 15 years at the top in September 1982 and, despite the ever increasing number of commercial stations, it is still the most popular station in Britain – a remarkable achievement considering its limited hours of output and its restriction to medium wave. Unlike every other service, it has no vhf/stereo outlet of its own. Given the increasing continental interference on medium wave, and the growing popularity of stereo, this is highly unsatisfactory, both to the programme-makers and, above all, to the listeners.

## Radio 2

Radio 2's presenters and the titles of many of its programmes are household names – not unnaturally for a

channel that has a daily audience of around seven million listeners. Of the names Terry Wogan, Jimmy Young, David Hamilton, Ed Stewart, John Dunn, Brian Matthew, David Jacobs, Pete Murray, Ray Moore, Alan Dell, Hubert Gregg, Charlie Chester, Benny Green and Humphrey Lyttelton are perhaps the best known. To this distinguished list has been added this year one radio favourite Kenny Everett, and one newcomer Gloria Hunniford, the channel's first major sequence woman presenter. Of the programmes *Friday Night is Music Night*, *Saturday Gala Night*, *The Organist Entertains*, *Dance Band Days*, *Sing Something Simple*, *Be My Guest*, *Semprini Serenade*, *Glamorous Nights*, *Your Hundred Best Tunes*, *Listen to the Band*, *You and the Night and the Music*, *Two's Best*, *Folk on 2*, and *Sunday Half-Hour* are perhaps the most familiar.

With the best of commercial recordings and with our excellent orchestras, catering too for the jazz, folk, country, organ, brass, military and big band enthusiasts, Radio 2 is a music channel that diverts and entertains in an informative way 24 hours a day. When the music stops the network provides a brisk and an authoritative news service, covers all the major sporting events, and makes its audience laugh with a clutch of panel, quiz and comedy programmes. Interviewees on various sequences have included all the major public figures in the world of politics, theatre, religion, music and sport.

The network was at Cheltenham, Ascot, and the Derby – with Lorraine Chase; at the Open Golf Championship – with Terry Wogan; at the Boat Race – with the first woman participant Sue Brown; and at the Grand National where Bob Champion not only won his fight against cancer, but won the race too. The Wimbledon ball-by-ball coverage was again popular, as was a new event – The London Marathon hosted by Cliff Morgan. Our microphones were there at all the major boxing, athletics, cricket, football, and rugby occasions; and listeners were delighted that Brian Johnston was named Radio Sports Personality of the Year.

From light entertainment there were series with Arthur Askey, Roy Hudd, Ken Dodd, Roy Castle, Alfred Marks, Bob Monkhouse, and the Grumbleweeds; and Les Dawson was voted the winner of the Royal Variety Club's Radio Personality of the Year award. Two one-man series with a difference were Dr Rob Buckman's *Getting*



1) The visit of Pope John Paul to the United Kingdom resulted in one of the longest and most complex series of outside broadcasts ever undertaken by the BBC TV Entertainment and Events Programmes Department.

2) Brian Hanrahan, the BBC Correspondent, on board the aircraft carrier *Hermes* heading for the Falklands.



Television



1) Tim Sebastian, named Journalist of the Year by the Royal Television Society and winner of the BAFTA's Richard Dimbleby award for his coverage of events in Poland.



2) Valerie Singleton reports from the site of **The Money Programme Futurehome 2000**



3) Jan Leeming, winner for the second year running, of the Television and Radio Industries Club award for Newscaster of the Year.

4) **The World Cup.** Action from Brazil versus Scotland as John Wark of Scotland and Brazil's Cerezo and Luizinho (number 4) challenge for the ball.





1) **Come Dancing.** 'The Final' had a record 9½ million viewers.

2) Cliff Michelmore meets Cy Grant when celebrating the 25th anniversary of the beginning of the **Tonight** programme.

3) **Your Life in their Hands.** As many as seven million people were engrossed each week with the stories of how individual patients faced their stay in hospital.



1

1) **Riverside:** Nicky Picasso in the magazine programme for young people combining music, fashion and style.



2

2) Patrick Moore and **The Sky at Night** celebrate their 25th anniversary.



3

3) **Robert Brothers Circus**, just one of a fascinating mixture of entertainment programmes from TV Outside Broadcasts.



1

1) Helen Mirren as Titania in *A Midsummer Night's Dream*.



2

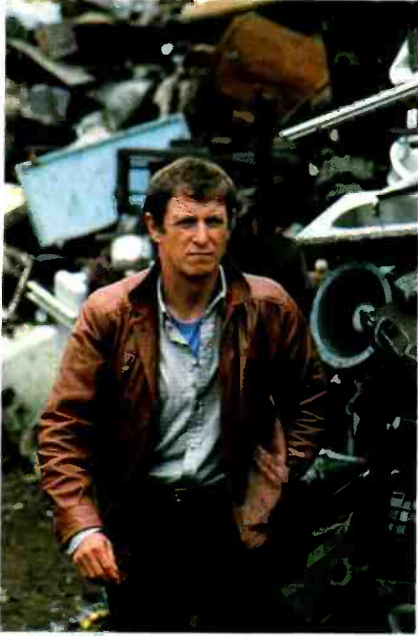
2) Alan Badel and Diana Quick in *The Woman in White*.



3

3) Norman Wisdom and Fulton Mackay in *Going Gently* which won the BAFTA award for Best Single Play.

Television



1) John Nettles as **Bergerac**.

2) Joan Hickson as Miss Haversham and Graham McGrath as young Pip in **Great Expectations**.

3) **Nancy Astor**: Lisa Harrow as Nancy and James Fox as Waldorf Astor.

4) **Tenko**: Ann Bell as Marion Jefferson and Stephanie Beacham as Rose Millar with other prisoners.









1) The Kenny Everett Television Show.

2) Hi-De-Hi: Paul Shane, Ruth Madoc, Simon Cadell and Jeffrey Holland.

3) Les Dawson with Kids International: Les was chosen Variety Club Radio Personality for his Radio 2 Show from Manchester.

1

2

3

*the Most Out of Your Body*, and Tom Mennard's *Local Tales*. Old favourites like *The News Huddlines*, *The Impressionists*, *Pop Score*, *Stop the World*, *Punch Line*, *Beat the Record*, *Pros and Cons*, *The Law Game* and *Star Sound* were again in the schedule, and *Rolf's Walkabout* toured the West of England, and *Town and Country Quiz* toured the entire UK.

Our music division mounted a great many major events – the most notable being the Music Publishers' Association concert from the Royal Albert Hall, the series The International Festival of Light Music from the Royal Festival Hall, and also the first ever public concert from the Barbican. Radio 2 was also host to the Nordring Festival which came from the Fort Regent in Jersey. Sadly the channel lost two distinguished long-serving broadcasters during the year – Don Davis, who introduced *Beat the Record* and *Three in a Row*, and the veteran Sam Costa, who had been a radio favourite since the war years.

The network was honoured with Paul Daniels being awarded the Royal Variety Club Show Business Personality of the Year for his work in the theatre, television and on Radio 2; and the Special Award from the Club went to Terry Wogan, who also won the Radio Industries Club's Radio Personality prize.

The broadcasting event of the year was the Royal Wedding which was simultaneously broadcast on Radios 2 and 4, with Richard Burton acting as overall host. Personalities from both channels were along the route and brought to their audiences the unique flavour of this historic occasion.

### Radio 3

The heritage of British church music received somewhat greater exposure during the year, not only with the return to Radio 3 of *Choral Evensong* (initially once and later twice weekly) but also with the *English Cathedrals and their Music* series and relays of the Advent Carol Service from St John's College, Cambridge, and a Service of Thanksgiving marking the centenary of the Royal College of Music from Westminster Abbey.

Sacred music of other traditions was not neglected. For example, an ambitious programme devoted to the Bavarian Royal Wedding of 1568 and broadcast on the wedding

day of the Prince of Wales drew attention to the liturgy of the sixteenth century Catholic court in Munich.

The Proms again attracted large audiences, justifying the continuance of the founder's policy of enterprise at a time when other festivals have been compelled to resort to a narrower range of well-known artists and works. An all-night concert of Indian music and part of a concert devoted to the classical music of Thailand were two instances of the scope of the series. Other musicians from abroad included the Chicago Symphony Orchestra, the Orchestre de Paris, the Polish Chamber Orchestra and Les Percussions de Strasburg. Five works (by John Buller, Priaux Rainier, Sir William Walton, Henri Pousseur and Elizabeth Lutyens) received their first performance.

The BBC Symphony Orchestra completed its 50th anniversary season and followed it with a tour of China and Japan. A live broadcast via satellite from Shanghai gave listeners an opportunity to judge the warmth of the Orchestra's reception in the People's Republic and the quality of BBC and Chinese engineering.

Gennadi Rozhdestvensky relinquished his post as Principal Conductor, and Michael Gielen stepped down as Chief Guest Conductor. John Pritchard, the Orchestra's other Chief Guest Conductor, was appointed Principal Conductor from October 1982.

The expanded Ulster Orchestra, supported by the BBC, gave its first concert, and the Northern, Scottish and Welsh Symphony Orchestras and the Concert Orchestra maintained their level of output for the network in both variety and quality.

Series of programmes have ranged from the Penitential Psalms of Lassus to *Jazzmen Talking*, from a survey of the work of Telemann to a further examination of the musical, from *Aspects of Chabrier* to *Purcell at the Playhouse*, and from German and Hungarian choral works by the BBC Singers to the College Concerts.

There has been a revival of interest in the work of some of our more senior contemporary composers. There were series marking the 80th birthdays of Edmund Rubbra and Alan Bush and the 60th of Robert Simpson as well as first performances of symphonies by Arnold Cooke and George Lloyd. Younger figures have not, however, been neglected and there have been first performances of works by John Casken, Robert Saxton and Jonathan Lloyd among others.

The renewed interest in the music of George Lloyd was also reflected in a studio production of his Festival of Britain opera *John Socman*. Two other British operas which received their first performances in studio productions were *Margot la Rouge* by Delius and *A Full Moon in March* by David Ward. The year saw the completion of three opera series – the Offenbach operettas, Russian opera (marking the centenary of the birth of Mussorgsky), and the Richard Strauss operas, the first British performance of *Guntram* arousing considerable critical attention.

Outstanding among relays from the opera houses were the first British production of Martinu's *The Greek Passion* from the Welsh National Opera, Dame Janet Baker's farewell in *Alceste* at the Royal Opera House, the first performance of Iain Hamilton's *Anna Karenina* from the Coliseum, and the Bayreuth debut of English National Opera's Music Director, Mark Elder, conducting *Die Meistersinger*.

Notable simultaneous broadcasts with BBC Television included *Aida* from San Francisco and *Samson et Dalila* from the Royal Opera House. The simultaneous relays from the Proms, the recording of Malcolm Williamson's *Mass of Christ the King*, and the opening of the Barbican Centre were also worthy of note.

Drama continued to be an important strand in the output and contemporary playwrights whose work was broadcast included Brian Friel, John Arden, David Pownall, Ron Hutchinson, Alan Plater, Tom McGrath, William Trevor and Peter Redgrove. The dramatic highlight of the year was *War Music*, Christopher Logue's version of four books of the *Iliad* – a fine production by Liane Aukin and an outstanding performance by Alan Howard. There were also broadcasts of two plays by Thomas Otway and of *Pericles*, *The Winter's Tale* and *Troilus and Cressida*.

We tried not to overdo things on the 'in memoriam' front, but did pay attention to the 350th anniversary of the death of John Donne by broadcasting some of his poetry and his last sermon. The James Joyce centenary was marked, too, in a whole series of programmes inventively edited by Piers Plowright, and we collaborated with RTE in producing Anthony Burgess's musical *Blooms of Dublin*.

There was less straight speech than in the past, but

some notable contributions included an Easter meditation by Cardinal Hume, a talk on Disraeli by Enoch Powell and another series by Bernard Levin, this time on festivals in America.

Output in the documentary field was further strengthened. A programme on Picasso, the work of Edward Lucie-Smith and Judith Bumpus, won an Ondas Award in Barcelona. Other documentary programmes examined the work of such varied talents as Lutyens, McLuhan and Samuel Barber.

There was also much good conversation and argument – about music, politics, literature, science and religion – and the catalogue of those who contributed to it includes William Mann, Lee Lorenz, Denis Donoghue, Gerald Long, Rabbi Jonathan Sacks, Cedric Price, Hugh Trevor-Roper, David Lodge, Zbigniew Brzezinski, John Wain, Victor Pasmore and Salman Rushdie.

## Radio 4

To select highlights from a channel that broadcasts nearly 7,500 hours of programmes each year is not merely difficult but invidious. Some listeners may, of course, switch on to use a particular segment of current affairs or comedy or religion but any general listener whose interests range wider across the output must have been struck by the diversity and, often, richness of the fare on offer in these 12 months, even if not every item was necessarily to their particular taste.

Drama, still one of the most popular and effective forms of entertainment available on radio, produced a variety of notable series, as well as of single plays. A 26-part adaptation of *Lord of the Rings* by Tolkien pleased aficionados and attracted a new young audience to the cult. A season of Wodehouse, to celebrate the centenary of his birth, included *Leave it to Psmith* and *The Luck of the Bodkins*. There was also an Olivia Manning season and another of Terence Rattigan. Notable among classic serials were Stendhal's *The Red and the Black*, Dickens's *Bleak House* and Hardy's lesser-known *A Pair of Blue Eyes*.

The Reith Lectures by Professor Laurence Martin, Vice Chancellor of Newcastle University, made a substantial impact with his trenchant and, to some, unfashionable analysis of nuclear defence. The lectures proved

particularly timely at a moment of lively public debate about the issues. Another new series which provoked considerable audience interest and comment in the corridors of power was that by Hugo Young with six programmes on the inner workings of the Civil Service, *No Minister. The Profession of Intelligence*, four documentaries by Dr Christopher Andrew, revealed fascinating material about some even less well-known servants of the Secret Services. A dispassionate look at *The Police in the '80s* by William Woollard and at local government by Nigel Rees in *Town Hall Rules OK?* were two other series which provided much appreciated reviews of other public bodies.

The year saw the conclusion of one of Radio 4's major documentary series *The British Seafarer* which in 26 programmes wove a vast tapestry of sound to illustrate the achievements and hardships of mariners over the centuries. Our Religious Correspondent, Gerald Priestland, took on an equally daunting task in *Priestland's Progress* as he explored the highways and byways of the Christian faith. The series aroused intense interest among the audience and a flood of letters to Priestland.

The great public event of the year was of course the wedding of HRH Prince Charles and the Lady Diana Spencer. A variety of programmes celebrated different themes of royalty and Lady Diana's family, and on the day itself Radio 4, in partnership with Radio 2, gave extensive coverage to a wonderful day.

Many of the network's programmes each week are produced outside London, but Radio 4 producers several times during the year made forays for special *Four on Tour* weeks in the Newcastle and Carlisle areas, the West Midlands, and in Devon and Cornwall.

This clustering of recordings and audience shows in a particular locality produced much interest in the area and gave a flavour to the week's output which listeners could share and seemed to appreciate.

Any broadcasting service depends heavily on its star performers to give their talents and vitality to its broadcasting. Sir Robin Day, Brian Redhead, Libby Purves (who has now moved on from the *Today* programme), Gordon Clough and John Morgan continued to lend their authority and skills to a huge range of current affairs topics. Alistair Cooke, Mary Goldring, Tom Vernon, Ray Gosling, Derek Cooper, Frank Delaney, Alan Gem-

mell, James Cameron, Humphrey Lyttelton, Robert Robinson, Richard Baker, Roger Cook, Louise Botting, Frank Muir, Wynford Vaughan-Thomas and Sue MacGregor were just a few of the regular broadcasting names who lent their particular skills, wit and creative talents to maintain the quality and diversity of programmes. Among the guest stars were Elisabeth Söderström who lent her charm and enthusiasm to a delightful series of musical programmes. Antony Hopkins moved from Radio 3 also, *Talking About Music* to Radio 4 listeners with his usual skill. Roy Plomley celebrated 40 years of listening to the musical choice of his desert island castaways. Professor Kenneth Galbraith gave six talks reflecting upon his success in life. And David Attenborough took time off from his globe-trotting to examine communication of a different sort as he set out in 26 half-hours to explore the ways and means by which animals make contact with, and talk to each other.

But for the regular listener, and particularly those who spend much of the day at home, to whom the radio may be a companion and hopefully a friend, it is probably the daily fare that is most important. Throughout the year the latest and key events of news and current affairs were brought from around the world with speed and analysis; comedy and quizzes brought entertainment; afternoon plays and stories brought drama; *You and Yours*, *Woman's Hour* and *Checkpoint* brought consumerism, household affairs, ideas in the air and investigation. *Money Box*, *Medicine Now* and *Science Now*, *Wildlife* and *The Living World*, *Origins*, *Talking about Antiques* and *Gardeners' Question Time* gave intriguing or useful insights into more specialist interests. *Kaleidoscope*, *Bookshelf* and *A Good Read* shone a light on the arts and literature. *File on Four*, *The Week in Westminster*, *From Our Own Correspondent*, *Today in Parliament* and *International Assignment* and *Enterprise* showed different facets of economic, political, parliamentary and social mechanisms. Radio 4 continued to reflect life throughout the whole of the British Isles in many programmes produced in the National Regions and Network Production Centres; for example *The True Cost of Fish* from a Scottish fishing village, *The Ballad of Belle Isle* from a Yorkshire Working Men's Club, *The River Irwell* (made in Manchester), *Landscape with Bandits* (from County Fermanagh), *The Gloucestershire Night* from Bristol, *The Cat on the Car*

from Birmingham and *People and Places* from Wales. These and many other single features and documentaries brought an extraordinary diversity of information, argument, experience and imagination from every walk of life, past and present, fact and fiction.

## English Local Radio

The most unusual development this year was the setting up of two local radio stations in the Channel Islands, unusual because they are the first to be established by the BBC outside the United Kingdom. Each station has a full-time staff of four, and originates its own output on medium frequency only for initially about one hour a day, as an opt-out from Radio 2. Radio Guernsey however celebrated its second day of life by mounting a four-hour long programme that covered the triennial election of Deputies to the States, while the capability that each station has to go on-air at any time to provide emergency services was utilised by Radio Jersey within four days of opening after an explosion at the St Helier gasworks.

The severe winter conditions of 1981/1982 demonstrated once again how well local radio can respond to adversity, and the value of the services it then provides for the community. Radio Lincolnshire can typify what happened across the country. The station demonstrated that it was the only communication system able to provide a county-wide service. The station extended its usual hours of broadcast and its special snowline service put out about 2,500 special emergency-related items. Those who subsequently expressed their admiration and gratitude for the service provided included local MPs, representatives of local councils, the Police, hospital transport and water authorities, and even the Blood Transfusion Service.

Other stations faced even more chilling emergencies. The wave of urban rioting that swept through England in 1981 found local radio staff in the midst of the strife. Not only did staff again accept long extra hours on duty without complaint; they were often in considerable personal danger reporting events not just for local transmitters but for network programmes as well.

The value of local radio, however, lies also in its power to improve community relationships. It was in recognition of this, for example, that this year, the Greater

Manchester Council made a substantial grant to Radio Manchester towards its work for the minority communities. Leicester City Council funded a 20-part dramatised language education project on Radio Leicester as part of an Inner Area programme. The aim of *Woman's Work* was to equip listeners with the language necessary to work in industry, and the scripts were written as an Indian style 'soap opera' by a prominent local dramatist.

And in London the Local Radio Training Unit ran a fortnight's multi-ethnic training course for non-professional broadcasters working in this area. It was the first course of this nature to be held by the BBC.

One station in the forefront in developing international links is Radio Derby. This year not only did it send two local schoolchildren to Jamaica to make a feature programme reflecting the homeland of many of the city's West Indian residents, it also broadcast five editions of its mid-morning *Line-Up* programme live from Derby's twin town of Osnabruck in West Germany, as part of an International Week organised by the station.

BBC Local Radio stations played a prominent part in the work for the International Year of the Disabled. Each approached the project in a different manner. Radio Oxford broadcast a 65-hour long 'marathon' programme over the Easter weekend. It raised a total in excess of £15,000. At Radio Solent, the station persuaded 3,000 listeners to deliver collection envelopes to every home in the station's editorial area, raising over £20,000 in the process. In the West Midlands, Radio WM established a new community project, *Contactline*, and found a large number of volunteer staff from the community to man a telephone service aimed at helping the disabled, or those dealing with the disabled, to obtain advice or support. Radio WM also promoted a Citizen of the Year Award, to honour some of the 'unsung heroes' of voluntary work. Radio WM is the former Radio Birmingham which was renamed following the major improvements to its transmitters effected this year, which enable it to serve the West Midlands Metropolitan County.

## Prize-winning radio programmes

Television and Radio Industries Club: Radio Personality of the Year: Terry Wogan; Radio Programme of the Year: *Melodies for You*.

Variety Club of Great Britain, Radio Personality of the Year: Les Dawson, Show Business Personality of the Year: Paul Daniels, Special Award for *Help a Child appeal*: Terry Wogan.

Society of Authors/Pye awards: Radio Performance by an Actor, Terry Malloy (Radio 3); Radio Performance by an Actress, Marcella O'Riordan (Radio 4) and Maureen Beattie (Radio Scotland); Radio Personality, Tom Vernon (Radio 4); Radio Production, *Manderston* Patrick Rayner (Radio 4); Sports Personality, Brian Johnston: Programme or Series of Programmes for Young Listeners, *Talkabout* Adrian Love (Radio 1); Talk or Illustrated Talk *Skelmersdale – Ray Gosling* Ray Gosling (Radio 4); Magazine, Current Affairs or Discussion Programme, *James Cameron and the Korean War* James Cameron (Radio 4); Illustrated or Dramatised Feature Programme, *The Ballad of Belle Isle* Peter Everett (Radio 4); Adaptation to Single Play of Serial, *Between the Acts* Liane Aukin (Radio 3); Original Single Play of Serial *Variation on a Snow Queen* Valerie Windsor (Radio 4); First Radio Play by a New Writer, *Matter Permitted* Nick Dear (Radio 3); Gold Award for distinguished services to radio over the years: Douglas Cleverdon.

The Giles Cooper Awards for the best radio plays 1980: Stewart Parker for *The Kamikaze Ground Staff Reunion Dinner* (Radio 3); Martyn Read for *Waving to a Train* (Radio 4); Peter Redgrove for *Martyr of the Hives* (Radio 4); William Trevor for *Beyond the Pale* (Radio 3).

The Giles Cooper Awards for the best radio plays 1981 will be announced in June 1982.

Radio Industries Club of Scotland: Best Factual Programme, *A Walk on the Dark Side* (Radio 4); Best Drama Production, *Entertaining Unawares* (Radio Scotland); Best Entertainment Series *Naked Radio* (Radio 4).

Broadcasting Press Guild Awards 1981: Roy Plomley for his outstanding contribution to radio, *Radio Active* (Radio 4) Best Radio Comedy.

*Kidneys – The case of treatment* on Radio 4 won the 1981 SKF/MJA Radio Prize.

The Ondas Award was awarded to: *Picasso – Creator or Destroyer?* (Radio 3).

DJ Awards: Radio 1: John Peel won the *New Musical*

*Express* award for the Best Radio Show. Mike Read was voted top DJ by readers of the *New Musical Express* and *Pop Pix*.

Radio 1's *Top 40* was voted Best Radio Show by *Smash Hits* magazine.

Radio London, Robbie Vincent was voted top DJ by *Black Echoes* and *Blues and Soul* magazines.

Alex Pascall won an award from Black Barristers of Great Britain and the Bob Marley award.

1981 Rediffusion/Radio Month Local Radio Awards: Specialised Music Programming, Radio Newcastle: The Grimethorpe Colliery Band; Outside Broadcast, Radio Cleveland: 150th anniversary of the founding of Middlesbrough; Local Radio Personality of the Year, Robbie Vincent, Radio London; Best Independently Produced Programme, Radio Humberside: *Bruce Lee – 10 Years of Terror*; Best News Magazine Programme, Radio Medway: *Newstide*; Best Minority Interest Programme, Radio nan Eilean: *The Way We See It*; Best Current Affairs Documentary, Radio Leeds: *The Yorkshire Ripper*; Best Overall Entry, Radio London.

Josie Smith, Radio Sheffield won top prize in the Argos Consumer Writers' Awards.

Don O'Doherty, Radio Foyle received an award for services to the community through broadcasting from the Association of Irish Artists.

Radio Scotland's *Cannon's Country Music* – Noel Cannon – won the award for 'top country music DJ of the world' given by the Tennessee Country and Western newspaper, *The Nashville Panorama*.

*Hitch-Hiker's Guide to the Galaxy* (Radio 4) won an 'award for Excellence in International Broadcasting' as selected by a panel of short wave radio listeners in the US.

BBC Radio News East European Correspondent Tim Sebastian was named Journalist of the Year by the Royal Television Society.

## United States Office

For the BBC in the United States the year has seen many adjustments as we prepare for the new risks and opportu-

nities brought upon us by rapid developments in new communications technology. America is awash with new companies and new corporate alliances attempting to exploit cable, direct broadcast satellite and a host of other means of distribution. Some of them, at the same time, are attempting to defend their share of the market by applying new techniques to traditional broadcast services. By understanding the risks and pitfalls in America and translating this experience into the British context, we may learn to act more wisely as we face up to the national and international effects of rapid technological changes, which are political and social as well as economic. In the United States the rapid multiplication of the means of delivery has so far not been matched by a growth in good programming. As the audience is fragmented those who are attempting to provide programmes to fill this greatly increased capacity to deliver signals have trouble finding money to sustain quality programmes.

There is one company which has less difficulty in finding quality programmes because of a new venture negotiated by BBC Enterprises Limited in the American pay cable market. This company, RCTV, jointly owned by Rockefeller Center Inc and RCA, has launched The Entertainment Channel and 40 per cent of its programmes are from the BBC. Enterprises also have new distribution arrangements through Films Incorporated for non-theatrical and through Lionheart Television for broadcast sales.

There have also been significant developments in the BBC's programme servicing operations in America. Additional space has been secured so that our television operation can expand. Already we receive and transmit television from our offices in New York and Washington out to the switching centres and the transatlantic satellites. As these capacities expand new demands are made upon them and new programme forms can develop.

In the meantime, the staff in America continue to provide an important service to programmes of all kinds in both radio and television. The nature of these services varies enormously ranging from organising an interview with the Secretary of State to fixing a film crew or a hotel room in Bismark, Nebraska. We also provide technical and production support for reporting live events such as the launch of the space shuttle or a world championship boxing match. It is also worth noting that from our studio here comes a programme which must be one of the long-

est running on radio: Alistair Cooke's *Letter from America* was started in 1946 as a 13-week series; it has now reached over 1,700 editions.

## Party Political Broadcasts and Broadcasts by Members of Parliament

### Party political broadcasts

For the calendar year 1981 party political broadcasts were as follows:

#### *On television*

Conservative	7 broadcasts of 5 minutes
Labour	6 broadcasts of 10 minutes
Liberal	1 broadcast of 10 minutes 2 broadcasts of 5 minutes

#### *On 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)

The party political broadcasts transmitted between 1 January and 31 March 1982 were as follows:

#### *On television*

Conservative	1 broadcast of 5 minutes
Labour	2 broadcasts of 5 minutes
Liberal	1 broadcast of 5 minutes

#### *On radio*

Labour	1 broadcast of 5 minutes (Radio 4) 1 broadcast of 5 minutes (Radio 2)
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In addition to these national network broadcasts by the main parties, the Scottish National Party and Plaid Cymru were allocated party broadcasts in Scotland and Wales respectively during 1981 as follows:

*On television*

Scottish	2 broadcasts of 10 minutes
National Party	2 broadcasts of 5 minutes
Plaid Cymru	2 broadcasts of 5 minutes

*On radio*

Scottish	3 broadcasts of 5 minutes
National Party	(Scotland)
Plaid Cymru	1 broadcast of 5 minutes
	(Wales)

The Scottish National Party transmitted one party political broadcast of 5 minutes on television between 1 January and 31 March 1982.

**Budget broadcasts**

*1 April 1981–31 March 1982*

9 March 1982	The Rt. Hon. Sir Geoffrey Howe MP (Chancellor of the Exchequer) on his Budget. (BBC1 and 2, and Radio 4).
10 March 1982	The Rt. Hon. Peter Shore MP (HM Opposition) in reply. (BBC1 and 2, and Radio 4).

## News

The broadcasters were once again caught in the crossfire of dramatic and often controversial events. The year ended with Argentina's invasion of the Falkland Islands, the crisis that led on to conflict. The fullest reporting of the facts and the arguments to which they gave rise laid upon the BBC a greater burden of responsibility than at any time since Suez. It was, too, the year of the Northern Ireland hunger strikes, and the inner-city riots. The number of unemployed rose to three million and the SDP-Liberal Alliance broke the political mould. The Pope survived an assassination attempt, but President Sadat did not. Against such a background, the Royal Wedding in July was a welcome shaft of sunshine.

It is the immediacy of news in the satellite age which has pushed back dramatically the former television dead-

lines. It was satellite that brought the first scenes after the attempt on the Pope's life in May 1981 and the assassination of President Sadat in Cairo in October; the rescue from the icy Potomac of the five survivors from the Washington air crash; the successful first launch of the Columbia space shuttle.

The same electronic signals which nowadays connect nations also brought the individual reports of staff correspondents in the countries where they are based. Their freedom to report often depends on the whim of governments to whom they must apply for access and the BBC is conscious that there are blank spaces on the news reporting map. Once Poland came under military rule the BBC's Eastern European Correspondent, Tim Sebastian, who had earlier provided such outstanding coverage of the developing crisis, became subject to censorship. He nevertheless continued to report as fully as he could before returning home. He was named Journalist of the Year by the Royal Television Society and the British Academy of Film and Television Arts presented him with the Richard Dimbleby Award for the year's most important personal contribution on the screen for factual television.

The impact of the BBC's coverage of the Polish crisis owed much to its immediacy, when speed became an aid to credibility. The use of electronic cameras allowed the reports to be transmitted direct to London from Warsaw within hours, even minutes, of events happening. Such immediacy demands high skill on the part of those in the field as well as by the journalists who have to handle the incoming pictures. The ultimate test, however, remains the quality of journalism rather than exhibition of technology.

It took courage for newsmen to be reporting from El Salvador during the presidential election campaign, but Martin Bell's television reports were the more revealing for being up-to-the-minute and for explaining as well as showing the brutal reality behind the politics. Such front-line journalism may sometimes shock the viewer, but whether in El Salvador, The Gambia, Angola or the Falklands, events dictate that a correspondent cannot afford to report from a distance but from as close to the action as possible. A radio reporter, Mike Wooldridge, was grazed by shrapnel when the convoy in which he was travelling in Angola was attacked by South African jets. In the same convoy was television's Frances Coverdale,

who described in a satellited report how three rockets were fired and a soldier and an Angolan official seriously injured.

At no time during the inner-city riots did the BBC show live pictures and there was close scrutiny of those which were transmitted. Editors took the view that it was right that scenes of such appalling violence should be shown and that the BBC would have failed in its duty not to do so. In the inquest into the riots that immediately arose, television was blamed for its imitative responsibility, the so-called 'copycat' element. Lord Scarman did not take evidence from the broadcasters in this, but in his report said that the riots raised the question of the broadcasting media in particular in circumstances of social disorder. The BBC, together with the IBA, commissioned an independent study from the British Film Institute Research Unit which largely refuted the assumption that television reporting had a direct effect on the rioters' behaviour.

The riots underlined the need for local radio stations to offer a comprehensive 24-hour news service. In Radio News, one of the greatest strengths was the reporting of the Community Relations Correspondent, John Clare. Apart from his authoritative on-the-spot reporting, he contributed to the debate mounted by Radio 4 in the middle of the first week of rioting and later in the special two-part *International Assignment*, which investigated the underlying causes of the Brixton riots and those in American cities in 1968.

The attention paid by all the media to the Maze Prison hunger strikes in Northern Ireland and the death of Bobby Sands aroused particular criticism of the BBC. It took cool heads and firm resolve to tell the story in detail but with detachment, whatever the public and political displeasure. Radio News had the advantage of a permanent correspondent in Northern Ireland, David Capper, but as the tension grew he was supported by reporters and news organisers from London. Television, backed by the resources of Belfast Newsroom, sent its own crews and reporters from London and it, too, now has its own Ireland Correspondent, Brian Barron, covering both sides of the border. For its coverage of the violence that followed the death of the hunger striker Francis Hughes, Television News won the Royal Television Society's Home News Award and the Golden Nymph of Monte Carlo.

The emergency debates on the Falklands, and the live coverage Parliamentary Broadcasting provided, again brought radio into its own in the absence of television cameras. Outside broadcasts brought the excitement of Mrs Shirley Williams' win at Crosby and Mr Roy Jenkins' at Hillhead, which commentators said at the time was the breaking of the political mould, but since when the local election results indicate that the SDP tide may have ebbed. Both the Conservative and Labour parties had their internal problems. Labour divided by the contest for the deputy leadership and the deeper struggle it symbolised; and Conservatives of different humidity debating whether or not 'there is no alternative' to the doctrinaire monetarism. Unemployment was always in the background to the political arguments.

The celebration and ceremonial of the Royal Wedding came soon after the inner-city riots and the violence that followed the ending of the hunger strikes. If the wedding posed logistical problems, at least it gave rise to no editorial ones. For one day at least the nation took a rest from more usual news values and chose its own positive 'good news' alternative. Security was veiled to the extent that one of the liveried footmen on the open carriage which brought the Prince and Princess of Wales home from St Paul's was a police sergeant. Only a few weeks before a young man had fired blank shots from a pistol as the Queen rode to Trooping the Colour.

Easily the most sensational story at home for many years was the trial of Peter Sutcliffe, the so-called Yorkshire Ripper. Television and radio provided background programmes. Other stories with political overtones were the collapse of Laker Airways, on which we benefited from the guidance of the Economics Editor, and the selling off by the Government of shares in Amersham International. In the area of law, it is worrying that the Contempt of Court Act, 1981 appears to have widened rather than narrowed the definition of contempt and given rise to much uncertainty in its interpretation.

An important change was made during the year affecting the radio and television news and current affairs departments, which for more than 40 years had formed the News Division. Radio News was transferred to the Radio Directorate and combined with Radio Current Affairs, and Television News was transferred to the Television Service. The reorganisation brings the BBC into

line with other broadcasting organisations and recognises the necessary practical ties which exist between news and current affairs in television and radio respectively.

At the same time the working relationship which has always existed between the two news departments will continue and they will jointly answer in matters of final policy to the new Assistant Director-General. Those parts of News Division which are central to the BBC's journalism – such as the Political Unit and Journalists Training – were transferred on 1 March to Corporate News Services with Gerard Slessenger as Managing Editor.

## Religious broadcasting

### Introduction

'There is now no item in the weekly programme which is more popular or which is looked for more eagerly than the Sunday evening Religious Service'. So wrote an anonymous contributor to the first BBC Handbook more than 50 years ago. He was referring to a style of religious broadcasting which was exclusively Christian and presented to listeners on John Reith's instructions as a 'thoroughgoing, optimistic and manly religion'. In the 1980s the philosophy of religious broadcasting is much changed. Not only must it reflect the growth of a multi-cultural and multi-faith society in the United Kingdom but also concern itself with a contemporary Christianity which cannot be neatly encapsulated in John Reith's three epithets.

There are synonyms of Lord Reith's three terms which can aptly be applied to much contemporary Christianity – for 'thoroughgoing' read 'committed', for 'manly' read 'courageous', and for 'optimistic' read 'hopeful'. But the current religious scene is much more complex, untidy and intellectually demanding than our colleagues in Lord Reith's time faced.

### Television

The output is well into a period of transition which has seen the first midweek series of *Everyman* on BBC 1 and the development of a new Sunday evening audience-

based programme. The year has also seen the establishment of a current affairs magazine about religious events and topics.

*Day One* was transmitted live on a fortnightly basis from a Manchester studio introducing two new presenters, Barry Lynch and Sally Magnusson. Its topical multi-item format launched with a network news bulletin enabled the programme to reflect the religious aspect of the events of the year in Poland, Latin America and in many countries where BBC Correspondents are based. Major studio interviews dealt with Church unity, the ethics of medical science and the nuclear debate. *Day One*, combining both the profound and the popular, has established itself in the output.

The BBC was well represented in the first annual television awards of the Sandford St Martin Trust. Religious programmes took awards for *Everyman* and *Heart of the Matter*, confirming the department's place in factual documentary output.

Notable editions of *Everyman* in the year ranged through the religious experiences of American astronauts and the problems of relief agencies in Angola to a portrait of the Archbishop of Canterbury and an investigation into charismatic religion.

The most popular religious television programme remains *Songs of Praise*, which in 1982 celebrates its 21st anniversary. In the last year, almost 40 communities have played host to this programme, in all parts of the country. A new development featured the British Forces serving in Cyprus linked, through their choice of hymn, to their families at home in the north of England. *Home on Sunday* with Richard Baker and *Your Songs of Praise Choice* with Thora Hird generate enthusiasm underlying the place of hymn-singing as a popular religious idiom.

Sunday worship also is at its most effective when community-based and the trend must now be away from the studio series of recent years. A typical illustration was provided at Christmas 1981 when viewers joined in Midnight Mass from Londonderry and then shared in Christmas Morning worship with the Queen and other members of the Royal Family in St George's, Windsor.

On Sunday evenings a new audience-participation programme, *Choices*, introduced by Libby Purves considered contemporary moral and ethical dilemmas.

On BBC 2 a major contribution at the end of the year

visualised the issue of world aid and development in *Global Report*.

*The Easter Experiences* featured stories of people nearer home whose triumph in adversity owed much to the events of the Christian Gospel. Less seasonal contributions about life-changing crisis continue to be provided by the long-running *Light of Experience*.

## Radio

*Priestland's Progress*, a plain man's guide to the Christian faith, made a massive impact on public consciousness. The series of thirteen 45-minute programmes, written and presented by our Religious Affairs Correspondent, Gerald Priestland, was scheduled because it was felt that a whole generation had grown up which knew not the religious language or Christian doctrine. In the event, 23,000 letters were received, thousands of cassettes sold and four impressions of the book published. It will be illuminating to study the response to a new series which will look at common human questions and the answers or insights provided by all the great religious traditions of the world.

*Choral Evensong*, is now firmly settled into Radio 3. The standard of cathedral music, if not speech, is very good.

*Nick Page*, on Radio 2, is equally firmly settled into the schedule – 90 minutes of music and talk on Sunday mornings. Whilst professionals appear to think well of the programme, it is not yet attracting the audience of the old *People's Service* which used to be transmitted later in the morning.

*Talkabout*, on Radio 1, is produced by Religious Broadcasting, though it is not a religious programme; it expresses a care for young people that religious broadcasting ought properly to have. The programme won one of the Pye Awards for radio this year.

Documentaries on Radio 4 give producers great satisfaction particularly when they provide a lively debate. *Rastafari: Black Redeemer* produced considerable critical attention this year.

*The Daily Service* on Radio 4 remains an unchanged constant in BBC broadcasting. Soon, the format of at least some of the services will have to be changed if a new audience is to be attracted. The difficulty is that the audi-

ence now is pretty large, very loyal, tremendously appreciative and, it must be said, predominantly elderly. And the elderly, of course, must be served.

## Local Radio

Sometimes a local station can bask in the services of a religious specialist. More often, however, religious broadcasting is put together by a voluntary ecumenical team, under the general direction of the station manager and colleagues. This can be a stimulating arrangement and a splendid training ground provided that the teams are forever being renewed and are not allowed to become institutionalised. The churches and the Board of Deputies of British Jewry, along with other representative bodies, have been of considerable help; they have come to realise how important local radio is, and how close they can be to their constituencies.

## World Service

Religious programmes have a prominent place on the World Service where the audiences are vast and diverse and where the challenge is to be ecumenical in content as well as in spirit. Four-and-a-quarter hours each week are given over to regular religious programmes augmented by extra documentary and discussion offered for the general output of World Service. This privilege of addressing a world audience – and of listening to it since letters flow in from many countries – is one that the department greatly treasures.

## Educational broadcasting

During the year 1981–82 the BBC provided from its licence revenue more than 183 series of radio and television programmes for schools including those for Scotland, Wales and Northern Ireland. A full list of programmes is to be found in *appendix IX*. It also produced 116 broadcast series aimed at viewers at home or in formal and informal learning environments as part of its commitment to the education of adults (Continuing Education). Open University programmes funded by the Department of Education and Science were also provided for students taking courses with the University.

The continuing financial constraints on schools and colleges have predictably had their effect on the level of sales of BBC school publications. By offering a reduced list of support materials the difficulties with the BBC school publications trading account have not worsened, but a review of the present operation is still taking place.

### School Radio

Educational broadcasting reflects new developments in the content of the curriculum and disseminates new approaches to teaching. For 1981/2, a new series was planned to coincide with schools' growing interest in teaching pupils the essentials of microelectronics. *Electronics and Microelectronics* for 14–16 year olds, was designed to provide a bridge between established school science and the 'new technology' associated with the microchip. The 10 programmes aimed to increase pupils' understanding of microelectronics by giving an opportunity for practical work. Some of the programmes provided the instructions for assembling a kit of parts into a circuit board. Because radio programmes are usually recorded in secondary schools, it was possible to design programmes which could be played step by step, as the pupils carried out the instructions. By the end of the first four programmes pupils could have made a four-bit binary counter, incorporating an integrated circuit memory chip. The 10 programmes were accompanied by five film-strips providing the essential background to the practical work.

The range of health education programmes in schools has expanded over the last few years. This is reflected in the Schools Council Health Education Project, which includes sections on such subjects as Studies of Behaviour – Individuals and the Group. This theme is developed in the new School Radio series *Life-time*, consisting of plays and documentaries. It provides units for young people between 13 and 17, and includes a group of programmes on choices and decisions. *Teenage Playhouse*, a drama series, also looks at some of the issues which teenagers argue about, and provides a basis for discussion in the classroom after the broadcasts.

We live in a multi-racial society and educational broadcasting ought to reflect cultures which are not originally home-grown, but are a new part of the heritage of the racial groups now settled in this country. This year School

Radio presents a programme of music and literature from the Festival of India, for 10–14 year olds. For older pupils there is a week of programmes based on the Asian cultural heritage, including poems and songs from Bangladesh, and an exploration of the ideas behind Kung Fu. The problems of the Third World are also featured in a number of programmes. *One World*, linked to the School Television series, includes programmes about the West Indies. One of the programmes *Third World Enterprise* illustrates the economic difficulties of the peasant farmers of Bangladesh. These programmes are for middle and secondary school pupils. *Mother Tongue Story* is for the youngest children in our schools: those who may never hear children's stories in their own tongue, and who have to develop their concepts through the medium of an unfamiliar language. One children's story is broadcast in six Asian mother tongues, and teachers can record the stories as a resource to play to children and also to parents who may add their own recollected mother tongue stories.

Increasingly over the last few years, it has become difficult to maintain the full range of school publications, because schools have had to make cuts in capitation and therefore buy fewer books. BBC Publications along with other publishers has noticed a decline in schools' purchasing power and many publications have been cut. The loss of many pupils' pamphlets has been a particularly serious blow for School Radio, since the printed material supports the broadcast, and helps children to acquire the skill of listening.

Radiovision has been dominant in School Radio's output for many years. It is a combination of two elements: a film-strip which is purchased from BBC Publications and a programme which can be recorded off-air and kept for three years. The two elements are synchronous, and can be used as a classroom resource, which is totally under the teacher's control. A double frame 35 mm film-strip gives a large, clear picture, and as the teacher controls the pace, there can be plenty of time to look carefully at the picture and examine its detail. This year's radiovision output included history programmes for 9–12 years, illustrating the Victorian city, the life of Victorian children, and the sights and sounds of the twenties and thirties. Radiovision programmes in primary geography provided illustrations of map-making, soils and rocks, and communications. The microelectronics series included film-strips. BBC

Radiovision is a resource for teachers which can have a long life in schools, but because of financial circumstances the radiovision provision has also been reduced.

Everyday in term-time School Radio programmes are transmitted on Radio 4 vhf, while programmes for adults are carried at the same time on the long and medium waves. This splitting of the network causes inconvenience to adults who may have to retune their radios if they wish to avoid the school programmes. Many secondary series are already recorded by schools and it has been suggested that some of these could be transmitted at night for recording controlled by a time-switch. With the agreement of the BBC Governors and the School Broadcasting Council, it is planned to transmit 40 minutes of secondary programmes each night from September 1983. In practical terms, this kind of night-time recording is perfectly feasible, as was indicated by a controlled experiment in schools. However, it remains to be seen whether secondary schools will succeed in making this considerable change in their listening and recording habits.

In 1982 a long running series came to an end. *Listen with Mother* began in the School Radio department in 1950 and the 15-minute daily programmes were a familiar pleasure for many thousands of children over the years. Some mothers listening to this series had heard it as children. Over the years the audience has declined, mainly because of the influence of television, and partly because it is now transmitted on vhf only. From September 1982 the 15-minute daily programme is replaced by a five-minute programme after lunch. This may well suit many families better than the mid-morning programme. But the change is more positive; we hope to develop new 'out of school' programmes for children of many ages. Potentially radio has so much to offer children's curiosity, imagination, sense of fun, and interest in the world around them.

### School Television

Following the BBC's economies for 1979–80, School Television was able to originate fewer new programmes in 1981–82 and transmitted a higher proportion of repeats. Nevertheless, and despite the financial difficulties of user schools, audiences continued to grow, with 95 per cent of primary schools and 90 per cent of secondary schools using BBC School Television broadcasts. The audience in

secondary schools showed a particularly dramatic increase, as the number of series taken in the average school almost doubled. The number of schools with video recorders also grew, now 90 per cent of secondary schools and 12 per cent of primary. But 71 per cent of primaries now have colour television – a proportion which has almost doubled in four years; in the same period, the figure for secondary schools has increased from 55 per cent to 88 per cent.

Ten major new projects were launched. *Look and Read* continued to develop the reading skills of 7–9 year-olds who lack fluency, through a drama serial specially commissioned from an award-winning children's author. *WALRUS* – the acronymic Writing and Listening, Reading, Understanding and Speaking show – began to replace the long-running *Television Club* in developing literacy and oracy in less able 11–13 year-olds. *The Music Arcade* took up the baton from *Music Time* in continuing the musical education of primary school children.

The department also moved into areas which were new to School Television. *Look, Look and Look Again* encouraged primary children to develop their observational skills and apply them to drawing, painting and other means of visual expression. *Junior Craft, Design and Technology* presented strategies for solving practical problems in the design and construction of a variety of transport vehicles; the project included teacher-directed programmes to support development in this important field and involved collaboration with the Department of Industry.

Science is another important growth area and, as well as new *Exploring Science* programmes to add to *Physical Science* and *Biology*, a major new junior school series *Science Workshop* was begun. This was the first year of a two-year cycle designed to help the non-specialist teacher tackle serious science in the junior school. The accompanying pupils' book reflects the department's increasing interest in collaboration with educational publishers – though, in other areas, economic stringency has meant a replacement of more ambitious publications by simple typescript notes for teachers.

The world development issues highlighted in the Brandt Report have also become increasingly important to a service providing for schools in multi-racial Britain. *One World* was a series of documentaries designed to present the theme of interdependence simply to 10–12 year-olds

1) **Last of the Summer Wine:** Left to right, Peter Sallis, Bill Owen, Brian Wilde.

2) **Not the Nine O'Clock News** which won the Radio Industries Club Award for the BBC Television Programme of the Year. Left to right, Griff Rhys Jones, Mel Smith, Pamela Stephenson, Rowan Atkinson.

3) **Open All Hours** Ronnie Barker and Lynda Baron.



1

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3

Television



Kenn Dodds Christmas Show with George Carl.



Grace Kennedy.





**The Shogun Inheritance:** A series about Japan and the legacy of the Samurai. Someiyu, a young geisha girl.



Lucy Burge and Christopher Bruce in the Ballet Rambert performance of *Cruel Garden*.

## Television

1) **The Challenge of the Passion**: a modern liturgical drama in the tradition of medieval mystery plays televised in Winchester Cathedral.



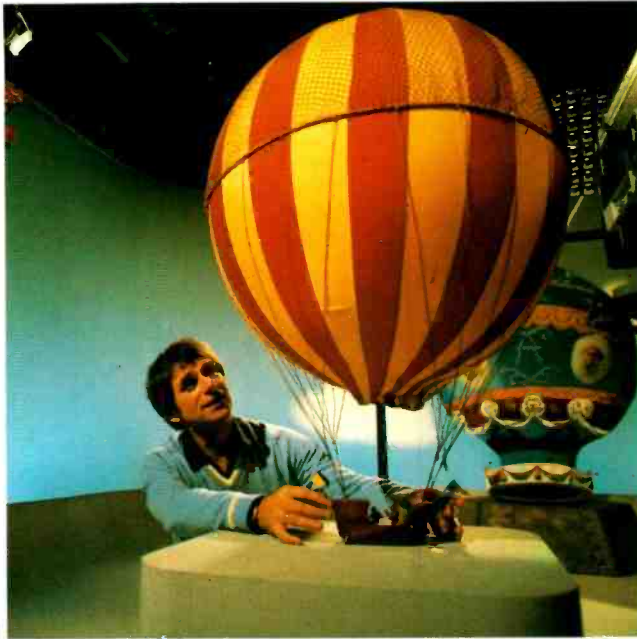
2) **Schools Broadcasting: Charlotte and Jane** with Kenneth Cranham and Joanna David. The play won the Rediffusion Flame of Knowledge award at BAFTA and the Royal Television Society award for Educational Programmes. The play was one in a series entitled **English**.

3) Sandra Kerr one of the presenters of **Music Box** (school radio for 5–7 year olds) with some of the hundreds of pictures sent by listeners.



2

3



1) **Think Again** with Johnny Ball. The series won the first prize in the Information Category of Prix Jeunesse International.

2) **The Song and the Story**: winner of the second prize in the Music/Light Entertainment Category of the Prix Jeunesse International. Starring Isla St Clair.

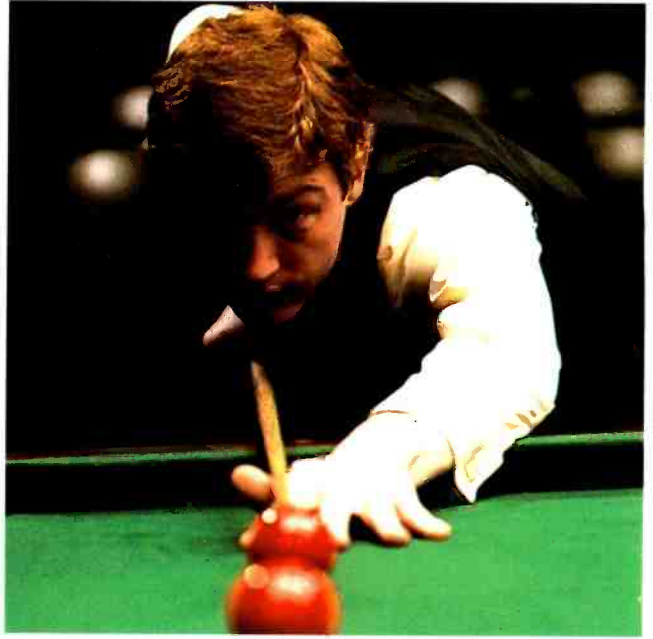
3) **Blue Peter**: winner of the Rediffusion Star Award for the Best Children's Documentary Programme. The President of the Mary Rose Trust, HRH Prince Charles, shows some of the treasures recovered from the wreck to Simon Groom, Sarah Greene and Goldie.

Pebble Mill

1) **The Archers**: Trevor Harrison as Eddie Grundy. (Pebble Mill Radio Birmingham)

2) Steve Davis winner of **Pot Black** 1982. (Pebble Mill Network TV, Birmingham)

3) **Artemis 81**: left to right, Roland Curran as Asrael, the statue of Mago, and Sting who played the part of Helith. (Pebble Mill Network TV, Birmingham)





1) **Toxteth 1981** Look North West from Manchester won the Royal Television Society Journalism award for its coverage of the riots.

2) **Toni Basil** chart-topper in her own television show. (Manchester Network TV)

3) **Mike Harding's One Man Show.** (Manchester Network TV)



Bristol

1) Llamas and alpacas in the Andes from the award-winning series **Flight of the Condor**, made to celebrate the Silver Jubilee of the BBC Natural History Unit at Bristol.



2) Johnny Morris with Toyah in **Animal Magic**.

3) **Looking Good, Feeling Fit**: presenters Dr Mike Smith, Gillian Reynolds and Richard Stilgoe.



2

3

and was specially shot in St Lucia, Barbados and Jamaica. Nearer home, the international dimension was provided by *Dicho y hecho* and *Alles Klar*. Both are resource series to support the teaching of basic skills in Spanish and German and were planned in the light of current developments in graded objectives schemes for modern languages. Documentary coverage of the life and language of the countries of Europe also continues.

The world history series *Twentieth Century History* is now complemented by a new *British Social History* series, which will build up its coverage of seminal curriculum topics, through drama and documentary, over a three-year period; television drama writers of the first rank are contributing to the series. Well-established series – like the primary miscellanies *Watch!* and *Merry-go-Round* continue to provide wide-ranging inspiration for much of the topic work done in primary schools: both series have promoted projects based on their programmes in a number of museums round the country and they have been attended by large numbers of teachers.

This wide range – and the quality of the programmes produced – is reflected in the awards won by the department during the year. *An Everyday Miracle* won a commendation in the Japan Prize Festival and *From Conception to Birth* won awards from the British Industrial and Scientific Films Association, the Educational Television Association and the British Medical Association. Both programmes included remarkable and unique film of the development of a human baby in the womb. *City of Newcomers*, filmed in Brazil, won the first ever Royal Television Society Award for school television programmes. And, for the eighth year out of 10, the Rediffusion Flame of Knowledge Award was again won by the department with *Charlotte and Jane*, a programme relating the character and plot of *Jane Eyre* to the personality and life of Charlotte Brontë.

Several new projects are already under way for 1982–83, including new series in mathematics, computer studies, geography, history, English and French. The growing public debate over appropriate education and training for 16–19 year-olds in a changing climate is prompting a re-assessment of the careers and counselling output – and the provision of a new dramatised series to help young school-leavers in the acquisition of life and social skills. An experiment is also planned to assess how appropriate

series might best be given special treatment to make them accessible to deaf pupils.

### Continuing Education Radio

The range of Continuing Education Radio programmes is perhaps not obvious to listeners, in part because it is split between Radio 1, Radio 4 Network and Radio 4 vhf. The department does the *Mailbag* programme on Radio 1: it provides mainline series for Radio 4 Network such as *Morality*, *Herbs*, *A World in Common*, *Sick or Sad?*: it supplies 20 or more feature programmes a year which go out on the Network, the most outstanding of which in the last year was perhaps *How Dare You Speak To Me Like That!*, a programme on English usage.

The programmes on Network compete with general broadcasts and are therefore designed to engage the interest of the average listener. This does not mean that these educational programmes become ingratiating or lightweight. The general public proved to be extremely interested in such series as *Twentieth Century Novels*, *Going Solo*, *European Authors*, *Victims (of crime) in Society*, and the present state of knowledge on children of divorce – *What are we Doing to the Children?*

Meanwhile on Radio 4 vhf a full language learning service continues, with a beginners' course in German (*Kontakte*) and Spanish (*iDigame!*); a second-stage course in French (*Allez France*); and a growing number of practical courses for businessmen and travellers – *Get By In Italian, French, and Spanish*. This year we are adding Portuguese and Greek to the *Get By In* range.

Novelties in the past year include a series on the *Cinema* (an art form in which many feel they have lost their way); *Locally Speaking*, a series on dialects of England still spoken at the present time (collected with the help of most of the BBC Local Radio stations in England); and no fewer than 11,500 letters in response to a single programme on university entrance.

### Continuing Education Television

In January 1982 the department launched the major Computer Literacy Project designed to introduce adults and younger students to the world of computers and computing, and to provide the opportunity for viewers to

learn, through direct experience, how to programme and use a microcomputer. The project is built round a 10-part television series *The Computer Programme* and includes a BBC book, the BBC Microcomputer System complete with User Guide, a range of application programs, an associated course in programming in BASIC provided by the National Extension College and a referral and information service provided by Broadcasting Support Services. The project forms part of a long-term commitment by Continuing Education to public information in the broad field of microelectronics. Other related series during 1981/2 were the five-part *Managing the Micro* on applications of computers in business and industry, and *Micros in the Classroom*, two programmes for teachers.

Two further series in the field of science and technology were *Backyard Safari*, a four-part natural history series in which David Bellamy was shrunk in size to take viewers on a microscope tour of an ordinary British garden. The series won the 1982 Television Award of the British Association for the Advancement of Science. *Under the Weather* was an introduction to the workings of a world weather system, presented by Jack Scott.

Two successful health programmes were *Play It Safe*, 10 programmes introduced by Jimmy Savile on the theme of child accident prevention, and *So You Want to Stop Smoking*, six programmes introduced by Miriam Stoppard, and designed to help those who want to stop smoking by offering constructive suggestions and help. Both series offered free support material provided by the Health Education Council and the Scottish Health Education Group. Following *The Skill of Lip Reading Series II* in the early part of the year two other new series marked the International Year of Disabled People. *Disabled – Aspects of Physical Handicap* was a series of five films, designed for professionals, which examined in detail some of the central questions concerning physical handicap. *See Hear* was a series of 20 programmes for the deaf and hard of hearing produced jointly with the BBC's Community Programme Unit which previewed interesting programmes coming up on BBC and ITV the following week, paying particular attention to those which might pose problems for this audience. It also devoted attention to current developments in the world at large including the provision of aids and services for the hearing impaired. A second series is planned for 1982 3.

*Multi-Cultural Education* was an important series for teachers taking the form of 10 case studies designed to promote discussion amongst teachers, whether or not their schools include children from ethnic minority groups. A BBC handbook was published to accompany the series. Another series of interest to both teachers and parents was *A Question of Equality*, on the theme of equality of opportunity. The series dealt with such issues as class, race, gender and the private education sector.

The area of work and training was covered by a group of programmes on the basic principles of supervision. *The Supervisors*, and *Business Club*, a series in which small businessmen and women shared their experiences and explained how they have tackled some basic issues. *Business Club* is likely to continue for at least one further series.

In addition, the output of the department, as in previous years, has covered a variety of other topics for a range of different opportunities for adults, personal and family relationships, self-help and others. Many series have been supported by a BBC publication or other literature.

### Open University

The Open University Production Centre, located alongside the Open University at Milton Keynes, became fully operational in 1981/2. The Centre, which is one of the most modern broadcasting complexes, was opened formally by His Royal Highness, the Prince of Wales in May 1982. It is a fully equipped and virtually self-contained broadcasting and media centre, with its own programme service areas for film, visual effects, studio and graphic design, and employs around 380 BBC staff. The BBC offers some 35 hours per week for OU television transmission, mainly at the weekends and in the early mornings, but with one programme transmitted every weekday in the early evenings. About 20 hours per week of OU radio are transmitted.

The programmes made form part of the teaching for Open University students. Each course is allocated its proportion of television and radio programmes, but these days most of the 'sound' programmes are distributed as specially structured programmes on cassettes. OU courses take considerable time to develop – two or three years and, after the broad teaching objectives are established (the topics to be taught, the level and so on) the course



teams determine the teaching strategies and the distribution of the teaching between print and other media. As part of these course teams BBC producers are responsible for the production of television and 'audio' programmes and they ensure that such programmes are properly integrated within the OU's teaching packages. Though aimed only at registered OU students the programmes have a much wider appeal and provide an opportunity for people to see university level teaching in their own homes. The programmes are also used as a resource by other teaching organisations and are marketed throughout the world by the OU's marketing company, Open University Educational Enterprises Ltd.

1982 saw the presentation of 16 new OU courses. Some of these are remakes of courses first presented in the seventies which are now very out of date. The *Foundation course in Social Science* is an example, which owing to the ever-changing nature of the subject, has now been remade twice. A third-level Arts course *The Nineteenth Century Novel and its Legacy* is another example, but a new Arts course, *Rome: The Augustan Age* is presented for the first time. The television programmes of the Social Sciences course *Urban Change and Conflict*, a Canadian co-production, deal with three cities as case studies – Krakow, Birmingham and Vancouver. There are three new Mathematics courses: *Mathematical Models and Methods*, *Computing and Computers* and a course designed for teachers of mathematics called *Developing Mathematical Thinking*. This course is the first in the University to use video cassettes. The programmes are transmitted but only for off-air recording and students are expected to view in groups and stop the tape for discussion between each programme segment. There are two new Science courses: *Discovering Physics* and *Photochemistry: Light, Chemical Change and Life* and two Technology courses: *Thermofluid Mechanics and Energy* and *Materials Engineering: an introduction*. From Educational Studies three courses are new in 1982: *Curriculum Evaluation and Assessment in Educational Institutions*; a course on *Special Needs in Education* and one on *Ethnic Minorities and Community Relations*. An inter-faculty course *Popular Culture* which analyses the media in some depth, has also been developed.

In the OU's Continuing Education area only one new course has been presented in 1982, but the area continues to develop. Particular emphasis is being placed on indus-

trial training, and the University, having received substantial grants from the Department of Education and Science and the Science and Engineering Research Council, is now developing a number of CE courses for 1983 and beyond.

Now that the BBC is firmly established in its new centre at Milton Keynes the successful partnership with the OU is well into its second decade. New technology, new ways of using television and radio for teaching and new educational challenges are much in evidence.

### Local Radio

Last year's unfavourable financial climate has ironically led, both directly and indirectly, to a rapid diversification of local radio's education programmes. In fact, radio's ability to respond quickly to perceived needs has perhaps been most clearly seen at local level. In many areas, local authority cuts have meant the loss of a station's attached teacher, or at least a reduction in the number of hours they were available for programme making. However, as the year has progressed it seems that the demand from schools and colleges has been such that some education authorities have rethought local radio's position in their own list of priorities and restored teachers to stations.

Similarly, cuts in local radio have led, in some cases, to a review of the ways education producers are used. Some education producers now find themselves providing an education input into the day-time sequence programmes that are the bread and butter of modern local radio. This has the advantage of taking education to the largest and widest possible audience but, sometimes, the disadvantage of often allowing only a superficial treatment of a particular topic.

Many of the more exciting developments over the past year in local radio have been in the area of continuing education. As local authorities up and down the country found themselves having to reduce money spent subsidising adult education, the more they turned to local radio stations as a means of informing the public of exactly what was on offer at the local colleges, with often dramatic results. In Leicester, during their *College Call* week, the radio station acted as clearing house for people so that they could form themselves into financially viable classes. The station dealt with thousands of enquiries and, through

this topping up procedure, helped the county to reach their target of 40,000 people engaged in some form of adult education.

Young people have rarely been out of the headlines in the past year; the summer of 1981 brought youth violence to many of our cities' streets. Unemployment among young people has been acknowledged as being one of the most serious problems of our age. Many stations have responded to the changing circumstances that young people find themselves in. Programmes for the 16-19 year-old age group have sprung up on many different stations. The programmes vary. For example, *Barbed Wireless* on Radio Derby, mixes music with information about jobs, alternatives to work and suggestions about the sort of things that can constructively fill otherwise empty days. The problems of being unemployed are all too well known to the programme's young presenter who joined the programme direct from the dole queue. On the other hand Radio Bristol's *'O' Level Show* provided an exam *Surgery of the Air*. Experts in a variety of subjects were available in the studio to help out with any last minute problems that young people might have encountered with exam preparation. Radio Oxford broadcast *We wanna Work* - a series that gave practical advice to young people on how to maximise their chances of finding those elusive jobs. Something that all the local radio programmes for young people have in common is the belief that young people are indeed capable of listening to the radio for something other than pop and prattle, providing that the programmes are relevant to their needs and not patronising.

Another trend that has developed over the past year has been the growth of closer links between local radio and the network radio and television continuing education departments. *Locally Speaking* was the result of a major collaboration between continuing education radio and local radio. The series looked at contemporary English dialects throughout the country. Local radio also joined in with continuing education television with their series *So You Want to Stop Smoking*. Radio Carlisle, for example, recruited a team of people who wanted to give up cigarettes. Listeners followed their progress as they in turn followed the advice given on the television programmes. Other series which local radio supported and adapted for their own use included *Victims* (CE Radio),

*Play it Safe* and *History on Your Doorstep* (CE TV).

Local radio has always been at the forefront of broadcasting to, and about, the ethnic minorities in their area. To this end, the first ever training course for Asian and Afro-Caribbean programme presenters was held in London. The course not only looked at the practical skills of broadcasting but also provided a forum in which ideas were exchanged on the sorts of programmes local stations should be doing to educate all members of the different communities about each other. The course was a huge success and others are planned in the next year.

These activities reflect only the tip of the iceberg. Four more stations are now on air. These are Radios Cambridgeshire, Northampton, Jersey and Guernsey. The last two are the smallest stations in the local radio network. Already though, Guernsey has attached to it a local teacher who will be responding to the island's educative needs, adding yet another dimension to educational broadcasting on local radio.

### Supporting services

BBC educational broadcasts are supported by the work of BBC Publications, BBC Enterprises, Broadcasting Support Services and the two Broadcasting Councils.

BBC Publications in the school year 1981-82 sold four and a half million items related to school broadcasts including pamphlets for students, teachers' notes, wall charts and filmstrips. For the adult students, BBC Publications produced around one million items: books associated with series, language packs including gramophone records, colour slides and tutor materials for group use and so on. As part of the Computer Literacy Project (see Continuing Education) a series of software packages produced in collaboration with bodies like the Consumers' Association and the Micro-Electronics Education Programme was launched in late spring. As high quality programs become available, the initial list of packages is expected to expand.

BBC Enterprises supply a large selection of programmes from the educational departments on 16 mm film and on video-cassette for use in UK and overseas. These can be bought and, in some cases, hired by schools, colleges and other organisations. In addition, some of the Continuing Education programmes are available for sale

to the general public through Home Video Sales. 1982 saw the launch of the BBC Microcomputer, made under licence by Acorn Ltd, as part of the Computer Literacy Project. Initial technical production problems delayed delivery of the machines in the new year but later adequate volume production was established, sufficient to meet the high level of demand.

Broadcasting Support Services (a successor to the Adult Literacy Support Services Fund) is a separate company with charitable status set up to provide on request back-up information and referral services for broadcasting in a wide range of education and social welfare areas. In the year 1981–82 its services have been widely used in connection with the BBC series *Speak for Yourself*, *Write Away* and *Computer Programme*, and with series for the handicapped made as part of the International Year of Disabled People.

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

In the broad field of continuing education the BBC is helped by the Continuing Education Advisory Council.

Further details of the work of these Councils are given in the section of the Annual Report devoted to Advisory Bodies. *See page 47.*

## The English Television Regions

Although there were fewer programmes as a result of the economies needed in the previous two years, staff morale was high in the eight English Regions and staff responded well to a series of production challenges which in some cases tested resources to their limits. Regional stations, in common with BBC Local Radio stations, became particularly important centres of news and information during the harsh weather when blizzards severely disrupted the natural pattern of life. The nightly news magazines were particularly valuable to those living in rural areas. Staff in the Plymouth station worked particularly long hours during the worst of the weather in South West England to keep both regional and network services run-

ning. They were also heavily engaged in reporting the tragedy involving the Penlee lifeboat.

In the better weather of summer, however, practically every newsroom was involved in reporting the wave of rioting which swept through many of the English cities. Staff in some cases were at considerable risk in providing reports from the scenes of violence. Some were injured and their cameras and equipment destroyed. For its coverage of the rioting in Toxteth, *Look North West*, Manchester, received the Royal Television Society's Award for the best daily news magazine programme. Another BBC News Magazine, *South Today*, from Southampton was runner-up in the same competition for its perceptive report on the effects of the recession on the Portsmouth dockyard.

Throughout the year, the state of the economy and the growth of unemployment remained as constant issues in the production of both the news and feature programmes in each separate region. The issues were too important to be neglected and their inclusion at regional level and also on the Networks through programmes such as *Nation-wide* provided the national audience with a wider understanding of how common problems were being tackled in different parts of the country.

Despite the volume of programmes based on current affairs, there were still opportunities to cover other and less serious aspects of regional life. BBC North Region from Leeds further enhanced its reputation for adventure filming by winning the Pye Colour Television Award for the Best Regional Production in Colour with *Rock Athlete – In Search of New Summits*. This was the station's 13th award in recent years. Other programmes included: *Chatsworth*, *House and Home*, a profile of daily life in a stately home; and *Backstage*, an outside broadcast series on Yorkshire theatre.

From BBC North East in Newcastle came programmes on *The Great North Run*, Britain's largest road race, which attracted more than 12,000 runners. *Metro Royal*, celebrated the opening of Newcastle's Rapid Transit System while *Two Finger Typing*, studied the progress of the workers who took over a clothing factory during the recession. Among the programmes from BBC South in Southampton was *The Pacemakers*, a series dealing with the success of established and new industries in the region in developing new technology and reflecting the British

talent for inventiveness. The life and traditions of people who live and work in the New Forest was reflected in a popular film series.

Current affairs was strongly represented by BBC West at Bristol. Two programmes examined the city's St Paul's district one year after the riots. In two programmes, called *The Other Half*, MPs Richard Needham and Dr Jack Cunningham swapped places for a week to examine the myths and prejudices people at opposite ends of the country hold about one another.

A very popular regular feature from BBC East at Norwich was the Friday night programme *Weekend*, designed to show what people can do in the region in the coming week – everything from sky diving and land yachting to country walks and music seminars. A film series *World Apart*, looked at the communities which live apart from the main stream – the shrimp fishermen of the Wash, the residents of Peterborough Cathedral Precincts, and the Americans on the Mildenhall Airbase.

Apart from its prize-winning news magazine, BBC North West produced 26 editions of the very popular *Home Ground* series and also commissioned a musical play about unemployed Liverpool teenagers called *Look Out, He's Behind You*.

Unemployment was also the theme of some programmes from BBC South West in Plymouth. *Jobwatch* highlighted the problems of the unemployed, investigated work sharing and the setting up of small businesses, and by indicating hundreds of jobs which were available facilitated the mobility of labour across the region. The station has produced its first drama *West Country Tales*. All seven films were shown nationally to some considerable acclaim by BBC 2.

BBC Midlands went behind the scenes with two programmes entitled *Two Years Probation* to follow the training of four young police constables in Warwickshire. As a direct result of the programme the whole training system is being reviewed. A new series of *Look! Hear!* gave fresh opportunities for the younger generation to take part in broadcasting while *Day Out* was a popular portrayal of some interesting Midlands towns.

A record number of English Regional programmes were repeated on the National Networks and each station made an important contribution to the BBC 2 series, *A Tale of Twelve Cities*, which attracted large audiences and

popular acclaim.

## Network Production Centres

BBC Television gathers and produces programmes with a regional flavour for its networks in three substantial Network Production Centres in England. They are at Birmingham, Bristol and Manchester. Each has its special interests, as the following reports will show:

### BIRMINGHAM

#### General

The tenth anniversary of the Pebble Mill Network Production Centre was celebrated with a visit from Her Majesty the Queen, who spent an hour at the Centre talking to managers, production teams, technical staff and contributors.

With the Queen's permission, edited highlights of the visit were transmitted in the *Pebble Mill At One* programme.

A notable first for the Centre was *Six-Fifty-Five Special*, an early evening magazine programme for BBC 2, which ran for six weeks during the summer and which was produced from a radio studio using lightweight cameras.

The Centre's long and successful association with *Match of the Day* ended via the retirement of producer John McGonagle.

High production levels were maintained throughout the year with a considerable amount of output for both television channels and the radio networks.

#### Television

The production department responsible for the daily magazine programme *Pebble Mill At One* (BBC 1) and *Six-Fifty-Five Special* also produced three Light Entertainment specials for BBC 2.

American singer Peggy Lee, and Canadian entertainer Ann Murray, hosted their own programmes while Donny MacLeod presented *The Silent World of Marcel Marceau*, another 50-minute special, in which the French mime artist discussed and demonstrated the art of mime.

Light Entertainment was further increased by a 16-week run of *Saturday Night at The Mill* (BBC 1).

On BBC 2 in the General Programmes area, three notable successes were *Pot Black*, *Top Gear*, and *Gardeners' World*. All three series attracted substantial audiences with *Pot Black* now in its 13th year, achieving for the first time a place in the top 10 list.

On BBC 1 *Kick Start* and *Junior Kick Start*, featuring motor cyclists tackling natural and man-made obstacles, also attracted huge audiences, as did *Now Get Out of That*, a highly innovative series presented by Bernard Falk, in which contestants demonstrated their ability to cope with physical and mental pressures.

The weekly magazine programmes for Asian viewers *Nai Sindagi Naya Jeevan* (BBC 1) and *Gharbar* (BBC 2) continued along with *Farming* every Sunday.

*Langley South*, a five-part film series on Antarctica presented by Bob Langley was shown first in *Pebble Mill At One* and then transmitted as an evening series on BBC 2.

The Drama Department, under its new head, Robin Midgley, had a busy year making substantial contributions to both channels. Oscar-winning actor, Paul Schofield, made a rare television appearance in *If Winter Comes*, and *Artemis '81* became a broadcasting filibuster running for more than three hours without a break.

Other drama output – *The Day War Broke Out*, *The Black Stuff*, *The Various Ends of Mrs F's Friends*, *England's Greens and Peasant Land*, *A Cotswold Death*, and *Under the Skin*.

Popular series like *Juliet Bravo*, *Nanny*, and *Angels* were also produced at the Centre as well as the *Great Expectations* serial which received a great deal of critical acclaim.

## Radio

One of the Network Production Centre's most important responsibilities is to ensure a proper reflection of non-metropolitan life on the networks, and this year the drama department at Pebble Mill was particularly successful in achieving that aim.

Coventry was the *Risky City* of Ron Hutchinson's powerful play which was commended in the Pye Radio Awards. Terry Molloy's performance in the leading role won him the Best Actor category.

To celebrate the centenary of Shropshire novelist Mary

Webb, *Precious Bane* was adapted by Michelene Wandor as a three-part serial and *The House in Dormer Forest* was abridged in nine episodes for *Storytime*.

Pebble Mill staff were also responsible for a wide range of programmes during a special Radio 4 in the West Midlands week. Brian Redhead chaired a 90-minute live debate on unemployment; Angela Rippon presented *Hallowe'en at Hagley*, a programme of poetry, prose and music featuring Susan Penhaligon and Leo McKern; Libby Purves and Paul Heiney introduced *Fireworks on Four*; and other specials included a documentary on Jaguar cars and a profile of Simon Rattle, conductor of the City of Birmingham Symphony Orchestra.

Earlier in the year, important current affairs output included a nine-part series, *Policing the Eighties* presented by William Woollard, another two-hour live debate chaired by Anthony Howard on the problems arising from the Brixton and Toxteth disturbances, and a four-part series, *A Way of Living*, about the environment.

In talks and documentaries, there was a nine-week series, *Change of Course*, about people who had switched careers; two 10-week series of *Enterprise*, the programme which deals only with success stories; five Graham Greene short stories; and a range of other features.

The output from the Popular Music Department was very varied. For Radio 2 it included *Early Show* on Saturdays and Sundays with Tony Brandon and Peter Marshall; *Charlie Chester Show* every Sunday afternoon, a special hour-long tribute to Charlie on Radio 2.

Over 150 large orchestra sessions – for the *John Dunn Show*, *Much More Music*, *Round Midnight*, *You and the Night and the Music* – conducted by such as Stanley Black, Ray Davies, Johnny Pearson, Johnny Gregory, Robert Mandell, Geoff Love and John Fox.

Other sessions were with artists including Peggy Lee, Iris Williams, Elaine Paige, Roger Whittaker, Lyn Paul, Peter Sarstedt, Samantha Jones, Maggie Moone, Frank Ifield and Leoni Page.

A Radio 2 Gala Night from Birmingham Town Hall featured Robert Mandell, conducting the Melachrino Orchestra, in a Rodgers and Hammerstein evening. The opening night of *Gypsy* featured in the *Round Midnight* programme from the Leicester Haymarket Theatre.

Jan Leeming hosted an hour-long Easter Monday lunchtime programme from Pebble Mill.

In serious music, distinguished visitors this year included Herbert von Karajan and the Berlin Philharmonic at Oxford; Bernard Haitink and the Amsterdam Concertgebouw Orchestra broadcast from Birmingham Town Hall; and veteran clarinettist Benny Goodman, who gave two concerts at the Benson & Hedges Festival at the Snape Maltings.

The Friday concerts from Pebble Mill completed their eighth season and British contemporary music was well represented with the inclusion of all Robert Simpson's quartets, and a programme by 20th century women composers.

There were also premieres from Cheltenham International Festival of works by Elizabeth Lutyens, George Lloyd and Robin Holloway and a performance of the Joyce Book, a collection of songs to words by James Joyce, as part of the Joyce centenary.

Among a wide range of sports and outside broadcast programmes, was the ever-popular *Brain of Sport*, the *Mastermind of Gardening* series, the world doubles tennis championships from the National Exhibition Centre, and music and light entertainment concerts from the Royal Show.

The agricultural staff continued to keep abreast of farming matters in the regular programmes, and the Asian Programme Unit continued the Sunday morning series *Apna Hi Ghar Samajhiye* which seeks to help Asian listeners feel at home in their new environment, largely through the medium of familiar music.

## BRISTOL

### General

Bristol development has once again dominated our thinking. It was originally planned in 1976, and now it is likely to go ahead in August 1982, it would have been at least eight years out of date when completed. We have therefore been reconsidering the plan, and modifying it to take into account the known and anticipated alterations to our workload and working practices. We are now hopeful that by the time the development is complete, we will have thoroughly modern film, video-tape, telecine and editing facilities set amongst the Georgian houses on the Bristol site.

However, despite some of the limitations of our working environment, Bristol's programme-making continues to be highly successful.

### Television

The Natural History Unit maintained its high level of output on the two television channels. While work proceeded on future major series such as *The Discovery of Animal Behaviour* and *Planet Earth*, the Unit scored many successes in its regular series.

*Wildlife on One* continued to hold high audiences and also contributed two specials to BBC 1: *What Price the Countryside?*, a programme about the issues raised in the Wildlife and Countryside Bill; and *Twentieth Century Fox*, a programme about urban foxes in Bristol which developed from the *Foxwatch* project started two years previously.

The autumn series of *The World About Us* returned to the screens with an outstanding film by Oxford Scientific Films about pollination – *Sexual Encounters of the Floral Kind* – and other notable programmes included two films about wildlife on a Devonshire farm entitled *The Secret Harvesters* – noted by Chris Dunkley as being among the outstanding documentaries of the year.

*In the Country* had a very successful final run, as did the children's series *Wildtrack* and *Animal Magic*; the latter is approaching its twentieth anniversary.

1982 being the Silver Jubilee year of the Natural History Unit, a number of programmes are being prepared especially to mark the anniversary. On Radio 4, a 26-part series on Animal Language was launched with David Attenborough as presenter, and on BBC 2 the three-part *The Flight of the Condor* series received tremendous acclaim from the viewing public for the excellence of its photography.

The Natural History Unit is planning further events for its Silver Jubilee throughout 1982, but far from resting on its laurels, it is already preparing to meet the new demands of the 80s as the face of broadcasting changes. Two specialist wildlife cameramen are being trained to meet an expected loss of talents to the new Independent network and special film and electronic equipment is being acquired or built to help meet the ever-increasing technical standards in this specialised field. The Natural History Unit

Film Library staff is being increased to provide a better service to other BBC departments and BBC Enterprises as well as improve the commercial exploitation for sequence sales.

The General Programmes Unit in the Bristol NPC continues to originate and produce a good range of programmes for the networks in 1981/82.

In the documentary field, our most distinguished product was Roger Graef and Charles Stewart's series *Police*, which ran to large audiences on BBC 1. The second part of this *Operation Carter* will probably be transmitted in the Autumn. BBC 2 ran two films by Michael Croucher, *A Year in the Life of Viscount Wymouth* and *The Hunting Man*, and a film by Yvonne Deutschman on black music in Britain called *Let the Music Talk*.

Antiques were as usual an important part of the output. *The Antiques Roadshow* was very popular on BBC 1, and *Arthur Negus Enjoys* drew his fans in large numbers to BBC 2. Also on BBC 2 *Collecting Now*, a new magazine presented by Harriet Crawley, established a strong following.

In July and August, a second series of *Looking Good, Feeling Fit* set the BBC 1 audience up for its summer holiday, and the drama series *Big Jim and The Figaro Club* attracted good notices with its first run on BBC 2 and its repeat on BBC 1.

Our news quiz *Scoop* did well enough to merit a second series and the spin-off of *Scoop of the Year*. The *Levin Interviews*, too, had a second series and a Christmas special in which Bernard Levin spoke to the Amadeus Quartet.

## Radio

The year has been marked by celebration – for Radio 4's evergreen programme *Down Your Way*, innovation with *Radio Theatre '81*, the publication of three books, a record and the start of a 26-week blockbuster radio series with David Attenborough.

Drama department continues to produce virtually a play a week, mainly by authors in the West Country. One – Peter Redgrove – won the prestigious Carey Harrison award for radio playwrights. *Radio Theatre '81* was a new and interesting idea – it harnessed Arts Council money to encourage an original play which could be performed

both on the stage and on radio. Fay Weldon's play *I Love My Love* was travelled round Dorset, Devon and Somerset by the Orchard Theatre Company. Both were broadcast on Radios 3 and 4.

Literary programmes have increased in the last year – with a series of the books programme *A Good Read* for Radio 4 whilst on Radio 3 a whole series of literary nuggets have been unearthed by drama department. The programmes have ranged from the literary raspberry of *Unfan Letters* through the *Flat Bath* conspiracy (nowhere in literature do authors mention the hills) to the extraordinary vocabulary used to describe wine.

*Barn Dance* – that most visual of dancing formats – continues to delight Radio 2 as, we are glad to note, the new series of *Acker's 'alf Hour*. Radio 1 added a week to their West Country appearances this year – because apart from three weeks of the *Roadshow*, they did a West Country week.

Radio Talks department continues to produce programmes as varied as a trip down the Silk Road in China – a major project – through to *A Small Country Living*, which resulted in over 3,000 letters seeking further information.

*With Great Pleasure*, the series which invites guests to choose their favourite poetry and prose, joined the Radio 4 on tour weeks and heard the choice of guests from Lord Denning to Jonathan Miller, Lady Diana Cooper to Melvyn Bragg, Christmas Humphries, Beryl Bainbridge, David Bellamy and James Mason. A rich and varied choice which also characterised listeners' choice in poetry is *Poetry Please*. The 10-minute series has been introduced by poets like Patricia Beer, Charles Causley and Norman McCaig.

The Natural History Unit continued to expand its range of programmes on Radio 4. In addition to the long-running *The Living World* and *Wildlife*, series such as *Bird of the Week*, *Natural Selection*, *Through My Window*, *Back in Ten Minutes*, and *Zoo Talk* contributed over 50 additional programmes to the network, not including repeats. As well as a centenary tribute to Ludvig Koch, *Master of Nature's Music*, two special stereo features received high critical and public acclaim – *Serengeti* (a celebration of the Diamond Jubilee of the Serengeti National Park) and *To Fly Where the Sun Never Sets* (the life story of an arctic tern).

*Weigh In* returned to examine the facts and fallacies of dieting and the fact that presenter, David Ponting, lost more than a stone in the 10 weeks assured us the message was useful!

Our religious programmes have continued to reflect the worship of the region and are in addition now relaying twice as many *Choral Evensongs* – now on Radio 3. Versatility which produced a beautiful programme on the poetry of R. S. Thomas, *Furrows Into Silence*, and a celebration programme to mark the 100th anniversary of the birth of Teilhard de Chardin. *There were Giants in Those Days* was another Radio 4 series which reviewed the life and works of major religious thinkers of the early 20th century. One sad loss in the year – the ending of Radio 2's *The People's Service*, which, for many years, was edited in Bristol.

*Storytime*, featuring work by, amongst others Susan Hill and Hardy, contributed to Bristol literary output, which also included *The Lyttelton/Hart-Davis Letters* and the wit of *Peter Simple*.

We also made a series on antiques – one with Arthur Negus – and the other, with a more current affairs thrust, called *The Week's Antiques*, which amongst other items scooped the collecting world with a story on L. S. Lowry fakes.

*Origins*, our programme on archaeology, travelled the UK and the world to uncover, amongst other things, the recent work in China, the progress on lifting the Mary Rose, and new facts about Hadrian's Wall.

We have continued to make regional contributions to *Woman's Hour* and *Farming Week*.

A selection of the output, but few programmes on Radio 4 deliver such a large audience for radio as *Any Questions?* Now in its 34th year, but still as young as the minds of its panelists, the programme travels throughout the UK. As a live programme on location it is, of course, open to barracking, but apart from the 13-minute break in Newcastle, the programme has scarcely been interrupted. However, snow early in 1982 did triumph and forced the programme to be mounted in the Bristol television studios rather than the Forest of Dean. A local audience turned out, encouraged by free punch. The team, though, unable to walk to London, were snowed up for 16 hours.

The programme's sister programme, *Any Answers?*, now in its new placing at 6.30 on Thursday evening, is

steadily attracting the wider range of letters it needs, both to provide a suitable foil to *Any Questions?* and to maintain its valuable placing in Radio 4.

NPC producers have supported Radio 4 weeks out earlier in the year, and one for themselves in Devon and Cornwall in January. With producers from Manchester, Birmingham and London, 49 programmes were produced from the two counties. In addition, around 6,000 members of the public joined us for 14 audience shows held in St Austell, Plymouth and Exeter.

## MANCHESTER

### General

In May, all the BBC's people in Manchester were at last under one roof with the arrival at New Broadcasting House of North West Regional Television. A new building – with radio and the infant television in mind, too – had been an embryonic thought as far back as 1937.

Manchester celebrated the event by inviting viewers and listeners to an open weekend in September. Some 8,000 responded and enjoyed, with temperatures in the 70s, an engineering exhibition, followed by tours of the studios and special entertainments. In this significant period prior to the licence announcement, it was notable that many members of the public remarked on how better acquainted they had become on how programmes are planned and made, and how their licence money is spent.

### Television

The summer that drew to a close in the heat of the open weekend had been a very busy time for television. That very same open-air area used to show the public engineering equipment and techniques had been used for *Get Set for Summer*, one and a half hours of live Saturday morning television for young people on BBC 1.

In the Television Features Department, *Brass Tacks* tackled a variety of themes that nag at the nation's conscience including child adoption, pay relativities, divorce and teenage pregnancies. The same department took pride in a transfer to BBC 1 of *Great Railway Journeys of the World*, which attracted audiences of up to nine million. Very different in approach on BBC 2, was the *Oxford*



*Road Show* which sought to reach the school-leaver age group which often feels neglected by television. From the same department came *Two Nations*, an attempt to grapple with the hopes and fears of the unemployed. A new BBC 2 series of *City* ranged far and wide to show urban life at grass roots.

Entertainment programmes – the fun area – have shown exciting growth. *It's A Knockout* came up with a fresh face again; Russell Harty brought a vibrancy to BBC 2 Thursday viewing and the programmes blazed a trail offshore on a North Sea oil platform, with Sir William Walton in the Mediterranean, and at home with leading artistes like The Nolans. Mike Harding has further enhanced his reputation and with children, as well. His *Ticket to Ride* had audiences of over nine million. *The Good Old Days* has its 30th year in its sights, from Leeds. Nearby Batley was the scene of a remarkable documentary feature on the rise and fall of its legendary variety club. Toni Basil, chart-topping American choreographer/singer, was given a memorable showcase programme.

Among new *Living on the Land* programmes by documentary producer Don Haworth, was *A Man of the Black Mountains*, providing spectacular shots on a Welsh hill farm.

World Darts and World Snooker have again demonstrated the vast audiences, of the order of 11 million, now devoted to these highly professionally presented sports. International Snooker from Manchester was prominent in the nominations for awards at the British Academy of Film and Television Arts. The sporting quiz *A Question of Sport*, proved as hardy in its 11th series as in its first.

A series of 13 live Sunday morning religious magazine programmes, entitled *Day One*, was successfully launched on BBC 1.

## Radio

Two Society of Authors' Pye Awards have symbolised a successful year's radio broadcasting.

Peter Everett won the Best Arts Feature with *Ballad of Belle Isle*, vividly bringing to life a Yorkshire working men's club.

Equally vividly, but on the entirely different location of a hospital, production and engineering skills combined to record in binaural stereo the play *Variation on the Snow*

*Queen* which won for Northern playwright, Valerie Windsor, the best original play award. The producer was Kay Patrick. These successes depended entirely on talent from the region.

Alfred Bradley had a further successful dramatic collaboration with John Arden, this time taking as the subject the Tudor poet, John Skelton. Very different but equally powerful was *The Ice Chimney* – one man's attempt on Everest.

The year saw Manchester's third involvement in the Radio 4 on tour schedule, this time in the North East and Cumbria. One of the special events was the BBC Northern Symphony Orchestra's concert in Carlisle. Shortly after, at the London Proms, the orchestra once again demonstrated its popularity with audiences and critics alike. The same is true of the invitation concerts in Studio 7, New Broadcasting House, and the Master Concerts in Manchester's Free Trade Hall continued to offer a rich crop of programmes seldom encountered elsewhere.

This has been a year in which radio features further enhanced Manchester's reputation. In *The Profession of Intelligence*, Dr Christopher Andrew told the story of British espionage; *File on 4* went to New York to investigate the Mafia.

In *Conversation Piece*, Sue MacGregor talked to such personalities as Dame Freya Stark and Professor Christian Barnard. Ray Gosling provided lively radio with his illustrated talk on musical styles. *Crooning Buffoons*.

In the Light Entertainment field, Manchester took particular pride in the climax of the 11-year broadcasting association between producer James Casey and comedian Les Dawson, the Variety Club of Great Britain's choice as BBC Radio Personality of the Year for his quickfire Radio 2 show from Manchester, *Listen to Les*.

*The Grumbleweeds*, Roy Castle, Richard Stilgoe. Ken Dodd and Charlie Chester all sparkle in shows from Manchester.

*Transatlantic Quiz* between London and New York, attracted a million listeners. Another major Radio 4 presentation was the series *Great Families of Britain*, introduced by John Julian Norwich.

Year by year, religious broadcasting refreshes its services and its wells of inspiration. Manchester has well illustrated this with *Thought for the Day* and in *Epilogue, The Lord's Song in a Strange Land*.

## Appeals for charity

As in former years, the BBC broadcast regular appeals in radio and television on behalf of charitable organisations. Radio appeals were placed in *The Week's Good Cause* at 8.50 am each Sunday on Radio 4. Television appeals were transmitted on BBC 1, usually at 6.35 pm on the third Sunday of each month.

The total of all The Week's Good Cause appeals during the year was £358,202. Notable results included British Leprosy Relief Association, £31,118; Woodland Trust, £26,997; Fight for Sight, £21,811; St Botolph's Rehabilitation Centre, £19,074; Voluntary Services Overseas, £14,416; Polish Air Force Association Benevolent Fund, £12,530; Crossroads Care Attendant Scheme, £11,654; The Samaritans, £11,177; New Horizon Youth Centre, £10,179; and St Martin's Christmas Fund annual appeals, £72,223.

The total amount received in response to the normal monthly television appeals in 1981, including those broadcast in the national regions, was £217,810. The largest sums raised were for The Arthritis and Rheumatism Council for Research, £71,473; St Loye's College, £38,926; Parents for Children, £28,575; Television for the Deaf Fund, £18,800; and The Leprosy Mission (Scotland only), £17,908.

The customary Christmas Day appeals on radio on behalf of the British Wireless for the Blind Fund raised a total of £115,791. The BBC's own annual appeal for Children in Need of Help, presented again this year in an extended form on television, raised £1,008,697.

## Broadcasting research

The principal priority of the Broadcasting Research Department has been to introduce the new joint BBC/ITCA TV audience research systems. In the case of audience measurement, this has been in essence a management role, to represent within BARB the BBC interest, since an independent research organisation acts as data supplier. For the new joint TV audience reaction service, the Department acts as data supplier responsible in this role to BARB. During the year, this was planned from first principles and was introduced on 29 March 1982.

These joint TV research activities arose out of the Annan Committee Report. The BBC and Independent Television Companies Association (ITCA) gave an undertaking in 1978 to the Home Office that both sides would take steps to collaborate in joint TV audience research. The objective was first to agree upon a common system of audience measurement, calling a halt to 'unifying' public disputation on audience claims. A second, and perhaps more important, objective was to deploy the funds thus saved towards research of more significance than mere head-counting.

To control these joint research activities, the BBC and ITCA set up in July 1980 a joint limited company: the Broadcasters' Audience Research Board. Sir Stewart Crawford was appointed its independent Chairman, and three Directors were nominated from either side – in the BBC's case Director, Public Affairs, Director of Development (who has since been replaced by Controller, BBC 1) and Controller, Future Policy Group.

There are currently two main strands to BARB's activities: the Audience Measurement Service and the Audience Reaction Service, for each of which there is a Management Committee and Technical Sub-Committee on which all relevant parties are represented and which report to the Board of BARB.

The Audience Measurement Service commenced in August 1981 and is operated by an independent data supplier, AGB Research Limited. AGB was initially awarded a two-year extension to their JICTAR contract and has since been reappointed under competitive tender conditions for a further minimum of five years to 1988. The system is based upon a sample of *c.* 2900 private households representative of the United Kingdom and therefore *c.* 7000 individuals. The sample has been drawn to ensure its representativeness also in terms of e.g. BBC and ITV Regions, by size and socio-economic characteristics of the family, whether the family includes children across a number of age bands, by ranges of hours spent viewing TV and ratio of BBC to ITV viewing. Each TV set in each household has attached to it a *meter* that monitors when the set is switched on (to the nearest minute) and to which channel it is tuned. Each household member aged four and over keeps, or has kept for him or her, a *diary* in which is recorded when he or she as an individual is viewing TV (in terms of broad 15-minute

bands of time). The two sets of data are combined in the computer to yield audience estimates by channel for the population aged four and over. The principal improvements to the system implemented by BARB were:

- a doubling in the sample size for Wales;
- full monitoring of all TV sets in the home;
- an addition to the panel controls to ensure its correct representation of families with high, medium and low patterns of viewing of BBC TV, additionally to the traditional equivalent controls for ITV.

The second phase to the contract will incorporate an electronic method of data collection to replace the paper diaries, with both TV and individuals' data being called up by computer automatically overnight. Steps have been taken to ensure the service can readily be adapted over the years to come to cope with satellite television, cable, VCRs and so forth. An additional major source of revenue for this operation comes from organisations representing the interests of users of ITV as an advertising medium, and involving shortly each of Channel 4, S4C and TV-AM.

The Audience Reaction Service was launched on 29 March 1982 and is operated by the BBC's Broadcasting Research Department responsible in this role to BARB. It is operationally linked to the Daily Survey from which radio audience estimates are obtained. The Daily Survey has undergone a major transformation: with effect from April the sample size per day (all 365 days in the year, other than a Leap Year) has been reduced from 2,000 to 1,000, but the interview is now conducted in the home, as opposed to the street. The sample size per week is therefore 7,000 and relates to the population aged four and over. The sample design is a strict probability sample down to the selection of streets within a random sample of wards within a random sample of *c.* 300 parliamentary constituencies. Quotas are then set to ensure that the sample is balanced in terms of sex, age and whether or not the person has a paid occupation. To ensure reliable figures for Wales and Northern Ireland, for which otherwise the data base would be inadequate, their sample sizes are boosted. (Twice per annum local radio 'sweeps' are independently conducted to monitor their audience.) At the close of this Daily Survey interview respondents aged 12 and over are invited to keep the BARB TV Audience

Reaction booklet, in which they record their views of all the TV programmes they happen to see over the next five days. For each programme (whether BBC, ITV or shortly Channel 4, S4C, TV-AM) they record how 'interesting and/or enjoyable' they found it. This overall evaluation is called an Appreciation Index ('AI'), equivalent to the BBC's traditional 'RIs' obtained from selected BBC programmes only. The source of the 'RI' information, BRD's TV Viewing Panel, has now been closed down. Secondly, for a selection of programmes chosen from all TV channels, BARB is asking more detailed questions: e.g., how the audience reacted to particular artists, the plot of a play and so forth. These 'diagnostic' data are confidential to whichever side requested their inclusion. Both sides may ask about the other's programmes. The sample size at *c.* 2,500 net per viewing day, is adequate for programmes down to an audience size of around one million.

Taking, therefore, the two BARB services together, BARB currently provides for every programme transmitted:

- an audience size estimate
- an 'AI', its viewers' rating of the programme (subject to *c.* 1m audience minimum)

and for selected programmes:

- more detailed opinions on it as requested by the programme maker.

While the standard weekly reports relate for the most part to the total UK programme audience, regular special analyses at the National and English Regional level are prepared for and distributed to the Regions.

BARB also plans to use the Audience Reaction operation to monitor, whether continuously or as occasion demands, other issues relating to the quality of broadcasting – in the eyes of the viewer.

A coherent publication policy proved difficult. Certain sectors of Fleet Street campaigned for disclosure of BARB information as a matter of principle. Currently the mix of information released weekly includes:

- Channel share of viewing
- Hours of viewing per channel (per person per day)
- Top 10 programmes: by audience size, for each channel separately

with longer programme listings released monthly.

Finally and to complete the picture on the department's Continuous Services, the Listening Panel has been retained. The sample size is 3,000, and each panelist is sent weekly a questionnaire asking for views and comments on around 50 BBC Radio programmes selected each week. There are plans to overhaul the sample design of this service in late 1982/83 – to improve its representativeness of the listeners of each of the national networks.

Separate from all these continuous research activities, the department has a Special Projects section that was formed some 18 months ago. It conducts bespoke studies, principally for BBC TV and Radio management and programme makers, but also undertaking assignments for Publications and Enterprises. Demand for their services has grown rapidly. Currently about 75 studies are being conducted per annum, ranging from the simple and small-scale to the complex and wide-ranging. Examples of studies undertaken during the course of the year include:

#### Television

Continuing Education	– Pretesting and evaluation of <i>The Computer Programme</i> series.
	– Evaluation of <i>So you want to Stop Smoking</i> series.
Current Affairs	– Viewers' opinions of <i>Newsnight</i> .
TV Management	– Monitoring of Showcable experiment.
<b>Radio</b>	
Radio 2	– Examination of 2's <i>Company</i> overnight experiment.
Radio 3	– A study of the Proms 81 audiences' views of the Proms.
Radio 4	– Attitudes to <i>Woman's Hour</i> .
Radio Cymru	– Listening habits of Welsh-speaking population.
Radio Nottingham	– Effects of sharing afternoon programming with other East Midlands Local Radio stations.
Radio Jersey and Guernsey	– Radio service and programme preferences, to assist editorial decisions prior to opening of stations.

Special Projects section also liaises closely at a professional level with the Broadcasting Research Unit at the British Film Institute, the research foundation part-funded by the BBC.

#### Audiences during 1981/82:

##### Sizes and responses

On a typical day during the period October 1981 to March 1982, 80.3 per cent of the population, on average, watched some television. Over a week, this rose to 91.9 per cent. The patronage to all channels increased, but this was most marked on BBC 2. Whereas only about a third viewed on a typical day, over the course of a week three-quarters of the population had watched one or more BBC 2 programmes.

The television event of the year was the coverage of the wedding of Prince Charles and Lady Diana Spencer, seen in the United Kingdom by a total of 39 million people (25 million on BBC Television) and capturing for viewers all the joy and splendour of this great occasion.

Under the BARB system of measurement, average audiences for a selection of BBC 1 programmes were as follows:

##### Light Entertainment

<i>To the Manor Born</i>	16,500,000
<i>The Two Ronnies</i>	16,000,000
<i>Hi-de-Hi!</i>	14,500,000
<i>The Paul Daniels Magic Show</i>	14,500,000
<i>Last of the Summer Wine</i>	14,000,000

##### Drama

<i>Bergerac</i>	14,500,000
<i>Tenko</i>	13,500,000
<i>Juliet Bravo</i>	13,000,000
<i>Dallas</i>	13,000,000

##### Sport

<i>Sportsnight</i>	7,000,000
<i>Match of the Day</i>	7,000,000

##### News, Current Affairs and Documentaries

<i>Holiday</i>	11,500,000
<i>Wildlife on One</i>	11,000,000
<i>Police</i>	10,500,000
<i>Tomorrow's World</i>	9,500,000
<i>Nine O'Clock News</i>	8,500,000

**Programmes mainly for Children**

<i>Jim'll Fix It</i>	13,500,000
<i>Dr Who</i>	9,500,000
<i>Grange Hill</i>	9,000,000

Two documentary programmes of particular interest during the year were *Rescue Flight*, dealing with the work of 771 Squadron search and rescue helicopters, and *Sir Frank Whittle: Jet Pioneer*. Much appreciated, too, was *Play It Safe*, which showed how accidents to children could be avoided, and viewers also warmly commended the *Wildlife on One* series, particularly *The Water Walkers* and *The Return of the Sea Eagle*. The most enjoyed drama productions were *Tenko*, the serialisations of *Pride and Prejudice* and *Fame is the Spur* and, in *Play for Today*, *England's Greens and Peasant Land*, *Last of the Summer Wine*, *To the Manor Born* and *The Paul Daniels Magic Show* were the best-liked light entertainment programmes.

**BBC 2 audiences**

Series to achieve the highest audiences on BBC 2 during the October/March period were as follows:

<i>Cliff</i>	11,000,000
<i>Not the Nine O'Clock News</i>	10,000,000
<i>Des O'Connor</i>	9,500,000
<i>Marti Caine</i>	9,500,000
<i>Pot Black</i>	8,500,000
<i>Grace Kennedy</i>	7,500,000
<i>International Snooker:</i>	
<i>Benson &amp; Hedges Masters</i>	7,500,000
<i>One Man and His Dog</i>	7,500,000
<i>Flight of the Condor</i>	7,000,000
<i>Your Life in Their Hands</i>	6,000,000
<i>Mike Harding</i>	6,000,000

As always, natural history programmes were very well received, notably *The Flight of the Condor*, which explored the landscape and wildlife of South America, and, in the *In the Country* series, the programme dealing with the work of water bailiff Dora Oliver on the River Dove. Viewers also warmly commended *Anatomy of a Volcano (Horizon)*, *The Art of Survival* (an edition of *The World About Us* showing how people made a living in famine and drought-stricken Brazil), *Your Life in Their Hands*,

*The Life and Times of David Lloyd George*, *Stuart Burrows Sings* and, in a lighter vein, *Yes Minister* and *Rhythm on Two*.

**Radio listening**

Radio listening averaged nine hours 19 minutes a week per head of the population. This consisted of seven hours six minutes per head of listening to the BBC National and Local radio services and two hours 13 minutes per head for Independent Local Radio and Radio Luxembourg.

Estimated average audiences for a selection of programmes were as follows:

**Radio 1**

<i>Top Twenty</i>	6.00pm (Sun)	6,000,000
<i>Noel Edmonds</i>	10.00am (Sat)	3,400,000
<i>Junior Choice</i>	8.00am (Sat)	2,600,000
<i>Jimmy Savile's Old Record Club</i>	1.00pm (Sun)	2,300,000

**Radio 2**

<i>Terry Wogan</i>	7.30am (M-F)	2,900,000
<i>Jimmy Young</i>	10.00am (M-F)	2,000,000
<i>Melodies For You</i>	9.00am (Sun)	1,800,000

**Radio 3**

<i>Record Review</i>	9.05am (Sat)	200,000
<i>Stereo Release</i>	10.15am (Sat)	200,000
<i>Your Concert Choice</i>	9.05am (Sun)	200,000

**Radio 4**

<i>News</i>	8.00am (M-F)	1,900,000
<i>Today</i>	8.10am (M-F)	1,400,000
<i>Start the Week with Richard Baker</i>	9.05am (Mon)	800,000
<i>Any Questions?</i>	1.10pm (Sat)	800,000
<i>Archers' Omnibus</i>	10.15am (Sun)	800,000
<i>Tuesday Call</i>	9.05am	700,000
<i>Letter From America</i>	9.15am (Sun)	700,000

*Noel Edmonds*, *Jimmy Savile's Old Record Club*, *Mike Read* and *Adrian Juste* were the best received Radio 1 series. Radio 2 listeners particularly enjoyed *Glamorous Nights*, *Friday Night is Music Night*, *The Bing Crosby Show*, *Comedy Classics* (especially *The Navy Lark* and *Dad's Army*) and *The News Huddlines*. The musical highlight of the year on Radio 3 was Alfred Brendel's per-

formance of *Beethoven's Piano Concertos*, while *You Will Hear Thunder* (an assessment of the Russian writer, Anna Akhmatova) and *The Diary of David Rabinowitz*, written when he was a child in occupied Poland, were highly commended. Programmes of particular interest on Radio 4 included *The Gentle Path*, which related the experiences of three women with breast cancer, *To Fly Where the Sun Never Sets* (the life story of an Arctic Tern) and *No Handicap*, an account by the distinguished American violinist Itzhak Perlman of his overcoming of his physical handicap.

## The BBC Programmes Complaints Commission

Following the establishment of the Broadcasting Complaints Commission the Programmes Complaints Commission, set up by the BBC in 1971, ceased to operate on 31 July. It had considered complaints about BBC programmes broadcast before 1 June. Its last three adjudications fell within the year under review and summaries of them are set out below.

### *Complaint by Professor M. N. Naylor*

Professor M. N. Naylor complained of a programme about sugar, *Real Evidence*, broadcast on 25 November 1980, which included a contribution on the question of dental caries, based on an interview he recorded on 14 November 1980. In particular, he complained that his views were misrepresented, and thus his professional reputation prejudiced, because the BBC omitted a reference to the pattern of sugar consumption from the programme as broadcast, which he had told them was a crucial part of his evidence.

The BBC conceded that in the final editing the point made by Professor Naylor had been omitted for lack of time, but claimed that the point was implied elsewhere in the broadcast and did not recall that Professor Naylor had singled it out as being crucial. The Commission conclude that though the BBC's decision to omit Professor Naylor's reference to the pattern of sugar consumption was understandable, nevertheless this omission

was unfair to Professor Naylor and to that extent his complaint is upheld.

### *Complaint by The National Front*

The National Front complained that an interview with the Secretary of the Joint Committee against Racism broadcast in the *Today* programme on 5 February 1981, contained factually incorrect statements about the National Front which the BBC had failed to give them the opportunity to correct. The Commission held that in the circumstances of this broadcast the BBC did not act unfairly. The National Front's complaint of unfair treatment is not upheld.

### *Complaint by South Western Electricity*

On 12 March 1981 a *Man Alive* programme entitled *Trapped* was transmitted on BBC 2. The subject was the response of public service authorities to the problems of persons suffering hardship, poverty or social disadvantage, illustrated by reference to individual cases. A representative of South Western Electricity Board took part in the examination of two of the Board's cases in the Bristol area leading to discussion of the Board's policies on disconnection of electricity supply and the provision of prepayment meters. The Board complained that the programme as broadcast had been unfairly developed into an attack on the way it had acted in these cases, and had presented the Board as arbitrary, remote and punitive.

To the extent that in one sequence the Board was given no opportunity to challenge a suggestion that the Board was pursuing a deliberately punitive policy, the complaint is upheld.

Otherwise the Commission found that the BBC did not take unfair advantage of the Board's agreement that their share of the programme should be illustrated by the examination of hard cases of individual electricity consumers in their area, and that the BBC made a fair use of the evidence provided by the Board and the other participants in the programme; accordingly the remaining complaints of the Board are not upheld.

Sir Edmund Compton (Chairman) and Professor Kathleen Bell continued as Commissioners until the Commission was wound up. The BBC renews its thanks to them.

## Broadcasting Complaints Commission

The Commission issued adjudications on two BBC programmes in the period up to 31 March 1982. Summaries of these are set out below.

### *Complaint by The National Anti-Fluoridation Campaign*

The *Medical Express* television programme broadcast by the BBC on 7 July 1981 included a short item on fluoridation, which took as its focus the case currently before the Scottish Court of Session in which Mrs C. McColl is seeking to prevent the Strathclyde Regional Council from implementing its agreed policy of fluoridating the region's water supply. Visual aids were used in the programme and were followed by a discussion between Dr Aubrey Sheiham, a dentist and pro-fluoridationist, and Mr Ivan Lawrence QC MP, who is against fluoridation.

The National Anti-Fluoridation Campaign complained of unfair treatment because of the programme's pro-fluoridation bias and of the mis-representation of the case against fluoridation advocated by the anti-fluoridation lobby. The BBC refuted these claims and represented that they had sought to present the two sides of the issue fairly within the constraints of brevity and the need to avoid the use of material which might be prejudicial to the court hearings.

Having regard to the totality of the programme we find no grounds for concluding that the National Anti-Fluoridation Campaign were unfairly or unjustly treated in the programme; accordingly we do not uphold the complaint.

Following a direction from the Commission under section 21(1) of the Broadcasting Act 1980, the full adjudication is being published in *The Listener* on 1 October 1981.

### *Complaint by Mr P. Holt*

- 1) The *Checkpoint* programme (Radio 4) broadcast on 12 August 1981 and repeated on 13 August contained an item on the activities of a Miss Jan Kerby (formerly Dutton), against whose defunct theatrical agency allegations of financial mismanagement had been received by them.
- 2) The item also referred to Miss Kerby's current involvement with the Emperor, a fringe theatre in Chiswick, against which it was stated *Checkpoint* had received

complaints about non-payment of expenses to the participants.

- 3) Mr Peter Holt, Director of the Emperor Theatre, who was referred to briefly in the programme, complained to the Commission that the programme was unjust or unfair to him and the theatre as it implied that actors and actresses appearing there had been treated unfairly.

Mr Holt's specific complaints were that:

- a) the item erroneously suggested that the Emperor Theatre was run by Miss Kerby and that the financial difficulties experienced by clients of her theatrical agency were now being encountered by actors and actresses at the Emperor Theatre;
- b) an allegation made in the broadcast by Mr Mike Burnside, who had worked at the theatre, that he had not received expenses which he had been promised, was known by the BBC to be untrue before it was broadcast.
- 4) The BBC refuted Mr Holt's complaint. They stressed that *Checkpoint* was a public information programme of high standing. On the evidence of complaints received about Miss Kerby's previous financial administration of the theatre, the BBC had concluded that there was a case to answer on which the public could make up their own minds. In the BBC's view the programme was a balanced and objective examination of the available evidence and did not treat Mr Holt or the theatre unfairly.
- 5) The Commission take the view that *Checkpoint* was justified in investigating the matters complained of but do not consider that they were investigated in sufficient depth to justify associating the theatre with the allegations of financial mismanagement made against Miss Kerby in respect of her defunct agency; or to justify the programme's implication that actors and actresses were in danger of being treated unfairly. Accordingly we uphold both parts of Mr Holt's complaint. A copy of the full adjudication was published in *The Listener* dated 4 February 1982.

## Public reaction

For many people 1981 was the year of the Royal Wedding, so it is hardly surprising that an occasion of such wide-

spread rejoicing should have featured prominently in the correspondence received by the BBC. Indeed, letters about it started arriving as early as April and the BBC received as many as 200 enquiries and requests for a repeat even before the wedding took place. It was on the day itself and in the immediately succeeding weeks that correspondents and telephone callers really got into their stride. Coverage gave rise to some 150 telephone calls and nearly 400 letters, almost all of them warmly appreciative. Letters came from as far away as Texas and Western Australia and included one from a couple who had watched the ceremony on board ship beyond the North Cape. What was particularly heartening was the fact that so many viewers recognised what a big team effort was involved and were anxious that all of those who had contributed should be thanked. One correspondent put it this way:

'May I ask you as a personal favour to thank all the technicians, cameramen and indeed everyone connected in giving the public such a wonderful Royal Wedding coverage . . . I am sure they cannot realise what pleasure they gave to us all – young and old.'

Of course, not all the half-million or so unsolicited letters the BBC receives centrally each year consist of reactions to programmes. Indeed, no more than three in 10 are concerned with programmes, while some four in 10 deal with questions of overall BBC policy, technical reception, requests for transcripts and offers of programme material. The remaining three are requests for factual information – the title of a piece of music, source of a quotation and so on. For example, an item in *Tomorrow's World* about a device for turning old newspapers back into 'logs' which could be burned as domestic fuel led to as many as 6,000 inquiries in about three weeks. It is fairly rare for a single programme or item to prompt correspondence on quite that scale, but our Programme Enquiry Unit found nothing particularly unusual in receiving over 500 requests for details of the music of *Flight of the Condor*.

The anxiety which viewers and listeners feel about current issues is often reflected in their reaction to BBC programmes. For instance, when Sue Lawley interviewed Sir Michael Edwardes in *Nationwide* at the time of the British Leyland dispute towards the end of 1981, the BBC received over 200 telephone calls and 190 letters from viewers who thought she had been biased, arrogant or

rude. One correspondent put it this way:

'We wish to make known our strong disapproval of the standard of interviewing by Sue Lawley when speaking to Sir Michael Edwardes tonight. Not only was she very rude in interrupting his answers, but both the manner of asking her questions and their content clearly showed that she was biased in favour of the BL workforce and their current attitude to the BL pay offer.'

Another correspondent expressed his sympathies more directly:

'Has he (Sir Michael Edwardes) not enough to contend with without a nasty interrupting interviewer?'

The BBC thought Sue Lawley probably had cut in on Sir Michael Edwardes a little too much, but it was quite satisfied that she was not displaying a personal bias. It recognised that since *Nationwide* was providing no parallel interview with representatives of British Leyland's trade unions, Sue Lawley had a duty to represent the views of those who were opposed to accepting the company's pay offer and who were critical of its style of management. In other words, although Miss Lawley's questions were direct and challenging they were in no sense unfair.

Another subject much on people's minds during the year was Poland and the treatment there of the Solidarity movement and its leader Lech Walesa. It is, perhaps, not surprising that many people should have wished to see the US government-sponsored film *Let Poland be Poland* and should have expected the BBC to show it. Our decision not to do so provoked a certain amount of correspondence largely based on a misunderstanding of the facts. We took the view that the programme would add little to our audience's knowledge of Poland or to their understanding of its problems. This view seems to have been shared by the three American television networks which decided not to show the programme either. However, because of the interest which had been stirred up we featured excerpts from the programme in Television News bulletins and an item about it was included in *Nationwide*. Naturally, we regard news and current affairs coverage of Poland as of the greatest importance and it was a source of considerable satisfaction to us that Tim Sebastian, our correspondent in Warsaw, should have received the Richard Dimpleby Award from the British Association of Film and Television Arts as well as being named Television



Journalist of the year by the Royal Television Society.

Few current issues seem to arouse so much anxiety in people's minds as those connected with Northern Ireland. It is not hard to understand why: Northern Ireland is a part of the United Kingdom where British soldiers are killed. Almost harder to accept for people who have grown up with traditional pride in the Army is the sight on their television screens of British troops being bombarded with bricks and petrol bombs by a British crowd containing children who are barely into their teens. So coverage of almost any aspect of the conflict in Northern Ireland can lead to raised emotions and an increased flow of mail. But the IRA hunger strike at the Maze Prison, which started on 1 March, 1981 and lasted some 216 days, had many unusual features.

It bewildered and upset many viewers and listeners, especially in the case of Bobby Sands. They were troubled by his 'nice' appearance and by the very ordinariness of his name. One correspondent, typical of many others, expressed his feelings this way:

'It is inconceivable, even in this lunatic age, that I am alone in revulsion at the manner of reference to the criminal, savage Sands. Invariably he is breathlessly called "Bobby" Sands, as though he is the nice young man next door. . . .'

Yet Bobby Sands was the name by which he was known: had we referred to him as 'Robert Sands' or 'Mr Sands' we would certainly have been accused of treating him with more dignity than he deserved. There was another complication in the Sands case; he was elected to Parliament by 30,000 votes in the course of his hunger strike. Clearly, there could be no ignoring him and there were a number of associated developments over the weeks which had to be reported: Human Rights Commissioners, The Papal Emissary and intervention by American and Irish politicians.

His funeral, of course, was a propaganda field-day for the IRA but, once again, it had to be covered. Kate Adie's well-judged report contained many major qualifications and clearly conveyed the impression of an occasion which had been highly organised for the benefit of the world's cameras. Nevertheless, that evening Television Centre Duty Office received more than 60 telephone calls of protest. The outbreaks of rioting which followed the funerals of hunger-strikers called for both skill and cour-

age on the part of those reporting them but viewers very understandably resented what they saw on their screens. It may have been this feeling of outrage which led to allegations that camera crews paid children to throw the petrol bombs, but those on the spot were more than a little sceptical about such suggestions. James Hawthorne, our Controller, Northern Ireland, had this to say:

' . . . given that there were 40 organisations, about 200 reporters, stills photographers and freelancers, there must have been some cowboys. But logic suggests you do not stand on the street corner and pay kids to throw petrol bombs – it is only people who have not been there who can believe that. It takes a lot of preparation to prepare and prime petrol bombs and organise an attack and it is the sort of story anyway which I have heard in many different forms in various parts of the world.'

Altogether, we received in London some 120 letters of complaint about coverage of the hunger strike and well over 400 complaints by telephone. They reached their peak by late April and early May and then started to die down, so that by the middle of June we were receiving no more than a handful a week. By the time the hunger strike itself was called off on 3 October interest seemed to have died out.

In the nature of things, hardly a day goes by without a dozen or so references to the BBC in the national press – and often many more. Most of them stem directly from programmes or from the doings of popular television or radio personalities. Occasionally, however, a decision by the BBC proves to be controversial or newsworthy in some other way and gives rise to a long-running story. When that happens every newspaper mention of the affair leads to more correspondence. A recent example started with reports that the BBC had 'cancelled' an invitation to Mr E. P. Thompson, who has been prominent in the nuclear debate, to deliver the Dimpleby Lecture. Most of those who wrote to us – over 110 people in all – had been misled by newspaper reports into thinking that we had issued an invitation to Mr Thompson, had then either got cold feet or had given in to pressure from the authorities and had withdrawn it in a way that was both discourteous and inconsistent with our duty to provide an arena for the expression of a wide range of significant or representative views.

The facts were rather different. Before selecting a

Dimbleby lecturer approaches were made to a number of people who might prove suitable choices, asking them to suggest a possible subject and how they would plan to deal with it, before putting a name forward to the Board of Governors for formal approval. Mr Thompson was one of those sounded out in this way. He recognised that the first letter he received had not been an invitation and he courteously acknowledged this in his reply. Later, however, he came to the conclusion that he had been invited. Another of those sounded out, Mr Edward Heath, also formed the impression that he had been invited to give the lecture and press publicity for his reaction helped to keep the affair in the news. The BBC acknowledged that there had been a muddle and expressed its regret for the confusion which had been caused. It also announced that it would be revising the procedure for arranging the Dimbleby and other lectures.

Many of those who wrote to us about the affair saw it simply as an example of the establishment's wish to suppress the case for unilateral nuclear disarmament. In doing so, they failed to take account of the fact that in the first instance Mr Thompson had been invited to consider a subject other than nuclear disarmament on which his views were felt to be already familiar to many people. They seem also to have been unaware that Mr Thompson had broadcast on the BBC no fewer than six times during the preceding 18 months. As it happened, arrangements had already been made for Dr Nicholas Humphrey, a Cambridge don and a prominent supporter of CND, to deliver the Bronowski Lecture on BBC 2. He chose as his subject the psychological effects on people of the threat of nuclear war and, under the title *Four Minutes to Midnight*, delivered a lecture which gave rise to some 80 letters of appreciation, many of them from doctors and scientists.

The appearance of animals on television is sure to provoke a strong reaction whether they are seen in programmes about bull fighting or hunting, in circus acts or in nature programmes. What was, perhaps, a little surprising was the discovery that sympathy for animals extends even to alligators. Certainly, when an act involving alligators was featured in the *Paul Daniels Magic Show* it aroused strong protest. Over 120 complaints by telephone were received on the evening of the broadcast, while more than 80 letters followed in the succeeding weeks. Some viewers saw the act as an offence to the

dignity of alligators, while others were more concerned about the possibility of cruelty in training or handling them. One viewer was moved to write to *Radio Times*: 'These alligators did not look fully grown. If Karah Khavak lets them grow to full size, I hope they eat him . . .' The BBC is well aware of the danger of cruelty being used in the training of performing animals and always check carefully on the acts or circuses which it books. In this case, it was able to tell correspondents that before booking this act great care had been taken to ensure that no cruelty was involved. Indeed, before contracts were issued a representative of the Veterinary Office of the City of London flew to Germany on the programme's behalf to satisfy himself that no cruel or unnatural training methods were used and to supervise for the BBC the alligator's journey to London. Representatives of the same office were present in the studio throughout rehearsal and recording to make sure that the alligators were well treated and did not suffer in any way.

Comments and inquiries addressed directly to production offices cannot be readily monitored, but central units handled over 325,000 letters and phone calls in 1981-2. We answered 125,369 letters addressed to the Chairman, Director-General or simply the BBC. Over 100,000 of these were questions or suggestions, including 6,000 inquiries about a single item in *Tomorrow's World* on how to make paper logs for fuel. About 22,000 letters included programme comments and criticisms, conveying personal likes and dislikes, expressions of opinion and specific complaints. One third of the 200,000 phone calls received were appreciations or criticisms of individual programmes.

Daily summaries of these comments are circulated to programme heads and reported to Governors. Special attention is drawn to any programme which attracts substantial comment and corrections to matters of fact are immediately referred to heads of department for appropriate action. Complaints about matters of taste, decency and political impartiality are reviewed by members of the Board of Governors, Board of Management and senior staff.

## Public meetings

The holding of public meetings throughout Britain, now a well established part of the process of accountability to

the public, continued during the year.

In Aberdeen, despite the rival attractions of Guy Fawkes Night events, an audience appeared in the ballroom of the Music Hall to call for an extension of Gaelic broadcasting to television and to ask, among other things, about reception problems. The BBC panel, headed by the National Governor, Dr Roger Young, was able to reply that a 13-part series in Gaelic for children was to be shown on Saturday mornings, and that Radio Aberdeen was about to be broadcast on medium wave as well as vhf. Mary Marquis, the popular Scottish programme presenter, was in the chair.

Meetings in the eight English Regions were held as usual under the auspices of the Regional Advisory Councils, the Chairmen of the Councils taking the chair. Those held in London and the South East were chaired by well known television personalities. A BBC Governor was present at almost every meeting. One of the liveliest meetings took place in June at Wolverhampton, where black and Asian speakers argued that they did not have enough access to programmes, and that the BBC's programmes generally did not sufficiently reflect either a multi-racial society or their own particular interests. The BBC Governor at that meeting was Miss Jocelyn Barrow, who comes from the West Indies. (The BBC has since arranged public meetings in Manchester and Leicester specifically for members of ethnic minority groups.)

Other questions asked at Wolverhampton, typical of the issues raised at the other meetings, included the coverage of Northern Ireland affairs, the number of American programmes shown, why Jimmy Young was sent to Japan, why the FA Cup Final was shown on both BBC and ITV, and why would the BBC not show *The War Game* on television. There was also a strong plea for old age pensioners to have special consideration as regards the licence fee.

Other meetings in the Regions took place in Sunderland, Blackpool, Gloucester, Southampton, Peterborough, Hull and Newquay. Meetings in the South East were held in Milton Keynes, Leatherhead and Maidstone, two of them chaired by Sue Lawley and one by Esther Rantzen.

Among the other issues which members of the public raised were the amount of the licence fee, the coverage of affairs in the South East (said by some speakers to be

inadequate), accusations that there was too much violence in the early evening news on television, and requests for repeats of such old favourites as *The Forsyte Saga*. There was much praise for the quality of the World Service.

The BBC is grateful for the help it has received from local authorities and other organisations over the arrangements for these meetings, of which there have now been nearly 90.

## Advisory bodies

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

### The General Advisory Council

Under the new procedure agreed in 1981, the General Advisory Council held three meetings in the year under review. Each meeting consisted of morning and afternoon sessions, which meant that time for discussion was little changed from previous years, when the Council had held half-day meetings each quarter. There was a notable saving, however, in travelling and administrative costs.

The first meeting of the year was held in June, 1981. In consequence of an earlier member's question, the meeting started with a showing of *The War Game*, the BBC film depicting the local result of a simultaneous nuclear attack on Britain, which had been made in 1965 but never shown on television. The discussion had the effect of encouraging programme departments to review their plans for informing the public about the dangers of nuclear war. Later in the meeting, as part of the process of consultation on the way ahead for BBC Radio, the Council considered a report produced by the Radio Network Working Party. Two important issues arose in the Council's discussion. The first was the question of persuading the Home Office to release additional band width on vhf.

With the promise of push-button sets becoming more readily available there was no doubt that vhf was the best form of transmission. The second was the question of the relationship between network and local radio. Several members stressed the importance of local radio and several drew attention to the importance of the networks as a vital part of the cultural life of the country.

At its autumn meeting, the Council devoted most of the time at its morning session to discussion of the BBC's coverage of the inner city riots. Members were concerned at the possible 'copycat' effects of televised scenes of violence in the streets but were assured by the BBC that the sequence of events did not support the allegations of responsibility by the media made in Lord Scarman's Report. The Council accepted that, in the words of one of its members, 'the BBC's task was to show people, in a responsible way, what was happening'. Later in the meeting the Council discussed two papers prepared by the BBC, on *The Reflection of Europe in Television and Radio News and Current Affairs Programmes* and *Radio Times and The Listener*. In the first discussion, members stressed the importance of thinking about Europe in a context wider than that set by the institutions of the EEC and the importance of reflecting Europe in programmes other than news and current affairs.

The main subject for discussion at the Council's meeting in March 1982 was *Children's Programmes on Television and Radio*. The discussion raised a number of important issues, concerning plays and music for children, the reflection of prevailing standards on television, stories, topical programmes, programmes on science and crafts, and guidance for careers. Earlier in the meeting the Council welcomed the initiative taken by the BBC in submitting proposals to the Home Office for the control of two satellite channels.

The arrangements for meetings were made as usual by the Council's Business Committee, which was involved also in the procedure for choosing new members of the Council. The membership, which includes the Chairmen of the English Regional Advisory Councils, a Chairman of a Local Radio Council and the Chairmen of the specialist central advisory bodies of the BBC, is drawn from all parts of the United Kingdom and from as wide an area of experience as possible.

## English Regional Advisory Councils

Some 140 people from all walks of life and drawn from a wide age range, form the membership of the eight English Regional Advisory Councils. The Councils meet to a regular pattern three times a year, to offer the BBC advice, primarily on the programmes which the BBC provides through its eight regional television stations for the particular interest of those regional audiences. However, their remit is not confined to regional output. In the Charter, they can and do take an interest – critical and commendatory – in all of the BBC's output in both radio and television. Most of them have informal but effective links with neighbouring BBC Local Radio Councils through some elements of common membership, or by inviting BBC Local Radio Chairmen from time to time to join them for lunch and some part of their deliberations at formal meetings.

During the past year, the Councils have congratulated the BBC's English Regional Management on the achievement of their imposed economy targets necessitated by the effects of inflation on the BBC's total fixed income from the licence fee in the past two years. Nonetheless, the Councils strongly urged the BBC to restore the cuts in Regional Television output and staff, to inject more money to enhance programme standards and facilities to equip English Regional Television to face ITV competition on a more equal footing.

The Councils continued to call Open Meetings – a concept they themselves had invented some four years earlier and in so doing, to further their function of bringing BBC audiences face to face with senior BBC decision makers so that the latter could be questioned about programmes, policies and reception difficulties. These meetings also helped to make the Councils themselves more familiar to the audiences whose views they 'represent' in advising the BBC.

Councils' debates in the past year have been wide ranging. Programmes themselves – both regional and network – always form a major part of their discussions, but they have also given specific attention to the BBC's news and current affairs coverage, to children's programmes and to the Report of the BBC's Radio Network Working Party.

## Local Radio Councils

Each BBC Local Radio station has its own Local Advisory Council with a membership of around 16, drawn from all sections of the community served by that particular station. Stations are happy to receive suggestions for membership from local individuals and organisations, but an increasingly popular method of filling vacancies is to advertise 'on-air', thus ensuring that those who offer themselves are already listeners, and consequently well-equipped to help fulfil the Council's main function, that of advising the BBC and in particular the local Manager on programme policy, standards and style. On average, Councils meet once every six weeks, while Chairmen also attend quarterly meetings in London with senior BBC staff, and hold an annual weekend conference.

Councils are empowered to appoint specific Advisory Panels in certain areas of activity, and many of them take advantage of this, particularly for education and religion. They have also been delegated, by the Central Appeals Advisory Committee, authority over stations' work on behalf of charity, and in 1981/82 were much involved in station plans to mark the International Year of the Disabled.

## Educational bodies

### The School Broadcasting Councils

The purpose of the School Broadcasting Councils for the United Kingdom and the National Regions is to commission from the BBC broadcasts for schools, drawing upon the professional advice of the officers of the School Broadcasting Council.

The experiment to consider the implications of transmitting 40 minutes of secondary school radio programmes at night, to be recorded by schools and used later, was completed in Spring 1981 and the report of the experiment was considered by the SBC UK, BBC Board of Management and the Board of Governors. The Board approved the principle of the establishment of such a service from Autumn 1983, subject to safeguards which have still to be specified by the BBC and which will need to be carefully monitored.

The programme committees of the SBC UK have been reduced from three to two and will now cover 'primary' and 'secondary' with a small measure of overlap. The SBC, in conjunction with Continuing Education Advisory Council, has established a small group of experts for a year to give advice to the BBC Educational Production Departments on possible output for the 16-19 age group.

The Council's officers have been working with the BBC to seek a solution to the unacceptable financial losses in the School Publication Trading Account. The Council is also considering if it should respond to the Department of Trade's Green Paper on Copyright in so far as it effects the reception and usage of school broadcasts.

### The Continuing Education Advisory Council

The Continuing Education Advisory Council advises the BBC on all matters concerned with Continuing Education series. In a review of its operating procedures the Council is experimenting with only one programme committee instead of two and is looking at the possibility for using consultative panels in various specialist areas. One such area is the 16-19 age group where the Council and the School Broadcasting Council for the United Kingdom have established a group of experts to give advice to the BBC Education Production Departments.

The field officers have worked closely with the production departments in series ranging from *Play it Safe* (a series of short programmes on safety) to the Computer Literacy series directed at the home student of the micro-processor but now expanding into the structured education field.

## Other specialist bodies

### The Central Religious Advisory Committee

The Central Religious Advisory Committee, which advises the BBC and the Independent Broadcasting Authority, continued the practice, established in recent years, of holding separate sessions for each authority and joint sessions to discuss subjects of general concern to religious broadcasters. In the year under review the Committee

held one joint session which dealt with two issues of very great importance to both authorities. The first was the Papal Visit in May 1982 and the second the future of the Closed Period in the light of the introduction of a fourth channel, controlled by the IBA.

In its BBC sessions, CRAC, besides receiving progress reports on Television, Radio and the World Service, also gave attention to the problem of making an adequate response to listeners' and viewers' letters and queries and had some preliminary discussion on an issue which underlies programme making philosophy – the nature of the Christian Sunday.

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

The Central Music Advisory Committee met twice in 1981 during which time Sir Charles Groves and Mr Derek Jewell retired from membership and Mr Antony Hopkins resigned. Eight new members attended their first meetings.

At the meeting in May, amongst the topics discussed were the subtitling of opera on television, the Promenade Concerts and the BBC's orchestras. A radio meeting in November, attended by the Chairman of the Governors, further discussed the planning of the Proms, including reference to the debate on the issue carried out in the correspondence columns of *The Listener*. A detailed report on the serious music output of the BBC was also considered, and there was discussion of the possible effects on young performers of taking part in broadcast music competitions.

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

The Central Appeals Advisory Committee, which advises the BBC and The IBA separately, held three meetings during the year, at which it considered applications from charities for appeals on BBC Radio and Television. The demand for appeals was, again, high throughout the year but although there were some outstanding results the total sums raised, for television and radio, were slightly lower than in the preceding year. Results are given on *page 36*. The Committee again recommended that the BBC's Children in Need of Help appeal should be presented as an extended appeal broadcast on BBC 1 on

a Friday evening in November. The appeal attracted donations of £1,008,697, which was to be compared with the sum of £1,217,802 raised in 1980. Help in the administration of the appeal was given by the Broadcasting Support Services Fund, an independent charity established by the BBC. Distribution of the funds throughout the country was carried out by sub-committees of the appeals advisory committees.

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

The Central Agricultural Advisory Committee advises the BBC on the range and content of farming and gardening programmes broadcast on the television and radio networks, in the National and English Regions and on Local Radio. The membership reflects a wide range of agricultural, horticultural and conservation interests. The Chairmen of the Agricultural Advisory Committees for Scotland, Wales and Northern Ireland are ex officio members of the Committee and play a valuable part in helping to provide an overall view of the help which BBC programmes can provide for rural communities.

The Committee met as usual three times during the year and continued in the tradition of giving frank and constructive criticism and advice while maintaining a friendly relationship with the specialist producers. The members took a particular interest during the year under review in ways in which the daily service of market information for farmers and dealers could be improved.

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

The Asian Programmes Advisory Committee met as usual three times during the year under review. It advises the BBC on the programmes made by the Asian Programmes Unit based at the Pebble Mill Broadcasting Centre, Birmingham. It takes a close interest also in the programmes in the BBC's general output which are of special interest to ethnic minorities and in the programmes produced by the Continuing Education Department and on Local Radio primarily for members of the ethnic minorities.

The Committee has taken a particular interest during the year in ways which the specialised network programmes might reflect the interests of the younger gener-



1, 2, & 3) Radio 1: John Peel late night presenter: **The Lenny Henry Sunday Hoot!** and Mike Read presenter of the Breakfast Show.

4) Radio 4's **Start The Week** (left to right) Paul Daniels, Mavis Nicholson, Barry Humphries, George Best, Kenneth Robinson, Richard Baker, Michael Parkinson and Angela Best.

Network Radio



1) Paul Daniels Radio 2 **Magical Music Show**. Paul was the winner of the Television and Radio Industries Club award for the BBC Television Personality of the Year.

2) Gloria Hunniford Radio 2 presenter of the weekday Lunchtime Show.

3) Radio 3's **Last Night of the Proms**.





Network Radio/Local Radio



1) Roy Plomley, presenter of **Desert Island Discs** which celebrated its 40th Anniversary, with guest Margaret Thatcher the Prime Minister. Roy won the Broadcasting Press Guild award for Outstanding Contribution to Radio.

2) BBC Radio Solent: **Happening Now** presenter Richard Cartridge talks to television star Brian Murphy.

3) BBC Radio Furness producer Charles Hodgkinson. This Local Radio station was opened in 1982.



2



3

Scotland

1) Pretty Boy Floyd, one of six Scottish bands given a chance to make their mark in BBC Scotland's first rock shows, **Street Buzz**.



2) Play for Today: **Eve Set The Balls of Corruption Rolling**.





2

3

1) John Hartley and Audrey Nicholson in Nye the story of Aneurin Bevan.

2) Valerie Masterson and Stuart Burrows in **Stuart Burrows Sings**.

3) Huw Llywelyn Davies, Welsh language radio and television sports commentator.

Northern Ireland



1) **The Chieftains**: the popular Irish folk music group.

2) Doreen Hepburn and Leila Webster in **Phonefun Ltd.**

3) Play for Today: **Too Late to Talk to Billy** – left to right, Tracey Lynch, James Ellis, Aine Gorman, Kenneth Branagh and Brid Brennan.



1) Governor of the Falkland Islands, Rex Hunt, being interviewed by Andrew Jackson on the **Calling the Falklands** programme.

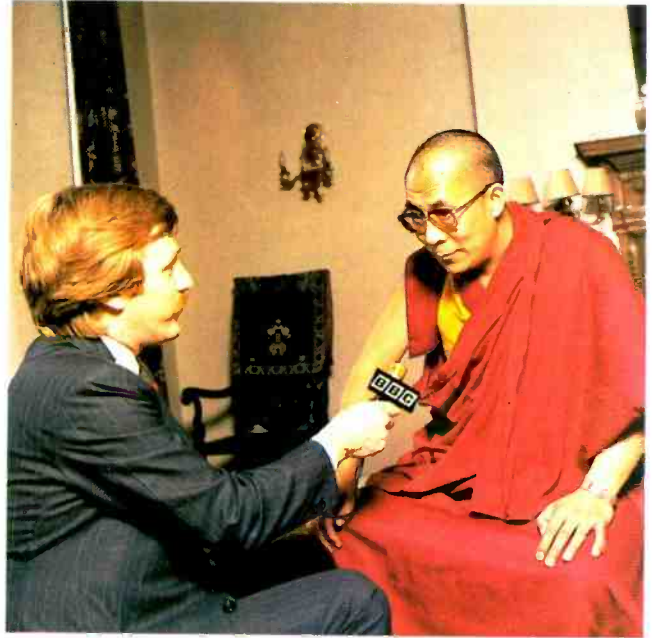
2) Ann Bolsover talks to one of the cast in **Cats** for the World African Service.



External Services



1) Japanese Service: Yukiko Maeda and Noriko Honzawa with Jimmy Young.



2) Eastern Service: Richard Oppenheimer meets His Holiness the Dalai Lama.



3) World Service Drama: Sharon Duce, Richard Derrington and Rosemary Leach in D.H. Lawrence's *A Collier's Friday Night*.

ation, and in which aspects of Asian culture in the many communities throughout Britain might be presented to the general public.

The BBC accepted with regret the resignation of one of the members, Dr Bhikhu Parekh, on his appointment as Vice-Chancellor of the University of Baroda.

### **The Science Consultative Group**

The Science Consultative Group held two formal meetings, in May and November, at which recent science programmes on television and radio, future programme plans and programme suggestions from members were discussed with the staff responsible for the output. At both these meetings, the Group discussed also the BBC's coverage of medical subjects, the context of public criticism about the treatment given in *Panorama*, and in a later special discussion programme produced by Current Affairs Department, Television, to the application of criteria for establishing brain death. Towards the end of the year, steps were being taken to increase the medical representation in the membership of the Group, to ensure that a range of medical opinion was available whenever required to producers working in this area. In addition to these regular meetings, the Group held two informal supper meetings, at the Television Centre and Broadcasting House, to discuss, respectively, science programmes on television and on radio.

### **The Engineering Advisory Committee**

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

Sir Robert Cockburn retired from chairmanship of the Committee having held that office for eight years, and was succeeded by Professor Geoffrey Sims, OBE from 1 April 1981.

The Committee met on four occasions during the year, at Broadcasting House, London; Television Centre, London; BBC Manchester Headquarters, and BBC Research Department. Among the specific matters on which the Committee offered comment and advice were direct

satellite broadcasting, the extension of vhf sound broadcasting, and engineering recruitment and training.

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

The Consultative Group on Industrial and Business Affairs met four times during the year. It heard an outlined plan for the BBC Computer Literacy Project and was told by the Head of Science Features department of the strand of programming which it was intended should take the place of *The Risk Business*. Among the programmes which it viewed and discussed was an edition of *Man Alive* called *Bust* – about firms which were forced out of business – and a selection of extracts from recent coverage of industry by BBC North. At its autumn meeting the Group heard the heads of the five main factual programme departments in the Television Service talk about their plans for programmes dealing with industry and business during the year ahead. On another occasion the Group visited the Television Newsroom where they watched the early evening news being prepared and later saw it go out. Among the main concerns of members during the year was that BBC programmes should reflect business and the economy as a whole and take account of the different conditions existing outside the South East, in particular in the Midlands and North.

# External Broadcasting

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In November 1981, some of the threatened cuts in External Services operations announced five months earlier became a reality. The Foreign and Commonwealth Office ministers exercised their prescriptive right and ordered the BBC to cease broadcasts in Italian, Spanish and Maltese, to halve transmissions in French for Europe and in Portuguese to Brazil and reduced by half the grant-in-aid funding for the Transcription Services. These enforced operational cuts achieved a saving of some million and a half pounds. Parallel reductions in the capital programme saved another million and a half although, at the same time, a 10-year capital programme was introduced of £102 million to improve the audibility of the External Services. Without the support of peers of all parties in the House of Lords – who carried a motion critical of the government's original proposals to cut still more services – of MPs – again from all parties – of foreign newspapers, broadcasting organisations and indeed governments, but especially of listeners throughout the world, the cuts in operating services would have been more severe. As it is the External Services now broadcast in 37 rather than 40 languages.

The BBC continued to be in the major league of world broadcasters and still gets the largest audience. But it is aware that in the present economic climate its grant-in-aid will continue to be scrutinised annually and carefully by Treasury and FCO alike. It is also governed by the cash limits that apply throughout the public sector though not to colleagues in BBC Television and BBC Radio. Cash limits are based on theoretical projections of inflation and can lead to internal economies as damaging as the de-prescription of services.

For many of our listeners overseas and for friends in Britain, the period of uncertainty that preceded the 1981 cuts was seen in terms of a fight, of a struggle and of campaigning. Certainly at times there were strong and public disagreements between ministers and their officials and those who spoke for the BBC. But as the instrument of national broadcasting and funded as it is by public money, the External Services accept that its operations have to be seen in the context of the overall economic

climate and foreign policy considerations.

Under the terms of the Royal Charter and Licence, it is the Foreign and Commonwealth Office that has the responsibility of prescribing the languages in which the BBC shall broadcast overseas. In the last two years this led to some expansion in the Polish, Russian and Turkish Services and to the start of transmissions in Pashto. This has to be set against the much larger cuts detailed above. There is useful consultation between the FCO and External Services management and while the scrutiny of External Services financing is often severe, it should equally be said that the BBC's editorial freedom is never questioned. It is also only fair to add that the same set of government proposals that brought cuts in operational costs from the financial year 1982/3-on did reinforce the capital programme planned for the years until 1984/5.

The pages that follow show that External Services entered 1982 – their jubilee year – in good heart. By the middle of the decade all overseas relay stations should be served by satellite feeds; this will ensure much improved and more constant reception for major audiences throughout the world. At about the same time, the major ingredients of the revised capital programme – a new relay station for Hong Kong and another to serve East Africa – should have moved off the drawing board and be well into the construction stage. And in the UK the development of new transmitters at Rampisham and Orfordness will ensure a better service for many listeners not at present served by overseas relay stations.

Despite the overall reductions in broadcasting time, the audience surveys show the continued strength and loyalty of BBC audiences in many parts of the world and for the first time in its history the External Services were able to record a total regular audience of 100 million.

Events in Poland have often been first reported by the BBC Monitoring Service whose 24-hour a day survey of the airwaves has resulted in many scoops for the External Services news department and the domestic television and radio newsrooms. Monitoring staff have been under great pressure in the last few years with successive crises in Iran, Afghanistan and Poland putting great strain on their



limited resources. All these challenges have been magnificently overcome and have won the professional respect not only of colleagues in the BBC but of newspapers and other broadcasting organisations throughout the world who subscribe to the Monitoring Service.

The events in Poland presented an equal challenge to the staffs of the Central and East European Services. It is sad to record, however, that the crude response from the Soviet Union was to jam the shortwave transmissions first of the Russian and then the Polish Services. The effectiveness of this response varies but the jamming is determined and obviously extremely costly to mount.

The broadcasting services in Bush House are backed by a considerably slimmed Transcription Services and by English by Radio and Television, both determined and effective in securing revenue from the overseas sales of first-class BBC programmes. The main lesson perhaps of a troubled year, overall, has been that there is an immense audience for the External Services and great admiration world-wide for the quality of the programme output and the dedication of the staff. What would now be highly appropriate in this 51st year of external broadcasting would be a full recognition by the Government that the External Services represent a major and continuing national asset. Given an assurance of stability in the years ahead, the External Services has the skills, the people and the equipment to maintain and enhance the pre-eminence of the BBC among the world broadcasting community.

## Language Services

### Eastern Europe

Events in Poland have dominated the European Services' output over the past year, especially those of the Polish Service. The disruption of communications with Poland during the first days of martial law presented serious difficulties. Apart from monitoring material, for a time output was largely dependent on travellers' accounts and information reaching London by roundabout routes. Polish staff played an important part in the assessment of information for the entire BBC. On one occasion TV News requested that the Polish Service devise a set of questions to test the authenticity of a purported Polish radio ham broadcasting information to a contact in Britain. He failed the test!

Ten days after the imposition of martial law Polish language broadcasts were extended by 45 minutes daily i.e. by about 25 per cent. A week later, on 30 December, jamming of Polish programmes from jamming stations located on Soviet territory began. All short wave transmissions were affected, but medium wavelengths remained free. The effective jamming of medium wave transmissions would have to be undertaken from within Poland.

As from 28 March 1982 Polish programmes have been reorganised to provide an unbroken 90 minutes on medium wave at peak listening time.

Rare evidence of listening in Czechoslovakia came from a trade fair in Prague where one British exhibit included the projection of slides with a voice track. According to staff at the stand, a large proportion of the thousands of visitors correctly recognised the voice as belonging to a member of the BBC Czechoslovak Section.

The jamming of the BBC's Russian language broadcasts, begun in August 1980, continued unabated. In response, hours on the air in Russian were increased and, at the end of March 1981, consolidated into a single five-hour transmission, broadcast from 7 pm to midnight Moscow time.

At best, the signal in the Soviet Union is good. But this is rare. For most of the time on most frequencies, the Russian Service signal was virtually obliterated, especially in the towns. One recent emigré wrote: 'Reception is very bad, but people manage to hear; some in their dachas and in the country, some under bridges and some on improved radio sets. Your work is not in vain!'

Unfortunately, there is little more that BBC engineers can do to improve audibility until new 250 kW transmitters come into operation at the Cyprus relay station later in 1982, and the first 500 kW transmitters become operational in 1983.

### Western Europe

The German Language Service gave considerable time to the influence of Polish events on inter-German relations and had its own reporter covering the Schmidt-Honecker meeting in December.

During the year radio stations in West Germany, Switzerland and Austria requested an unprecedented number of programme items about aspects of life in

Britain for rebroadcasting on their own air. In the last eight years requests for BBC programme items have more than doubled – 264 in 1974, 552 in 1981.

The abolition of direct broadcasts in Italian and Spanish in December 1981 and the virtual halving of French for Europe in March 1982 resulted in extensive protests in the target countries, particularly in Italy, where even President Pertini expressed his regret. Small Spanish and Italian residual units now provide news despatches and other programme items for rebroadcast.

The expansion of Turkish output from 60 to 90 minutes a day at the end of the previous year has been successful. Turkish politicians and journalists of all political persuasions have expressed appreciation of the BBC as the main source of uncensored news about events inside Turkey.

There is increasing evidence of a large audience to Portuguese transmissions not only in Portugal but in Portuguese-speaking Africa. This has been confirmed by officials and political leaders in Mozambique, Angola, Guinea Bissau and São Tomé.

French transmissions to Europe, which were virtually halved in March 1982, were reorganised to make the best use of the shorter hours and diminished staff. *Flash Touristique* and *Shopping à Londres* continue to attract voluminous correspondence.

### Latin America

For the Latin American Service the dominant focus of news interest throughout the year has been Central America, with escalating violence in Guatemala, virtual civil war in El Salvador and accusations of plotting levelled at neighbouring Nicaragua. It was the job of the Latin American Service to place the developing situation within the larger context of East-West politics without losing sight of the fact that for those of our listeners standing in the line of fire the issue was one of survival.

In September, one Central American event relieved the gloom. After years of negotiations, bedevilled by the hostility of neighbouring Guatemala, Belize was able to celebrate its independence and the last British Colony on the American mainland graduated to statehood. It was an event which was given considerable coverage by the Latin American Service.

For much of 1981 the threat of closure hung heavily over the Brazilian Section but the staff were sustained by the vigour and extent of the protest movement generated by listeners, both as individuals and as supporters of petitions. When in October the government announced its decision to reprove the Section but to lop one hour off the daily transmission, the staff team set to work on the slimline operation in the encouraging knowledge that a significant number of listeners had been prepared to speak up on its behalf.

### Asia

Despite the pressing need for an improved BBC signal in Northern China, the Chinese Service continues to amass evidence of widespread listening. The service's mailbag for 1981 included over 23,000 letters from listeners in the Chinese People's Republic. A questionnaire operation undertaken by the BBC early in the year elicited over 2,000 replies from listeners all over China and produced information of interest to engineers and programme planners alike. During the year the service began broadcasting its own radio version of a major BBC English by Television series which was being shown on China's domestic television at peak viewing time on six evenings a week.

Radio Japan sought the BBC's assistance in a study designed to lead to an expansion of its programme output to match that of the BBC. The BBC's Japanese Service, meanwhile, maintained its own close links with Japan, attracting some 17,000 letters from listeners in that country in 1981, not a few of which came in response to a programme – *A New Idea from Britain* – which drew attention to some of the more ingenious goods and services which British industry had to offer.

British views and attitudes were also, naturally, reflected to the small but growing audience to the BBC's Malay Service during the various controversies that raged during the year between Britain and Malaysia. Extensive coverage – within the rigid limits imposed by a service with only 15 minutes a day of broadcasting time – was given in particular to the dispute over Malaysia's allegations that the Stock Exchange had changed its rules of procedure to Malaysia's disadvantage, and also to the visits to the area of the Foreign Secretary and other British ministers.

# World radio and television receivers – 1981

(All figures approximate)

	Population in Thousands	Radio				Television		
		Number of Radio Sets (excluding wired receivers) in Thousands				Number of Television Receivers in Thousands		
		1981	1955	1965	1975	1981	1965	1975
<b>World Figures</b> (approx.)	4,446,000	237,000	529,000	1,010,000	1,380,000	177,000	398,000	583,000
<b>Europe</b>								
Western Europe	420,000	65,310	116,500	186,600	273,300	49,400	103,400	143,600
USSR & European Communist Group	381,000	20,260	59,700	92,600	130,800	24,000	87,000	111,800
<b>Middle East</b> (including North Africa)	198,000	2,200	12,300	29,300	44,100	1,250	6,000	13,000
<b>Africa</b>								
South Africa	28,000	875	2,600	4,800	8,500	—	500	2,500
Other African countries	329,000	360	4,800	18,500	31,800	100	600	5,000
<b>Asia</b>								
Chinese People's Republic	980,000	1,000	6,000	35,000	60,000	70	750	9,000
India	685,000	1,000	4,800	24,000	40,000	2	300	1,300
Japan	118,000	12,000	27,000	87,000	90,000	18,000	42,000	60,000
Other countries	656,000	1,800	13,300	49,700	89,000	700	8,950	22,600
<b>Western Hemisphere</b>								
United States of America	227,000	111,000	230,000	380,000	450,000	68,000	110,000	150,000
Canada	24,000	5,500	14,000	23,000	27,000	5,000	9,500	12,000
Latin America	366,000	12,600	29,400	62,800	111,200	7,400	22,600	42,800
West Indies	10,000	190	860	4,000	5,100	100	1,200	1,600
<b>Australasia &amp; other Ocean Territories</b>	24,000	2,760	7,800	13,000	19,500	3,200	5,000	7,300

Listeners to the Burmese Service once again heard that the government required the closure of their service. Their representations no doubt played a great part in achieving its reprieve.

While the fate of the Burmese transmission was still in the balance, the Eastern Service inaugurated a new daily programme in Pashto, one of the two official languages of Afghanistan, which is also widely spoken in North West Pakistan. The BBC had already been broadcasting in Farsi, which many Afghans understand because it is so close to their own Dari, for 40 years. But in all that time it had not spoken to Afghans in a language which the majority of them use as their first means of communication. The daily 15-minute transmission went out for the first time at dawn Afghan time on 15 August 1981. It was immediately welcomed in the refugee camps in Pakistan and among inhabitants of Pakistan's own Pashto-speaking areas. Evidence of listening in Afghanistan was less readily available, but Western journalists who penetrated into that war-torn country with rebel groups brought back evidence that this new BBC transmission was being widely listened to in the countryside.

## Africa

The African Service reflects events in more than 50 countries, and has built up a network of local correspondents or stringers who report regularly on events in their own regions. Africa is more accessible to journalists than it was a few years back, but coverage is getting no easier. Costs threaten to rise to a point where the present level of coverage would be difficult to maintain. Nevertheless, the effectiveness of the African Service operation has been shown time and again by the dedication with which listeners tune in. Programmes like *Focus on Africa* (a three-times daily report on current affairs) are listened to by a vast audience of presidents, ministers, diplomats and journalists, as well as ordinary citizens in Africa. *Focus on Africa* gave first-hand accounts of the developing crisis in the Gambia last July when an African Service producer, travelling in nearby Abidjan, was one of the first journalists to enter Banjul after the attempted coup. The Gambia's President, Sir Dauda Jawara, attending the Royal Wedding in London, lost no time in getting his voice heard at home by being interviewed on the African Service.

Broadcasts to Africa in the three African languages, Hausa, Somali and Swahili, began 25 years ago; it was therefore with great relief that it was learnt that the Somali Service was not, after all, to be axed, in last year's round of Government cuts. Threats of this kind exercise a very unsettling influence on the broadcasters and journalists who work on the programme: at the same time, the support from many listeners and friends of the Somali Service who value its work was quite overwhelming.

The Somali Service is now getting a regular response from listeners of around 500 letters a month; the Hausa and Swahili Services each receive a regular mailbag in excess of 1,000 letters a month. All these figures represent an increase on the previous year. This suggests that the Swahili Service, in particular, is making a very significant impact in a region where the Swahili language is spreading rapidly, despite competition from international broadcasters whose signals are stronger and clearer than the BBC's.

Despite the opening of a 100 kW short wave relay facility in Lesotho towards the end of the year, which should improve audibility in Zimbabwe and other countries in Central Africa, the BBC's weak signals into East Africa make the need for a relay station project as imperative as ever.

Broadcasts in the French language to Africa were not, this time, under any threat of abolition or cut.

A clear indication of the growing impact of the BBC in Francophone Africa is the increase in the number of leading visitors (ministers, politicians, ambassadors, etc.) who call on the Service in London, and tell the broadcasters how much they welcome the programmes which they see as a bridge between their countries and Britain.

## The Middle East

During the year the Arabic Service laid particular emphasis on the strengthening of news and current affairs within the daily nine-hour schedule, mindful of the increased competition from the growing number of commercial and national stations round the Arab World. There has been no lack of grist to this particular mill, for it has been an eventful year in the region.

Last spring world attention swung away from Egypt and Israel and the Camp David peace process towards

events in Lebanon: the bombing of Beirut, the Syrian missile crisis and to the cease-fire in the south. Detailed coverage of these events brought the familiar problems of placing correspondents on the field of action, and then getting their despatches back to London.

The assassination of President Sadat and the inevitable doubts about the future of the peace process swung attention back to Egypt and Camp David in the autumn. On the day of the murder the BBC correspondents on the spot kept news bulletins up to the minute. As the official announcement of the President's death was made shortly before the Arabic Service evening newsreel, listeners could be given a full and authoritative report with a minimum of delay.

## World Service

Although the most radical change in the scheduling of the World Service was the introduction a new multi-edition arts programme, the main thrust of the 24-hour network remained its emphasis on news and current affairs. In May 1981 the weekly programme *People and Politics* was extended from 15 minutes to 30 minutes. A major 30-minute series, *America, Europe and the World*, considered the real and apparent changes in American foreign policy from the Carter to the Reagan administration. Those interviewed included Lord Carrington, Caspar Weinberger, King Hussein, Abba Eban, Robert Mugabe, Jorge Castaneda de la Rosa and Georgiy Arbatov. *Assignment*, the weekly 30-minute feature which looks at the issues behind the headlines, explored a variety of topics and two 45-minute programmes, *Capricorn Africa*, considered the future of Southern Africa, using material gathered in South Africa, Namibia, Mozambique and Zimbabwe.

World Service coverage of the arts in May, 1981, was consolidated into a new arts magazine, *Meridian*. It has been felt for some time, that the arts needed a better platform, both as a reassertion of their importance and because of the UK's significant international position and reputation in this field. Several weekly programmes, each devoted to one branch of the arts, which had served listeners well for years, made way for the new comprehensive programme which is topical, half an hour long, and has three editions each week. *Meridian* looks at the latest and most significant events in opera, ballet, theatre, film,

music, literature, and the visual arts, radio and television, architecture and design. Three editions came from Edinburgh during the weeks of the Festival and a special programme covered the opening of the Barbican Arts Centre in March 1982.

1981 was the International Year of Disabled People and in May a weekly programme by and for the disabled was introduced into the schedule to run during the summer months. *One in Ten* (the title referred to the number of people in the world who suffer from some form of disability) had two presenters, one partially sighted and one blind.

A rich variety of features and talks provided some of the highlights of World Service output during the year, with programmes such as *Into the Water of Doubt*, a 30-minute exploration of the life and work of the philosopher Ludwig Wittgenstein 30 years after his death; a 45-minute examination of the philosophical and political history of *Human Rights* and their interpretation and violation in the world today; a look at *Psychiatry in Action* in the work of the Maudsley, Britain's only post-graduate psychiatric teaching hospital; and an analysis of racial and religious prejudice in *The Psychology of Prejudice*. Other programmes concentrated more on personalities. In a second series of *Time Remembered*, Lord Brockway, Sir Fitzroy Maclean, Malcolm Muggeridge and Maurice Schumann looked back over their long and distinguished careers. Editors and journalists contributed to *Britain's Daily Newspapers*, the aim of the series being to present a portrait of those papers regularly referred to and quoted from in *Review of the British Press*.

Where possible, World Service programmes are planned to complement each other and in August 1981 readings from *In Remembrance of Things Past* were preceded by an assessment of *Proust Now*. A half-hour selection from Robert Service's ballads and rhymes accompanied the start of selected readings from his autobiography *Ploughman of the Moon*. The wide appeal of the spy story was discussed in *I Spy Fiction*, a 15-minute series with contributions from masters of the genre such as Graham Greene, Eric Ambler, John Le Carré and Robert McCrum.

Plays by contemporary authors were well in the forefront of World Service drama output. Productions of David Hare's *Knuckle*, Tom Kempinski's *Duet for One*, J.P. Donleavy's *A Singular Man* and Michael Frayn's

*Towards the End of the Morning*, could be heard in *Play of the Week*, with the World Service Drama Unit also providing more classic fare with *All's Well that Ends Well* (in two parts), Schiller's *Mary Stuart*, *Cyrano de Bergerac*, and *Lady Windermere's Fan*. The Drama Unit went 'on location' for the first time with a production of T.S. Eliot's *Murder in the Cathedral*, recorded in St Giles, Cripplegate.

Many listeners to World Service, as their letters make clear, have strong views about music. There was evidence of good reactions to *Rock Salad*, to a further series of *Guitar Workshop* and to *John Peel*, while listeners with different musical tastes enjoyed, for example, Julian Budden's guide to *Three Centuries of Italian Opera*, Robert Philip's exploration of musical history, *Musical Yearbook*, and the Promenade Concerts, of which World Service relayed more than 20 concerts.

From the November 1981 edition onwards, a separate edition of *London Calling* for India was printed in Delhi, at a cost to the reader of Rs. 2 per copy or Rs. 15 a year. Distribution is mainly by subscription and four months after the start of the local edition the number of subscriptions was more than double the circulation of the magazine in India when produced and despatched from London.

## Industry and exports

The External Services cover British products as part of reporting life in this country; such stories of course have to compete with other material, the criteria being newsworthiness and relevance.

One of the main problems in setting up such coverage is the uneven flow of information inwards; another is the outward publicising, letting manufacturers know what help the External Services can offer them. The office which undertakes this work is the Export Liaison Unit. This year a film about its work has been made by BBC Publicity. It runs for 10 minutes and is being shown to British businessmen. The first showing was at the Bristol Chamber of Commerce, Industry and Shipping on 24 November.

The level of interest generated by items about British products on the External Services can be roughly measured by the volume of mail about them. Judging by this,

interest is sharply up. Enquiries to the World Service programme *New Ideas*, for example, are running at more than twice the level of 1979, and for the second half of 1981 are significantly up on those for the comparable period of 1980.

Other World Service programmes such as *Farming World* and *Science in Action* also mentioned British products and received a considerable response from listeners. Most language services ran series and a variety of programme items which highlighted British industry and technology.

## Transcription Services

The Transcription Services supply radio programmes of every kind to broadcasting organisations throughout the world and through their operations BBC programmes are heard by listeners to the domestic transmissions of over 100 countries. The department markets non-topical programmes on disc, topical programmes on disc, topical programmes on tape, and educational programmes, for non-broadcast use by bona fide students and educational institutions, on cassette.

The normal business hazards of operating in a period of world recession have been exacerbated in the past year by the tensions of working under sentence of death. The period between the Government's announcement, in June, that the Transcription Services were to be abolished and the eventual decision, in November, that they would survive, albeit with a 50 per cent reduction in subsidy, was one of great difficulty, in which the Services were enormously heartened by the support that flooded in from all over the world and in the Press and in Parliament in Britain. The consequences of the reduction in grant-in-aid have seen a reduction in output, an increase in prices, internal reorganisations including amalgamation with the Overseas Regional Services, and the loss of approximately one job in four. In spite of all these concerns, the Services will end the year with earnings approximately 6.5 per cent up on 1980/81: a tribute both to the loyalty and tenacity of staff in extremely difficult circumstances and to the demonstrable appeal of the high quality programming on offer.

The reorganisation of the Transcription Services takes

effect from 1 April 1982 but it is already possible to draw up a profile of responses to the necessary increases in subscription and ad hoc charges. The major overseas customers – the USA, Australia, New Zealand, Canada – have long provided the lion's share of the revenue, and faced with a 30 per cent reduction in the volume of material available have not felt able to increase the sums of money allocated to purchase of programmes: given their capacity for producing such programmes on their own account, this is hardly surprising. Nevertheless, their continuing demand for BBC music, drama, features, comedy and talks programmes is encouraging, although the decision of National Public Radio USA and the Canadian Broadcasting Corporation to cancel their subscriptions and adopt an ad hoc purchasing policy have been a severe blow, depriving the Transcription Services of a substantial proportion of their guaranteed income. The smaller stations have, on the whole, assured us that they will endeavour to meet the increased charges, although low budgets and foreign exchange problems are in many cases forcing them to reduce their orders of BBC material and replace them with programmes from the many rival Transcription Services throughout the world all of which supply them free of charge.

Transcription Services face the future with resolution and optimism, founded upon the proven popularity of BBC radio programmes, which the past year has amply demonstrated.

Musically, as usual, the entire range was covered. Concerts from the festivals at Bath, Aldeburgh, Cheltenham and Edinburgh, as well as the Promenade Concerts, formed the bulk of the serious music output and again aroused considerable overseas interest. In the light music field, too, Transcription Services has continued its supply of *BBC Beautiful Music*, a format specially recorded by the Service and designed for use by commercial stations, and pop and rock music continues to find valuable exposure to the overseas record buying public through the regular issues of *Top of the Pops*, *In Concert*, and *Rock Profiles*.

Drama output for the year showed a strong emphasis on British writing, including a package of four plays by Dennis Potter and two by Harold Pinter. It is also part of Transcription Services' policy to keep a close watch on examination syllabi throughout the world, and this is reflected in the choice of all categories of literary material,

be it drama, or readings including Conrad, Katherine Mansfield and Wilkie Collins, documentaries on Dickens, the Brontës and Mrs Gaskell, a series of talks giving the actor's view on Shakespearean characters or literary discussions from the Edinburgh Festival Literary Event.

Finally, no review of the year's output would be complete without reference to the Royal Wedding. In addition to swift delivery of a 90-minute version of the ceremony itself, Transcription discs of Royal actuality for use in programmes leading up to the wedding proved understandably popular.

### Topical Tapes

With the demise of Overseas Regional Services, the Topical Tapes Unit now forms part of the Transcription Services and is responsible for the production and marketing of a range of weekly taped programmes on international affairs, scientific research, international money and commodities, books and publishing, and a number of programmes designed for Third World audiences covering appropriate technology, applied science, tropical agriculture and medicine, and educational and development topics. The best-sellers continue to be *Hello Tomorrow!*, a popular magazine on practical aspects of development and the current affairs programmes giving a British view of world events, *International Call* and *BBC World Report*. The weekly tape, *BBC Caribbean Magazine*, is also widely recognised as a major link between the West Indian communities in Britain and the Commonwealth Caribbean.

By special financial arrangement, current affairs material is fed three times each weekday by cable or satellite to National Public Radio in Washington for selective inclusion in their major public affairs programmes, *All Things Considered* and *Morning Edition*, carried by the 230 NPR member-stations, in association with a resident Chief of London Bureau. Special newsreel programmes are sent daily to the Australian Broadcasting Commission and to Radio New Zealand.

Despite the reduction of Topical Tapes series on offer from 15 to 10 at the end of 1981 and a steep increase in charges, customer loyalty was maintained and in March 1982 some 230 tapes were being despatched weekly to radio stations and broadcasting organisations in over 50 countries.

### Study Tapes

The relatively new Study Tapes operation continues its steady growth and can now be said to be economically viable. The cuts are likely to lead to some decline in the rate of expansion of this increasingly popular service, but the licensing of further distribution agencies around the world and growing public awareness of the service on offer give good ground for optimism. As in the Transcription Service as a whole, it is particularly unfortunate that expenditure on essential promotional work has had to be significantly reduced.

### English by Radio and Television

The most significant event of the year occurred in January 1982 when China Central Television began to transmit BBC English by television nationwide. Each lesson of our beginners' course, *Follow Me*, is being screened four times per week. There are transmissions immediately prior to the 7.00 pm national news for three evenings per week and, because of the programme's popularity, a fourth transmission from 8.30 am to 9.00 am on Sundays was added recently. Another BBC English by Television series at elementary level was transmitted from April 1982 onwards and two other BBC English by Television programmes at intermediate level are being screened on Sundays. An agreement has been drawn up with the China Central Television authorities for the production of co-editions in China of the textbooks and audio-cassettes accompanying the *Follow Me* beginners' course, which has been well received by viewers all over the country. Chinese radio, too, is beginning to broadcast our English by Radio programmes on its domestic transmission.

*Follow Me* has continued to be much in demand by television stations across the world with Burma, Hungary and Italy among the latest countries to take the series. It has not only been an active year for the sale of BBC English by Television and video series but also for the production of new ones: *Follow me to San Francisco*, a classroom video series for the American market is now out as is *Comedy Time*, a series designed to enliven work in the classroom; *Bid for Power*, a series of 13 programmes dealing with the English of commerce and industry, has

just been completed and is about to have its first screening on NHK in Japan, and a new approach to language teaching in the classroom through mime on video is about to be launched with our latest production, *Speak Easy Video*. The use of video both in classroom teaching and the home has led to an increase in the department's sales of video over the past year which has offset a decline in the sales of conventional published materials, arising partly from continuing recession in many countries and partly from the switch to video. The department has set up several new video agencies overseas to meet the growing demand for English-teaching material in this form.

Reaction to the department's English by Radio programmes has been as encouraging as the demand for materials on video. New programmes introduced this year have included a special presentation of *Great Expectations* which has aroused much interest on the part of students and teachers alike, and a new series of programmes helping learners at intermediate level with comprehension in the form of an amusing, romantic comedy, *George and Georgina*. There has been warm reaction to our English by Radio broadcasts from listeners in many parts of the world and more than 100 countries have continued to broadcast our English by Radio programmes on their own domestic networks. Demands for these programmes has increased in countries as geographically distant as Indonesia and Morocco.

New publications this year have included the books accompanying the video series, *Follow me to San Francisco* and *Comedy Time*, and, through our agencies overseas, new bilingual versions of *Follow Me*, *Rainbow English*, *On We Go*, *Songs Alive* and *Export English*. *Going to Work in English*, a course helping all those who need English for their jobs, will be out shortly.

The 1981 Summer School at Westfield College from 3–21 August was attended by 160 students from more than 30 countries and there have already been 200 applications for this year's Summer School within three weeks of its dates being trailed on the air.

### Technical developments

Inevitably during the year considerable detailed attention has been given to the consequences of the revised capital



## External Broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1975	1980	1981
<b>USSR</b>	533	656	1015	1417	1908	2001	2094	2114
<b>United States of America</b>	497	1690	1495	1832	1907	2029	1901	1959
Voice of America	497	843	640	831	863	789	877	935
Radio Free Europe	—	431	444	523	547	554	555	555
Radio Liberty	—	416	411	478	497	686	469	469
<b>Warsaw Pact Countries</b> ( <i>Other than USSR</i> )	386	783	1009	1215	1264	1449	1528	1460
East Germany	—	9	185	308	274	342	375	427
Poland	131	359	232	280	334	340	337	130*
Czechoslovakia	119	147	196	189	202	253	255	283
Bulgaria	30	60	117	154	164	197	236	289
Romania	30	109	159	163	185	190	198	204
Hungary	76	99	120	121	105	127	127	127
<b>Chinese People's Republic</b>	66	159	687	1027	1267	1423	1350	1304
<b>German Federal Republic</b>	—	105	315	671	779	767	804	786
<b>United Kingdom (BBC)</b>	643	558	589	667	723	719	719	741
<b>North Korea</b>	—	53	159	392	330	455	597	581
<b>Albania</b>	26	47	63	154	487	490	560	567
<b>Egypt</b>	—	100	301	505	540	635	546	518
<b>Cuba</b>	—	—	—	325	320	311	424	459
<b>India</b>	116	117	157	175	271	326	389	396
<b>Nigeria</b>	—	—	—	63	62	61	170	342
<b>Australia</b>	181	226	257	299	350	379	333	336
<b>Netherlands</b>	127	120	178	235	335	400	289	290
<b>Japan</b>	—	91	203	249	259	259	259	263
<b>Spain</b>	68	98	202	276	251	312	239	253
<b>Portugal</b>	46	102	133	273	295	190	214	214
<b>Israel</b>	—	28	91	92	158	198	210	210
<b>Turkey</b>	40	100	77	91	88	172	199	206
<b>South Africa</b>	—	127	63	84	150	141	183	205
<b>Italy</b>	170	185	205	160	165	170	169	169
<b>Sweden</b>	28	128	114	142	140	154	155	145
<b>Canada</b>	85	83	80	81	98	159	134	143
<b>France</b>	198	191	326	183	200	108	125	125
<b>Yugoslavia</b>	80	46	70	78	76	82	72	72

\* Polish output, suspended after imposition of martial law on 13.12.81, was restored in limited form on 22.12.81. Previous output amounted to 338 hours per week.

i) The figures are for December (or the nearest available month). The BBC figure therefore includes Spanish and Italian broadcasts which were discontinued on 1.1.82.

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

schedule agreed between the BBC and the FCO. Although the constituent parts of the schedule have not changed, the debates on service cuts delayed finalising the status of the capital programme. However significant progress has been made on several important projects affecting the audibility of the External Services' transmissions.

The mF 500 kW installation at the CED site at Orfordness broadcasting on 648 kHz. was due to be ready for service by early Summer 1982. The introduction of higher power HF transmitters at the CED relay station was also anticipated for late Summer 1982 resulting in improved audibility in the Arab-speaking world and Eastern Europe.

During the year the BBC introduced a relay facility in Lesotho resulting in improved coverage of Zimbabwe, South Africa and Mozambique. The transmitter, rented by the BBC, was provided by British Overseas Aid to Lesotho.

The major UK development is now progressing with the redevelopment of the BBC Rampisham Station. The attempts to develop a site at Henstridge were finally thwarted by Ministry of Defence objections and in place of that plan an alternative project was developed at the existing Rampisham site. The service from this alternative site will be inferior to that from Henstridge but will still be a major improvement on the present service into Eastern Europe and Russia particularly. Delivery of the 500 kW transmitters by Telefunken has started and the Marconi Company are well advanced in the design and development of their 500 kW transmitter.

Proposals for overseas relay stations to improve coverage in East Africa and North China, Japan and Korea have still to be agreed. For East Africa a site has been identified in the Seychelles and in Hong Kong two sites have been identified. However questions of a non-technical nature remain to be solved before development even in planning terms can continue. At present capital funds for both sites are available starting in the financial year 1985/86.

Discussions reaching very satisfactory agreements with Cypriot and Omani authorities have resulted in the projects to provide satellite feeds to the Cyprus and Masirah relay stations to be realised. Service dates are both Autumn 1982 and the result will be significant improvement in the quality of signals transmitted from these sites. The BBC is hopeful that similar discussions now being pursued with

the Singaporean authorities will lead to satellite programme feeds being introduced to that relay station also by Autumn 1982.

The revised plan for the modernisation of Bush House is now being implemented. Major studio refurbishment continues, a lift replacement programme is under way and work on other improvements is well on schedule.

## International broadcasting

The extent to which some governments commit resources to strengthening the effectiveness of their external services is striking. For example, the USSR, USA, German Federal Republic, France, Japan, Turkey and Yugoslavia are all engaged in increasing transmitter power. World-wide, over 80 countries support broadcasting services addressed to listeners outside their national boundaries and, particularly in the Arab world and Latin America, many domestic transmissions are also aimed at audiences in neighbouring countries.

The table on *page 59* gives the estimated programme hours per week as at December 1981 for some external broadcasters, with comparative figures illustrating the growth that has taken place during the past three decades. The USSR, with 2,114 hours remains in first position, followed by the USA and the Chinese People's Republic. Next, though well behind, come the German Federal Republic, the BBC, North Korea, Albania and Egypt.

Perhaps the most significant change in the USSR's output during the past year was the doubling, in April 1981, of Polish output to 35 hours per week. However, soon after the declaration of martial law in Poland in December, 1981, Polish output was again doubled to 70 hours per week. Other international broadcasters, in company with the BBC, also focused their attention on the situation in Poland. Czechoslovakia's Polish service, which was discontinued in September 1950, was restored early in 1981 and output was increased at the end of that year. East Germany introduced a Polish service in October 1981 and increased transmission time in December. The Voice of America's output in Polish was virtually doubled, and France introduced daily news broadcasts in Polish into its French service for East and Central Europe, both at the end of 1981.

In addition to the Polish increase, other changes in output made by the USSR during the year included the retiming of Spanish broadcasts to Chile in July 1981. Output in Japanese and Nepali was increased, while Assamese, Oriya, Turkish and Ukrainian were reduced. The Radio Moscow World Service in English, inaugurated in 1978, is now well-established, broadcasting round the clock on short wave and at certain times on medium wave as well.

During 1981, Voice of America increased transmission time in all its Soviet languages, with the exception of Ukrainian, and now has a total output of 198 hours per week, including 112 in Russian, directed to the Soviet Union. Output in Dari (Afghan Persian) was doubled, to seven hours per week, in September 1981. Construction of transmitters to improve the audibility of the USA's overseas broadcasts continues. Eleven 250 kW short wave transmitters, built for Radio Free Europe and Radio Liberty in the German Federal Republic and Portugal, are now in operation. A 50 kW medium wave transmitter has been in operation on Antigua since April 1981 to provide coverage of the Eastern Caribbean for Voice of America's English output and a similar installation was opened in August 1981 in Botswana to carry VOA's English broadcasts to southern Africa.

The Chinese People's Republic made only one alteration to its overseas output during 1981; broadcasts in Russian were reduced by more than a fifth, but still amount to just over 100 hours per week.

The German Federal Republic's Deutsche Welle considerably reorganised its language services at the beginning of September 1981. Russian output, which was increased at the end of 1980, was further expanded and other changes included increases in Mandarin, Portuguese to Africa, Hausa and Swahili. On the other hand, transmissions in Arabic, Portuguese and Spanish to Europe, Greek and Turkish were reduced. Construction of the Deutsche Welle relay station at Trincomalee, Sri Lanka, is proceeding.

Among the Warsaw Pact countries, Bulgaria reorganised its external services early in 1981; transmissions in Arabic, Bulgarian, German, Spanish for Europe and Portuguese for both Europe and South America were all increased, and English and French output almost doubled. Romania, too, slightly increased broadcasts in English,

French, German and Russian. East Germany, as well as introducing a Polish Service, expanded output in English, French, German and Hindi, but reduced Italian, at the end of 1981. Poland itself suspended all external broadcasting on 13 December but restored broadcasts in a limited form on 22 December. External output returned to its original level on 8 March, 1982.

Among the African nations, South Africa increased its language services to 12 with the introduction of Spanish and Portuguese for Latin America in June 1981. Earlier in the year, Nigeria introduced broadcasts for Asia, the Pacific, North America and the Caribbean, and more than trebled English output for Africa to 182 hours per week. Nigeria's external broadcasts now amount to 342 hours per week and, as a result, it has moved several places higher in the table on *page 59*. Kenya has announced plans to construct a 250 kW short wave transmitter at Komo Rok by 1983.

Iran continues to expand its external services and, with the introduction of a Spanish service for Latin America in February 1982, has almost restored output to its pre-revolution level. Turkey's external output also continues to increase and, with the addition in July 1981 of Albanian, Mandarin, Russian and Hungarian, now broadcasts in a total of 15 languages. Turkey has predicted further increases when two new 500 kW short wave transmitters, and studios, at present under construction, are completed during 1982.

Belgium's BRT and the Netherlands' NOS are jointly to establish a common programme for Europe. It is intended that the service, to be called Radio Delta, will begin transmission in Dutch, English, German and French at the beginning of 1983 and will be carried on one 600 kW medium wave transmitter (at present used by Belgium's own external services) and one long wave transmitter to be constructed.

In the Middle East, the number of powerful transmitters designed to serve audiences at home and abroad continues to increase. The United Arab Emirates' international service, which became fully operational in March 1981, is carried on three new 300 kW short wave transmitters in Dubai. Test transmissions from Qatar have been observed on short wave in Arabic, French and English, while Bahrain is reported to be planning a new radio station, designed to carry broadcasts to all parts of the Gulf.

## Monitoring Service

With the declaration of martial law in Poland on 13 December, 1981, the Monitoring Service, which had already for many months been reporting in great detail on events in that country, took on a key role. With the normal channels of communication cut off, the monitors at Caversham Park became the main suppliers of information – at least as far as the official Polish broadcasts were concerned – not just nationally but internationally. The news bureau, which provides a round-the-clock service of reports extracted from the monitored material, coped with a high upsurge in demand, and the words ‘monitored by the BBC’ were used by newspapers, news agencies and broadcasting organisations throughout the world. The television crews and radio reporters also descended in force on the Listening Room to send out reports from the point at which the information was being gathered.

The ability, dedication and willingness of staff to work long hours – attributes which apply not just to the Polish team – should not be a substitute for adequate resources. While not subject to actual cuts as such, the Monitoring Service has had to suffer the effects of successive cash limits during a long period when, war-time apart, it has never been busier. The American counterpart, the Foreign Broadcast Information Service, with which co-operation has remained as close as ever, has done rather better in its resources. For the British partner in this mutually beneficial two-way exchange of information some reduction in its activities seems inevitable, although it is hoped that the damage can be kept to a minimum.

Despite difficulties, however, the Service has also been looking to the future, in particular to the modernisation of its own facilities and to the new challenge of monitoring radio and television satellites. A modernisation committee has been meeting regularly to plan for the next decade, including ways in which the new information technology can be used in a business which is concerned with the provision of information.

Increasingly, and at a growing pace, both suppliers and recipients of information are using electronic methods. The Monitoring Service has already for some time been contributing to an American commercial databank, and is participating in a similar venture in this country by BBC Data/BOC Datasolve. At the same time, efforts

continue to increase sales of its well-established publication, the Summary of World Broadcasts, and of the 24-hour-a-day newfile. Specially-tailored services for outside organisations are also being developed; and the Monitoring Service also has its eye on publications designed for a more general public. Revenue earned from these various activities can never form more than a fairly small proportion of the overall cost of the Service. But it is nevertheless a useful sum; and there is a satisfaction for the staff in seeing the results of their labours made more widely available.

## Audience studies

Sample surveys are carried out in a number of countries each year on behalf of the BBC by independent market or opinion research companies to obtain information about the size and characteristics of the audiences for the BBC and other broadcasters. Over the years survey results have become available from more than 60 countries and from time to time old and new evidence is reviewed, and related assumptions drawn from it, in order to calculate very broad estimates of the size of the BBC’s world-wide audience (though China has to be excluded as it presents too many unknown factors). The latest review, towards the end of 1981, suggested that the BBC’s external output, both direct and relayed, is heard regularly, that is once a week or more often, by around 100 million adults. This audience includes some 80 million listening to the BBC vernacular services and about 25 million to broadcasts in English; some, of course, listen in more than one language. The total audience, including those who tune in to the BBC less than once a week, is estimated to be in the region of 150 million adults. Some results from individual surveys are given below; they are, of course, subject to the margin of error inherent in all sampling procedures.

In the first four months of 1981, a survey was carried out in India among a representative sample of the urban and rural populations of two northern states – Uttar Pradesh and Rajasthan – where Hindi is the main language. The survey confirmed previous evidence of a large audience for the BBC Hindi Service, 24.2 per cent of the sample tuning in regularly. Based on this survey it is estimated that there are over 15 million regular listeners to the BBC Hindi Service in the two states alone. Further,

taking into account varying reception conditions and population structures, it can be broadly estimated that the Hindi Service is heard regularly by some 35 million adults in the sub-continent as a whole. The survey asked about six other foreign broadcasters in Hindi. Apart from the Sri Lanka Broadcasting Corporation with 30.2 per cent of the sample listening regularly, audiences were much smaller than for the BBC – Radio Pakistan 8.7 per cent, Radio Moscow 3.8 per cent, Voice of America 2.4 per cent, Radio Peking 1.4 per cent and Deutsche Welle 0.7 per cent. BBC broadcasts in Urdu were heard regularly by 3.4 per cent of the sample, equivalent to about 2,250,000 adults in the two states, and English broadcasts by 2.1 per cent about 1,250,000 adults.

In May and June 1981, a survey in Morocco in towns of 10,000 or more inhabitants, where under half the population lives, indicated large audiences for foreign broadcasting. The largest regular audience for Arabic (65.6 per cent) was for Radio Mediterranean International, the new commercial station in Tangier in which the French state-owned company SOFIRAD has an important interest. Next came the BBC Arabic Service which 26.5 per cent of the sample, equivalent to some 1,100,000 adults, claimed to hear regularly. Then came Cairo's Voice of the Arabs (14.9 per cent) followed by the Voice of America (7.3 per cent), Deutsche Welle (5.0 per cent), Radio Netherlands (4.8 per cent) and Radio Moscow (4.6 per cent). RMI's Arabic output is interspersed with French and more than half the respondents said they heard this regularly while French output from Radio France was listened to by 24.5 per cent. Smaller regular audiences for French output were recorded by Radio Monte Carlo (4.9 per cent), BBC (4.0 per cent), Radio Netherlands (1.4 per cent), Voice of America (1.2 per cent) and Radio Moscow (0.8 per cent). The largest audience for English was for Radio France International (4.1 per cent), followed by the BBC (3.6 per cent) and Voice of America (1.1 per cent).

In a March 1981 survey among a sample of the adult population of the German Federal Republic and West Berlin, the BBC German Language Service obtained a regular audience of 2.1 per cent, equivalent to some 1,000,000 adults. In West Berlin, where the Service is on vhf and local medium wave, the listening level was three times as high as among the sample as a whole. The regular audience for the BBC World Service in English was 1.4 per

cent and for English by Radio lessons 1.1 per cent, about 600,000 and 500,000 adults respectively.

A survey in France in March 1981 among a representative sample of the adult population gave the BBC French Language Service a regular audience of 0.9 per cent, equivalent to about 400,000 adults listening once a week or more often. The listening level was higher in the Paris region than elsewhere. Deutschlandfunk's French Service, which uses a medium wave transmitter near Frankfurt, had a regular audience (0.7 per cent) similar in size to the BBC's but far fewer occasional listeners. The World Service in English obtained a regular audience of 0.5 per cent, about 200,000 adults, and English by Radio lessons 0.7 per cent, some 300,000 adults.

A survey in Argentina carried out between April and August 1981 was based on a sample drawn from eight areas (including Buenos Aires) and representative of about half the country's adult population. The BBC Latin American Spanish Service, with a regular audience of 1.9 per cent, about 190,000 adults in the areas covered, was in the lead followed by the Voice of America and Deutsche Welle (each 0.9 per cent), Radio Netherlands (0.8 per cent) and Spanish National Radio (0.7 per cent). BBC broadcasts in English were heard regularly by 0.6 per cent, about 60,000 adults.

During the period November 1979 to March 1980 a survey was carried out in Montevideo where over two-fifths of the Uruguayan population live. Among the representative sample of adults interviewed, the BBC Spanish American Service was well in the lead with 6.3 per cent, equivalent to some 60,000 people listening regularly. The Voice of America followed with 2.5 per cent, then the Spanish National Radio 1.8 per cent, Deutsche Welle 1.3 per cent, Voice of the Andes, the religious broadcaster, 1.0 per cent, and Radio Netherlands and Radio Canada International with 0.7 per cent each. BBC broadcasts in English were listened to regularly by 3.3 per cent of the sample, about 30,000 adults.

While sample surveys are the only practical means of measuring audience size, they are less suitable for obtaining the kind of qualitative reaction needed by programme makers. This can be more readily acquired from an analysis of the substantial amount of mail received from listeners and from postal questionnaires; and in 1981 the External Services received over 355,000 letters from listeners.

# Engineering

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On the whole, the general public is largely unaware of the day-to-day engineering effort required to produce and transmit the BBC's sound and television programmes. Occasionally, however, the fundamental importance of engineering to a major programme makes an impact. Such an event in 1981/82 was the Royal Wedding. The eyes and ears of the world were on us, and the picture and sound quality was under scrutiny. The day passed with scarcely a hitch, and the engineering and operational staff received their due appreciation, from both within and without the BBC.

In September, the new Open University Production Centre came into operation at Milton Keynes. It is the biggest purpose-built education production centre in Europe, and is equipped to full BBC broadcast standards. The Centre is capable of making up to 400 radio and television programmes a year, and will enable the BBC to meet its commitments to the Open University for the foreseeable future.

In December 1981 new vhf radio transmitters and aerials were brought into operation at Wrotham, serving 13 million people in London and the Home Counties. This is the first step in re-engineering the complete vhf radio transmitter network, using new transmitters with twice the power of those they replace, and new mixed-polarisation aerials which provide significantly improved signals for reception on portable and car receivers.

December and January brought some of the worst winter weather for years, with gales, snow, and temperatures many degrees below zero. This resulted in much work for our maintenance and operational staff as they sought to restore services stricken by power failure, transmitter breakdowns, and collapsed aerials, often under appalling conditions.

The introduction of digital equipment to the television studio has so far been on a piecemeal basis: several different methods have been used to digitally code the video signal, and the lack of compatibility between different equipments had reduced some of the advantages that digital techniques can offer. In February 1982 the situation improved when the CCIR (International Radio Consulta-

tive Committee) approved a recommendation covering the basic characteristics of a digital video coding standard. This is an important step forward because a high degree of international standardisation will undoubtedly help in the rapid development of a range of compatible equipment for television use.

The Government designated 1982 *Information Technology Year*, and therefore January was an appropriate month to launch the BBC television series on computing, and to offer a specially designed home computer for sale to the public. The computer offers excellent performance in relation to its price, and can be enhanced to provide a powerful and versatile system. BBC engineers drew on their considerable experience in the practical application of micro-computers when they assisted in drawing up the specification.

In March, Engineering came under the political spotlight when the Home Secretary announced that the Government was to authorise the BBC to begin Direct Broadcasting by Satellite in 1986. The ability to serve virtually the whole of the United Kingdom from a transmitter 'suspended' in the sky and rated in watts rather than the hundreds of kilowatts of large terrestrial transmitters, appeals to the imagination. It has taken about 18 years to provide sufficient terrestrial transmitters to make the 625-line services available to 99 per cent of the population. The successful launch of the proposed direct broadcasting satellite will, at a stroke, make two further services available to roughly the same percentage.

The satellite broadcasting announcement marked a fitting end to a year in which much work was devoted to grasping new technology opportunities. As well as satellites, improved vhf radio transmission, and digital sound and television already mentioned, we made considerable progress in investigating enhanced CEEFAX, Radio-data signalling, dual sound for television, and improved television picture displays. Certainly within BBC Engineering there is no shortage of ideas and possibilities for improved service to the public.

## The Royal Wedding

The coverage of the wedding of HRH The Prince of Wales and Lady Diana Spencer in July was undoubtedly the biggest broadcasting operation of its kind ever undertaken, and the engineering arrangements deserve special mention.

The event drew an estimated world-wide audience of 1,000 million viewers and listeners (almost a quarter of the world's population) and involved terrestrial links over the Eurovision network, as well as four satellite links to provide coverage in 72 countries. The combined BBC 1 and BBC 2 audience in the UK was 25 million.

Sixty BBC cameras were used altogether, 12 at the Palace, 12 at St Paul's, 32 along the processional route and the rest for the royal couple's departure from London and their arrival at Broadlands. The new expanding-side Colour Mobile Central Control Room (CMCCR) parked in St Paul's Churchyard, was the television production control room for the occasion, feeding pictures over two independent links to the Television Centre where technical co-ordination was carried out. The CMCCR is described on *page 67*. Four of our Type 5 Colour Mobile Control Rooms at various places along the route beamed pictures by radio links to the control centre at St Paul's and a number of standby links went directly to Television Centre.

Lighting in the cathedral was by television outside broadcast engineers, and special arrangements were made to accommodate the difference in colour rendering between artificially-lit scenes in the cathedral and those in the sunshine outside.

BBC Radio sound engineers provided complete coverage of radio and television sound from St Paul's with a total of 57 microphones, mostly arranged for stereo. Two sound mixing desks were installed in the crypt, one for a 'clean feed' (without commentary) which was used by BBC Television and Independent Television to add their own commentaries, while the other included BBC Radio's commentary. Facilities were provided for commercial disc and cassette recordings of the occasion.

At Television Centre and in the Langham, facilities were arranged for 55 foreign commentators to originate their versions of the programme, and American broadcasters were accommodated in studios in Broadcasting House.

## Satellite broadcasting

A satellite placed in orbit 22,300 miles above the equator moves around the earth at the same rate as the earth spins on its axis, and thus remains at a fixed point in the sky. Such geostationary satellites have been used for some years to relay television programmes from point to point, using ground stations with dish aerials up to 90 feet in diameter. It is only comparatively recently that it has been possible to equip a satellite with a transmitter powerful enough to allow reception on aerials sufficiently small (about 3 feet in diameter or less) to be used individually by viewers at home, making Direct Broadcasting-by-Satellite (DBS) a feasible proposition.

At an international conference held in 1977, the United Kingdom, in common with other European countries, was allocated five DBS television channels. The Home Secretary announced in March that the Government is to authorise the BBC to introduce services on two of these channels, starting in 1986. The present plan is for the satellite to be provided by a consortium known as United Satellites which includes British Telecom, British Aerospace, and GEC-Marconi, and it is likely that the satellite will also be used for communications traffic as well as the two BBC DBS services.

One of the DBS services will be a subscription channel, while the other will be known as *Window on the World*. Details of the technical data and information on how to receive the transmissions will be found on *page 189* of the Reference Section.

It will be possible to use existing television receivers to view the satellite programmes, through the use of a converter mounted close to the set, which will provide channel selection. The cost of the converter and the necessary dish aerial will probably be in the region of £250, excluding the cost of installation.

## Transmission

### UHF 625-line television

During the year 73 new uhf relays were brought into service, several in the far north, including Shetland. Our first naturally-powered relay station was built as a link to

feed television signals from a transmitter on Mull to a small station serving Dalmally in Argyll. A mains electricity supply would have been prohibitively expensive and the opportunity was taken to design an experimental station using wind and solar power to charge storage batteries. The station can operate for several weeks without sun or wind.

The Home Office has continued to licence self-help installations, mainly in Scotland, and the total number of applications registered now exceeds 250, 39 of which have been licensed.

'Silver Streak', the BBC's low-cost easy-to-maintain TV relay transmitter, has now been thoroughly evaluated in prototype form and three production models have gone into service. Maintenance is simple and lightweight plug-in modules can be quickly exchanged. A British company is now manufacturing and marketing this equipment under licence.

### Vhf radio

We took a major step forward in our vhf radio transmitter modernisation programme when Wrotham began transmitting with mixed polarisation on 12 December 1981. Wrotham serves about 13 million listeners in London and South East England, almost 25 per cent of the UK population. The station now radiates an additional vertically-polarised component equal in power to the horizontal one to provide better vhf reception for listeners with portable or car radios.

The old equipment had been in service for some 30 years and was replaced by six new transmitters and a new transmitting aerial on a new mast. The new equipment is all-British, except for the aerial feeder cables. The efficiency of the transmitters is such that the station's electricity consumption remains about the same even though the radiated output power has been doubled. The new equipment is much smaller than the old and there is room for transmitters for two more channels at some future date. The aerial has been designed to radiate on any frequencies in the widened vhf band (88 to 108 MHz).

With an eye on the 1982 and '84 international vhf planning conferences, discussions have been held with the Home Office on the BBC plans for a total of five national vhf networks and two local/national-regional networks

in the 88–108 MHz band. It is proposed that R1, R2, R3 and R4 UK would have individual vhf sub-bands (at the moment R1 and R2 share one sub-band), with BBC Local Radio for England (or regional radio in the national regions) and ILR in separate sub-bands. A fifth national network (as yet unallocated) could be accommodated in the vhf band and could, for example, carry educational programmes. These arrangements would ensure that all our services were available primarily on vhf to offset the increasing difficulties of lf and mf listening, although something of the order of 100 extra vhf relays are necessary to fill the existing coverage gaps. To meet the consequent demand for low-power transmitting equipment, Designs Department have designed a 2 kW solid-state amplifier to complete the range of Band II transmitter equipment. In the meantime detailed plans are being prepared for other high-power vhf stations to be re-engineered in the next two or three years.

During the year seven new vhf relay stations were opened and stereo was extended to Rosemarkie, near Inverness; stereo transmissions now reach 95 per cent of the population. Work is in hand to provide stereo services from Londonderry and to furnish Radio 4 in stereo from North Hessary Tor, which has transmitted Radio 1/2 and Radio 3 in stereo for some years.

### Mobile and fixed links

The final phase of the project to improve the television distribution system in North Wales has been completed.

A new television outside broadcast radio-link receiving terminal has been installed on the multi-storey Piccadilly Plaza in Manchester. It is remotely operated so that the aerials can be steered from New Broadcasting House. Similar systems will be installed at Kirk O'Shotts and Holme Moss in 1982.

Five new television radio-link vehicles, used to transmit television pictures from outside broadcast sites to the studios, have been provided and four more are planned, while several local radio cars have been replaced by re-designed vehicles with improved facilities.

BBC engineers have designed an improved microwave (2.5 GHz) aerial with a four-foot parabolic reflector and the design has been adopted by a British company under a manufacturing agreement. A special aerial for use on a helicopter has also been designed and tested.



### Transportable satellite terminal

A satellite link is an attractive option for outside broadcasts particularly from remote sites where terrestrial links might be impracticable or require several 'hops'. Research Department have provided a mobile up-link terminal capable of operating on available OTS (Orbital Test Satellite) channels or any of the future ECS (European Communications Satellite) channels. The trailer unit carries a three-metre diameter reflector and a 600-watt transmitter and is operated in conjunction with a standard radio-link van. It went into operational service in November 1981 to bring live programmes from the Channel Islands via the OTS.

### Stereo concert from China

Communications, Radio, Research and Designs Departments engineers co-operated to provide a special link for Radio 3 listeners to hear a live stereo concert from Shanghai in May. NICAM 3 (Near Instantaneously Companded Audio Multiplex), the BBC's new digital sound transmission system, was used to relay the BBC Symphony Orchestra's concert from the City Hall in Shanghai via the Indian Ocean Intelsat Satellite to Broadcasting House, London; the overall route included a 750-mile terrestrial circuit in China. The technical quality of the programme was excellent. A British-based company is now manufacturing NICAM equipment under licence, and has received a large order from British Telecom.

## Television

### Studios

At Television Centre, Studio TC2 (used for scenery storage for many years) has been completely re-equipped and TC8 has had a new sound desk and communication facilities. Presentation Studio A and NC1 (the master control room for BBC 1) have also been re-equipped, providing improved facilities for making programme trails and for source selection at programme junctions. Studio D (Lime Grove) was returned to service in Spring 1981 and refurbishment of Studio E began in November.

In the regions, Manchester's new Studio B went into

service in May 1981 and Glasgow's new Studio B in March 1982.

### New building

Shinfield Street (Woodlands), an office and workshop block near the Television Centre, is the BBC's largest building development since the Television Centre was built and should be ready for first occupation early in 1983. Construction of the multi-storey car park at Television Centre is well advanced and the building should be operational by Summer 1982.

Construction work for the new Welsh Channel Four (Sianel 4 Cymru) facilities at Cardiff has begun. Some studio modernisation is in progress in Bangor and a new control room is being built.

Work is proceeding satisfactorily on the construction of a new television studio and associated areas at Belfast.

Preliminary work is in hand for the new film and office block project at Bristol, deferred in 1980, and a feasibility study has been carried out for a new regional headquarters in Newcastle. At Glasgow, design work has been undertaken for the construction of new office and rehearsal room accommodation.

### Recording

The changeover from quadruplex video tape recorders, which use two-inch wide tape, to the newer C-Format recorders using one-inch tape is proceeding. A new BBC-designed video tape editing suite, capable of working with up to four of the new machines has been brought into service, and this is providing the additional facilities necessary for today's sophisticated post-production requirements.

### Television outside broadcasts

The BBC's large outside broadcast vehicles meet most requirements, but every year there are some events for which even these cannot accommodate all the equipment required. In April 1981 a new vehicle (Colour Mobile Central Control Room - CMCCR 2) was brought into service which has been designed by BBC engineers to overcome the width restriction on road vehicles. It incor-

porates a control room which can be enlarged when the vehicle is stationary – the walls of the central part of the vehicle are electrically driven outwards to create a room almost 15 feet wide. One of the expanded sides contains a bank of 34 monitors, 30 black-and-white and four colour; the other side accommodates the production staff and allows free movement around the production control desk. At the rear of the vehicle is the sound control area while the front section houses an engineering and vision control area where the vision signals are processed and monitored.

The CMCCR 2 was used for the first time in April 1981 to cover the Oxford/Cambridge University Boat Race: 12 cameras were used, three connected by landline, the others by radio link. The CMCCR 2 is tailor-made, of course, for events like the Royal Wedding, as described on *page 65*.

Another new vehicle which will strengthen our outside broadcast facilities is a new Mobile Communications Area (MCA) that has been built for Outside Broadcasts' Communications Section. The MCA is used to set up, measure, monitor and equalise circuits at complex outside broadcasts. It houses radio link equipment and has a strengthened roof to mount dish aerials.

## **CEEFAX**

Since the beginning of October 1981, the CEEFAX pages have been transmitted on four lines per field instead of two. The extra capacity is being used to give quicker access to pages, an improvement that was particularly appropriate at the start of 'Teletext Month' – a Department of Industry/Central Office of Information promotion held in October to increase public awareness of teletext (CEEFAX and ITV's Oracle) and increase sales of teletext receivers. At the end of 1981 the total number of teletext receivers sold had reached 300,000 and the number was growing fast.

## **Open University**

A satisfactory transfer of operations from Alexandra Palace to Milton Keynes was completed in August 1981,

and production began in September. The new Open University Production Centre contains two television studios, two sound studios, and a full range of supporting services. The large television studio is equipped with colour cameras transferred from Alexandra Palace: the smaller operates on a 'drive-in' basis, using an outside broadcast vehicle to provide the technical facilities.

## **Radio**

### **New studio facilities**

Building work on the new continuity suites in Broadcasting House was completed in the summer of 1981 and these are now being equipped. Several studios have been returned to service after re-equipment. Work has started to replace the major news and current affairs studio, and to provide two more similar suites by additional building at the rear of Broadcasting House, on the third and fourth floors.

General-purpose studios throughout the UK are being re-equipped at a rate of one every five weeks, in a programme that will not be complete until 1986.

Construction of the new drama studio, Maida Vale 7, is well under way, this being the first BBC studio to be floated on springs to help isolate it from external vibration and noise. It is scheduled for service by the end of 1982.

Drama studios in Cardiff and Belfast have been re-equipped and work has begun on Cardiff Studio 1 and Belfast Studio 1.

### **New radio vehicles**

Eight Type B and nine Type C outside broadcast vehicles have been completed and put into service. The Type B is a 'mid-range' vehicle designed to cover talks and the less-complex music programmes, while the Type C is a smaller unit used for minor outside events. The first stereo control vehicle, SCV1, has been refurbished, and this provides control and multi-track recording equipment on a par with that found in a well-equipped music studio.

At the end of the year a new mobile studio was ready for acceptance trials, and construction work on a second

vehicle of the same type was almost complete; the new mobile studios will replace vehicles which are more than 25 years old. Also under construction is a multi-track recording vehicle equipped with two 24-track recorders.

### Local Radio

Radio Jersey and Radio Guernsey came into service in March, both four-man stations providing up to two hours a day of local programmes on 1026 kHz and 1116 kHz respectively in the medium frequency band. At other times the stations carry Radio 2.

A small studio went into service at Taunton in November 1981 as a contribution studio for Radio Bristol, and a medium wave transmitter at Taunton was opened at the same time to extend Radio Bristol's coverage. Radio Manchester, Sheffield, Leeds, Leicester and Merseyside all began stereo transmissions during the year, Merseyside from its new purpose-built studios.

Radio London's vhf transmitter was moved from Wrotham to Crystal Palace in October with a change to mixed polarisation which has improved reception for those with portables and car radios. The new location offers a better service over the same editorial area as previously by serving it from a central position rather than from one end of the service area. Coverage of the Tunbridge Wells area has been transferred from Radio London to Radio Medway using a temporary vhf aerial installation at Wrotham. Later in 1982 the Medway vhf transmissions will be radiated from a permanent aerial installed on the new mast at Wrotham, which is already being used for the national vhf services.

Radio Birmingham changed its name to Radio WM (for West Midlands) in December 1981. It also began stereo transmissions, and a new medium frequency transmitter was provided at Sedgely to improve coverage in the Wolverhampton area. Radio Newcastle's services have been reinforced with a new vhf transmitter at Chatton (Northumbria) and a contribution studio has been opened at Alnwick to extend the station's coverage northwards to the Scottish border.

### Radio Clwyd

Radio Clwyd, based in Mold with a medium wave transmitter at Wrexham, opened in October 1981.

## Research and development

Much of the work of the two departments chiefly concerned with research and development is closely associated with projects involving other specialist departments, and has therefore been mentioned under appropriate headings. Considerable work has been done on uhf television transmitters, low-power vhf radio amplifiers, digital equipment, the automatic operation of hf stations for the External Services, and uhf and shf aerials for outside broadcast use. On the studio side a new video tape editing suite has been designed and installed; and a prototype electronic stills store has been completed which stores, in digital form, 40 pictures which can be selected for transmission either at random or in sequence.

A selection of other research and development work is described below.

### Multi-channel sound with television

Possible methods of transmitting two sound channels (stereo) with television pictures are being carefully examined. For satellite broadcasting, Research Department has devised a system using digital transmission which would offer the possibility of six sound channels in each satellite channel. There is considerable activity within the European Broadcasting Union (EBU) in attempting to reconcile various proposals for multiple sound transmissions in television channels for satellite broadcasting.

### Improved picture displays

Research Department are investigating ways of producing better pictures in the home by exploiting the existing 625-line system to the full, so as to reduce both flicker and the visibility of the line structure without degrading the service for existing viewers. Possibilities include doubling the repetition rate of the pictures, doubling the number of lines in the picture, or both.

An extended PAL (wide-bandwidth) colour system capable of giving significantly improved picture quality has also been demonstrated, which could be introduced with satellite broadcasting. Suitably designed receivers would be required to derive full benefit from extended PAL, but the system is compatible, enabling existing receivers to be used.

### **Digital television standards**

We have continued to play an important part in the international discussions on digital standards for video signals. An intensive series of meetings within the EBU and the American Society of Motion Picture and Television Engineers (SMPTE) resulted in a firm recommendation for an international standard covering the basic parameters, including the all-important sampling rates for the luminance and colour-difference components of the colour signal. This recommendation has been ratified by the CCIR, and international attention is now focused on further standards making use of the agreed parameters and covering studio equipment interfaces, the digital video recorder format, and the multiplex arrangements for international transmission. BBC engineers are actively involved in all these discussions.

### **Teletext**

The BBC is co-operating with other broadcasters and industry in developing enhancements to the United Kingdom teletext system. Some of this work is being done under the auspices of the Department of Industry, and close ties are maintained with British Telecom in order to maintain compatibility with the Prestel videotex service.

Among the enhancements are improved graphics and characters, the use of teletext pages to carry programs from home computers (telesoftware), and the transmission of broadcast-quality still pictures. High quality still pictures have been experimentally broadcast on CEEFAX, and a demonstration of this and other enhancements has been given to the EBU. All the enhancements are compatible with existing decoders.

### **Digital sound signal processing**

Research Department has co-operated with a British manufacturer on the development of an all-digital control desk, a prototype of which has been installed in Broadcasting House for evaluation. Theoretical and practical work is also under way on the provision of interfaces between digital systems using different sampling rates: for example, a transmission chain operating at a sampling rate of 32 kHz, and a commercial digital disc player operating at, say, 44 kHz.

### **Radio-data broadcasting**

Radio-data, the system of sending digital information on our radio transmissions, has been divided into two categories. The If (Radio 4) data-channel is now reserved for special applications like Electricity Supply Industry (ESI) Teleswitching (which requires only a small part of the channel) and, perhaps, gale warnings. It is particularly suitable for such applications because of the wide coverage obtained on the If band. The vhf channels would be devoted specifically to applications concerning broadcasting, such as programme and service identification.

Discussions have taken place with the EBU about possible uses for the vhf radio-data information channel. The data will be organised into 'packets' and these can be of two types – those which convey information to the receiver to enable it to respond more intelligently to the listener's instructions, and those which enable the broadcaster to communicate directly with the listener by means of a display device on the receiver. The assembly of these packets into the data stream can be varied to suit the day-to-day requirements of each broadcaster.

Experimental transmissions of radio-data from three vhf stations in the London area were publicised in July together with a detailed outline specification for a possible system. The specification was made available to receiver manufacturers.

### **Recruitment**

During the year the BBC's rates of pay have become relatively less attractive, making recruitment difficult. At the moment the net loss to the BBC is small, but with the fourth television channel creating new demands for technical personnel, it is a situation that could change.

On the credit side it has again been possible to meet our targets for technical assistants and technical operators, mostly through recruiting 18-year-olds direct from college. There have, in fact, been many more applications than there are jobs available, but educational standards are such that much work is involved in separating the wheat from the chaff. A change in attitude on the part of school leavers is becoming apparent in that many of them, fearing that they may be unable to obtain employment, are seeking further education courses almost regardless of

their nature. It has therefore been necessary for our recruitment staff to publicise the fact that the BBC continues to be very interested in applications from the more able 18-year-olds.

## **Training**

Work continues on improving the accommodation and facilities at the engineering training centre at Wood Norton in Worcestershire. A new film unit has been provided for basic film training and a small editing suite has been established for portable single camera training. There is continuing progress in the field of packaged learning, and a team of lecturers is preparing a packaged course to accompany the existing television demonstration equipment.

We were able to provide training for a limited number of overseas students, mainly from the African continent, which in total amounted to 300 student-weeks.

# Personnel

The authorised establishment as at 31 March 1982 was as follows, with the previous year's figures in italics:

	<u>31.3.82</u>		<u>31.3.81</u>	
<i>Home Services</i>	23,372		22,957	
<i>External Services</i>				
Direct – Broadcasting	1,827		1,888	
– Monitoring	432		425	
– Transmission	365	2,624	354	2,667
Shared – Broadcasting	569		572	
– Monitoring	1	570	1	573
		3,194		3,240
<i>Open University</i>				
Direct	405		393	
Shared	29	434	89	482
<i>Trading</i>				
Direct (including BBC Enterprises Ltd)	709		682	
Shared	233	942	233	915
		27,942		27,594

*Note* The total authorised establishment of 27,942 includes 1,096 part-time posts. The previous year's figures were 27,594 and 1,085.

## Personnel services

### Appointments

Staff turnover has reduced from 15 per cent in 1979 and 1980 to under 12 per cent in 1981. One hundred and thirty-six training attachments were arranged in 1981 in addition to 265 attachments gained competitively.

As in previous years, over 300 secretarial and clerical staff were promoted to other categories of work. The number of women on the staff has increased overall, with proportionately higher increases at senior levels.

By means of comprehensive careers literature, a recruitment film aimed chiefly at young people, attendance at careers events (culminating in a major careers exhibition in Birmingham), and counselling, as well as through ad-

vertising campaigns in the Press, BBC Appointments continued to inform a wide audience of the BBC's needs and what it offers.

Vacancies are advertised to all staff in our house journal, and some are also advertised publicly in appropriate newspapers and periodicals, including *The Listener*. As our display advertisements state, the BBC is an equal opportunities employer. Recruitment, promotion and other employment matters are conducted on the basis of merit, without regard to politics, sex, marital status, creed, colour or ethnic origin.

In 1981 we received over 65,000 enquiries about non-engineering opportunities; there are however fewer applications from suitably qualified candidates from ethnic minorities than we would wish, and we are devoting more effort to encouraging members of ethnic minorities to regard the BBC as a potential employer.

Our equal opportunities policy applies no less to registered disabled people (RDPs). Applications from suitably qualified RDPs are always welcomed and every effort is made to redeploy staff who become disabled. One appointments officer carries special responsibilities with regard to disabled applicants and has placed or arranged work experience for blind, deaf, and other handicapped people. During the year, BBC Television gained one of the Manpower Services Commission's Fit for Work scheme awards.

### Consultancy

Specialist consultancy staff give an advisory service to management to assist them in making the best use of resources. This advice covers staffing levels, work methods and organisation structuring, and is extensively used by management on all aspects of Radio, Television, and News. Particular emphasis is placed upon the wider aspects of business management and the development of more effective methods and processes.

Recent assignments have included work on the control of expenditure in, and the structure of, television engineering, financial control in the Regions and on the development of BBC Data.

Considerable work is going on to ensure that the Corporation obtains the maximum practical advantage from the application of new technology to office and administrative practices, by the use of word processors and mini-computers.

### **Central Training Department**

The impact of new technology generally on office practice is being reflected in office training courses, the syllabi of which are constantly under review. There has been an increasing demand for word processor training. Special seminars on new technology have been arranged for managers.

The recruitment and training of school leavers in office and secretarial work continues as do arrangements for handling work experience for school and college students.

In the field of management training increasing effort is deployed on developing local training courses, especially for newly recruited managers.

### **Health and safety**

The Corporation's Occupational Health Service continues to provide professional advice to management and staff in the promotion of health at work. The effects of working conditions on health are monitored and conversely advice is given on the effects of health problems on work performance. A full programme of training, examination and supervision of the large number of volunteer first-aid workers is undertaken and at present this is being revised in the list of the new First Aid at Work Regulations 1981.

The Diving Operations at Work Regulations 1981 called for a much higher standard of medical fitness for those wishing to qualify for underwater diving. The Corporation's Chief Medical Adviser has been approved by the Health and Safety Executive for the purpose of these Regulations and already 10 members of BBC staff who may be engaged in underwater filming have reached the standards necessary to qualify as divers under the regulations.

The Occupational Health Service is an officially approved vaccination centre and carries out a full programme of inoculations and tropical disease screening for

the large number of staff who travel world-wide.

The number of days lost through sickness absence in the year ending 31 March 1982 was 208,972. This averaged 7.45 days per person compared with 7.46 days in 1980-81, 7.5 days in 1979-80 and 8.9 days in 1978-79.

### **Pay and industrial relations**

A general increase in pay rates of £100 per annum plus 8½ per cent (averaging under 10 per cent overall) was agreed with the unions on 1 April 1981. At the same time the London Weighting Allowance was increased by £100 to £830 per annum.

A new system for determining and regulating pay rates for the monthly staff (some 16,000) was introduced 18 months ago. This was designed to provide a more efficient system of regulating the movement of pay rates and, as a corollary, a firmer control of labour costs.

Notwithstanding the obvious pressures in the present economic climate employee relations and the BBC's dealings with the recognised unions continue fundamentally to be good. There are problems to do with the mechanisms for consultation and negotiation and it is always necessary to balance the needs for technological innovation and change with the concerns and aspirations of the unions and the BBC's staff. The need for change and economy of operation as instanced in the redundancies caused in the BBC's External Services is often hard for staff to accept while they still continue to produce programmes of the excellence for which the BBC is famous throughout the world.

### **Legal matters, artists' contracts, and copyright**

The risk of libel allegations and the need to avoid contempt of court have again called for constant legal advice to programme makers. The impact of the Contempt of Court Act 1981 has been particularly important.

The unions representing performers and copyright owners seek renegotiation annually of their agreements and in the main these were concluded satisfactorily.

The extension of BBC Enterprises' activities into the videogram and overseas cable fields necessitated negoti-

ation of additional rights with those representing contributors.

## **Central Services Group**

Central Services Group, employing about 2,700 staff, provides a wide range of services in the London area including catering, office services, cleaning, security, fire prevention, and building maintenance. In addition, it is responsible for the valuation, acquisition and estate management of all BBC properties (excluding transmitter sites) and the provision of a centralised purchasing service available to all areas.

This year has seen the completion of the main building work on the Woodlands site, near White City. Fitting out work is now in hand and the first occupants will be moving in early 1983.

Recruitment remains easier this year and staff turnover has reduced.



# Publications

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For the year ending 31 March 1982 net circulation, advertisement and other revenue from BBC Publications was £49,200,000 resulting in a profit of £4,200,000.

## Radio Times

*Radio Times* was published weekly in 25 editions corresponding to the regional pattern of BBC Television and BBC Local Radio. Sales of the 1981 double Christmas number reached an all-time high – 9,456,660; for the rest of the period 1 July to 31 December 1981 audited average net weekly sales were 3,393,720, an increase of 20,690 compared with the same period of 1980.

During the year a new printing contract was signed with BPC Ltd. There was a substantial increase in the cost of newsprint due primarily to a weakening of the pound against the US dollar; the UK price of newsprint is linked through a currency clause to the relationship between these two currencies.

The market for advertisement revenue was particularly competitive primarily because of the emergence of new newspaper supplements and the general economic climate. This trend is likely to continue with the introduction of a fourth television channel; a new national Sunday newspaper has also been launched. Nevertheless the buoyant circulation position will continue to allow us to compete vigorously.

## The Listener

*The Listener* contains material drawn substantially from BBC Television and Radio output. Towards the end of 1981 the Editor, Anthony Howard, resigned and a new Editor, Russell Twisk, was appointed. In February 1981 editorial changes were made involving the redesign of the front cover and the introduction of a comprehensive weekly guide to drama, music and films broadcast by the BBC.

Published weekly at 50p, *The Listener* recorded an audited average weekly sale of 30,502 in the second half of 1981, a drop of 3,968 compared with the same period of 1980.

## Book publishing – general

Sales of general books increased significantly. Some of the titles which sold particularly well were *Fighter Pilot* (with Queen Anne Press), *Yes Minister*, *The Spoken Word*, *Swap Shop Book 4*, *Blue Peter: 18th Book*, *In Search of the Dark Ages*, *Great Railway Journeys of the World*, *Tenko*, *Priestland's Progress* and *Flight of the Condor* (with Collins).

## Continuing Education

In this category sales continued to grow rapidly. All three volumes of *Delia Smith's Cookery Course* continued to sell well with combined sales now in excess of 1,000,000 copies.

A high proportion of sales resulted from titles associated with repeat series; among the more successful titles were *Paint!*, *The Computer Book* and *Discovering your Family History*.

## School publications

Schools continued to be short of financial resources for the purchase of books and other material. Consequently the number of items published, at the request of the School Broadcasting Council, was reduced from 365 in the previous year to 274. A major review of this aspect of the BBC's publishing operations is now in hand.

# BBC Enterprises Ltd

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## General

BBC Enterprises Ltd achieved gross sales of £23 million in the year ending 31 March 1982, improving on the level set in the previous year's trading.

Television sales accounted for nearly 70 per cent of the gross revenue, but BBC Records and Tapes had another outstanding year and made a significant contribution. The BBC Video label was finally launched, but without the agreements with the talent unions which would result in a fully representative catalogue.

Arrangements have concluded with new distributors in the Americas.

The Royal Wedding generated world-wide interest and no fewer than 45 countries bought a profile of Prince Charles, *A Prince For Our Time*, supplied for transmission before the ceremony.

Three more countries undertook to purchase the BBC *Television Shakespeare*, bringing the total to 38 countries.

The Film and Video Library continued to increase sales and the non-theatric market in America benefited from the energetic new distributor, Films Incorporated. Thriving business in the Middle East compensated for the effects of the recession in Western Europe.

Increasing costs are however causing concern throughout Enterprises' business. The level of royalty payments to rights' holders and high technical costs is forcing up prices and creating market resistance which could eventually lead to reduced sales.

## Television sales: overseas

The overseas territories comprise Africa, Asia, the Far East, the Arab world, the Caribbean and Latin America.

There was an encouraging development in the Latin American market, where a wide range of BBC programmes were sold through new distributors, Western World Television. Series as varied as *All Creatures Great and Small*, *Blake's Seven*, *The Borgias* and *Great Railway Journeys of the World* were well received. Programmes have to be dubbed into Spanish to be acceptable in these territories and hundreds of hours of programmes are

being prepared for audiences later in 1982.

Opera proved popular in Mexico where productions of *Cosi Fan Tutti*, *Hansel and Gretel*, *The Love of Three Oranges* and *A Midsummer Night's Dream* are all to be screened. BBC presentations of international entertainers were also in demand with sales of programmes featuring Shirley Bassey, Dave Brubeck, Cleo Laine and Elton John. The major documentary series, *The Age of Uncertainty* and *The Ascent of Man* were among the first sales by Excel, the new distributors in Brazil.

In Africa and the Far Eastern Commonwealth countries sales expanded, notably in Singapore which showed a 300 per cent increase. African countries continued to buy all categories of programmes, but darts proved universally popular, with the series *Bullseye* in great demand.

The Arab world continued to be a very strong market. Kuwait, Jordan, Dubai and Aramco in Saudi Arabia all increased their quotas of documentaries with *World About Us* and *Horizon* being shown on a weekly basis in some places. The dubbing of Arabic soundtracks on to these documentaries was well received in an increasingly sophisticated market. Drama specials such as *Speed King* and *The Hunchback of Notre Dame* were very popular, while classical drama series retained their appeal.

Sales to the Far East held up well despite the curtailment of broadcasting hours to conserve energy in a number of markets.

British Television Incorporated, the distribution agent for Japan, made great strides towards establishing BBC programming as a major feature on Japanese television. Sales included *The Body in Question*, the award-winning play *Caught on a Train* and a number of wildlife documentaries.

China remained a valued customer, making purchases of dramatic adaptations of classical novels, and Iranian television purchased educational programmes. In the Caribbean, the response to a specially developed catalogue was encouraging.

## Television sales: Australia, New Zealand and Canada

The demand for BBC programmes in Australia and New

Zealand continued to be high. They provided 16 per cent of total transmissions on ABC where comedy programmes such as *Yes Minister* and *Butterflies* were very popular and drama series like *Shoestring* and *To Serve Them All My Days* attracted large audiences. In addition, ABC bought single plays and programmes from *Horizon*, *World About Us* and *Everyman*. The commercial channels in Australia provided further outlets for BBC programmes and are at present screening *Not the Nine O'Clock News*. *The Explorers* is being seen on regional channels after its initial transmission on ABC. *Pinocchio*, *Heidi* and *Jack-anory Playhouse* are enjoying similar double exposure. The half-hour series *Angels* is also proving popular in this market.

*The Silicon Factor* remained a best-seller in the non-theatrical market and the transmission of *Horizon: Goodbye Gutenberg* on ABC increased the demand for programmes on computer literacy. Recent popular *Horizon* programmes included *Anatomy of a Volcano*, *Did Darwin Get It Wrong?*, *The Fight to be Male*, *Smokers' Luck* and *Tracks on the Oregon Trail*. *The Rotten World About Us* was the biggest seller from the Natural History Unit.

A number of Australian educational institutions undertook to buy the full series of BBC TV Shakespeare and sales started in New Zealand. Non-theatrical sales on cassette increased markedly with the rapid acceptance of video equipment by Australian institutions and businesses.

Most of the series seen in Australia were also sold to New Zealand, where there was a big demand for re-runs of classic serials. Other notable sales included *Private Schulz*, *The Life and Times of Lloyd George* and *Nanny*.

## Canada

The Royal Wedding generated great interest in the Royal Family and programmes about them. In addition to coverage on the day itself, CBC showed the profile of Prince Charles, *A Prince for Our Time*. There were also screenings of *Royal Heritage: The Queen and Prince Philip* and *A Health Unto Your Majesty*.

Programmes from the *Horizon* series maintained their popularity and Canadians saw the major documentary series, *The Commanding Sea*. On a lighter note, British comedy retained its appeal with sales of *Not the Nine O'Clock News*, *Yes Minister* and *Butterflies* and re-runs

of *Are You Being Served?* and *Some Mothers Do 'ave 'Em*.

Sales to education organisations were dominated by interest in computers, making *The Silicon Factor* and *Goodbye Gutenberg* the best sellers. A new catalogue of programmes available in the non-theatrical market was well received.

## Television sales: Europe

The level of business in Europe was maintained in the face of increasing market resistance to prices. Many European TV stations had their purchasing budgets cut and demanded even better value for money from foreign suppliers.

Business with Germany levelled out, but this was countered by an expansion of trade with Italy. The Scandinavian market remained healthy, but the uncertainties affecting the French and Swiss services were reflected in their reluctance to buy. Ireland continued to be a substantial customer, while Eastern European countries selected some BBC programmes for transmission.

The European Sales Showcase remains the major sales exercise. Mounted this year in Bournemouth, visitors enjoyed a special preview of the new *Two Ronnies* film *By the Sea* and spent four days viewing over 100 hours of BBC programmes.

The drama documentary *Oppenheimer* proved popular in all markets, as did the series featuring *Great Railway Journeys of the World*. *To Serve Them All My Days* was one of the most successful serials, while *Shoestring* reached No 15 in Italian viewing charts. Programmes from *Wildlife on One* were universally in demand and there was great interest in *The Making of Mankind*.

## Television sales: USA

This was the first full year of trading for Lionheart Television International, the new distributors in the USA. Programmes introduced at the beginning of the year at the American screenings (National Association of Television Producers and Executives) went on generating sales. Barbara Woodhouse and *Training Dogs the Woodhouse Way* had a large American following, while *Not the Nine O'Clock News* delighted audiences. Frankie Howard's outrageous series from the late sixties *Up Pompeii* found a

new popularity, which it is hoped, will extend to *Dick Emery* and the more recently introduced *Two Ronnies*.

The most significant sale of the year was *Ireland: A Television History* which was bought by a large number of single PBS stations and received simultaneous screening in April. Success was achieved with another documentary series, *Great Railway Journeys of the World*.

### Films and video for education and training

Record sales were achieved by the London-based team selling programmes to industry, business, educational institutions and film libraries throughout the world. Almost 2,000 programmes are available through Enterprises' offices in London, Sydney and Toronto. Some of the programmes are also available for hire in the UK.

The new distributors in the USA, Films Incorporated, immediately started to promote BBC titles, with encouraging results.

Business from this specialised trading activity continued to expand not only in Europe, but also in the developing markets of the Middle East and Far East and Latin America. For the fourth year running a five-day screening of educational films staged in Kuwait under the auspices of the United Arab League, attracted buyers from most of the 21 Arab states. The catalogue of programmes dubbed into Arabic generated great interest.

Participation in a new venture *Education Arabia* mounted in Bahrain in March 1982 could result in yet more business from the region.

An increased number of programmes were made available to expatriate English-speaking viewers in isolated communities throughout the world.

Sales of the BBC TV Shakespeare continued throughout the Middle and Far East. Demand for the award winning series *Life on Earth* was high, while new programmes in Health Education and Technical Studies were greeted with enthusiasm.

### Film and video library sales

Sales from the film and video library increased by 30 per cent this year. There has always been a big demand from the USA and 1981/82 saw an increase in business with France.

### News, current affairs and sport

The news and current affairs service is well-established internationally. *Panorama* sold widely overseas and made a major contribution to current affairs on many TV stations. The publication of a catalogue was warmly welcomed by existing customers and is rapidly attracting new business. The market for sport continued to flourish and the commitment to full exploitation of all events televised by the BBC opened new markets world-wide. The launch of home video both in the UK and overseas, offered opportunities which were reflected in new contracts with sporting organisations.

### Exhibitions

BBC Exhibitions continued to suffer from the effects of the recession, which hit the leisure industries. Nevertheless, there were new ventures, giving the unit a broader commercial base. The first sales of costumes generated additional income. Theatrical managements, Amateur groups and costumiers all bought costumes no longer needed by the Light Entertainment Department. Another departure was the involvement in the sale and marketing of the stamps and commemorative covers issued to celebrate the 25th anniversary of Bristol's Natural History Unit.

Historical costumes and special effects continued to be the mainstay of BBC Exhibitions. Costumes made for the *Six Wives of Henry VIII* and *Elizabeth R* were a major attraction for visitors to Hampton Court. Designs from the BBC Television Shakespeare were chosen for the first display in Stratford-on-Avon's newly extended Shakespeare Centre. Canterbury Cathedral housed the appropriately named Canterbury Collection of mainly mediaeval designs, while costumes from the *Onedin Line* moved from the *Cutty Sark* at Greenwich to the Dorman Museum in Middlesbrough. Later in 1982 they are to be featured at Madurodam in Holland.

Monsters and settings from *Doctor Who* continued to horrify and delight visitors to Madame Tussauds, Longleat and Blackpool.

### BBC Merchandising

The traditional form of character merchandising was

badly affected by the recession. Although the number of licences issued was higher than ever, numbers of units sold were disappointing. Nevertheless, BBC Merchandising was successful with *Paddington Bear*, *The Amazing Adventures of Morph* and *Doctor Who*. The new children's series, *Postman Pat*, attracted a good deal of attention from both licencees and the public.

A significant development was the licensing of the BBC Microcomputer System as an element of the Continuing Education Department's Computer Literacy Project. The machine won many favourable reviews and attracted buyers among both enthusiasts and the uninitiated. Unfortunately technical problems have caused the supplier to delay deliveries to the public. The BBC is aware of the inconvenience and disappointment this has caused many people and is endeavouring to ensure that this situation is rectified as soon as possible.

### **BBC Records and Tapes**

BBC Records and Tapes enjoyed its most successful year to date with a turnover in excess of £3 million. The haunting theme tune from *The Life and Times of David Lloyd George*, *Chi Mai*, sold half a million copies, reached No 2 in the charts and brought BBC Records its first gold disc award for a single. A successful album of other music by *Chi Mai*'s composer, Ennio Morricone, rapidly followed.

The most outstanding achievement of the year was the rush release of the *Royal Wedding* record which was in some shops within 24 hours of the wedding. It soon rose to the No 1 spot in the album charts earning a gold disc en route, and sales of over 200,000 copies were achieved with simultaneous releases in six major overseas countries.

Other chart successes were the theme music to *Cosmos* released on a BBC single and a *Swap Shop* single by *Brown Sauce* – a group formed by the stars of the TV series – entitled *I Wanna Be a Winner* selling over 200,000 copies. The *Not the Nine O'Clock News* team gave BBC Records a further hit with the album *Hedgehog Sandwich* which sold over a quarter of a million copies, achieved another gold disc and remained in the charts for 20 weeks.

BBC Records continued to augment its catalogue with classical releases on the Artium label with recordings from the BBC's archives featuring Yehudi Menuhin, Peter Pears and Benjamin Britten. Two rare finds, which won

critical acclaim were a Michelangeli recital and Benjamin Britten's *Our Hunting Fathers*.

Additions to the children's catalogue included another *Play School* album and *Will o' the Wisp*. Comedy albums like *Hancock's Half Hour* and the *Goon Shows* continued to be popular, as did *Yes Minister* and *Hi-De-Hi*. One of the most popular comedy albums was *Noel's Funny Phone Calls* based on Noel Edmonds' spoof calls to Radio 1 listeners which sold 20,000 copies.

BBC Records' overseas markets continued to develop with distribution undertaken in Australia, New Zealand, Canada, USA, South Africa and several European countries through appointed licensees.

### **Technical and production facilities**

This unit mainly handles requests from overseas countries for live, or deferred, news and sports coverage. There was continued interest in major sporting events like Wimbledon, Open Golf, Grand Prix racing, football and rugby.

The major event this year was, of course, the Royal Wedding, broadcast live to over 100 networks around the world.

The section also looked after many requests from broadcasters and other customers for the use of BBC and hired resources to adapt existing film, videotape or live programmes for their own purposes.

A key facility much in demand was ACE, the BBC designed and built standards converter which adapts programmes between the UK television standard of 625 lines and the US 525-line standard. Its main feature is the retention of picture quality.

### **BBC Video**

The BBC Video label was launched in the UK in August 1981 with a catalogue of 20 titles, including music, sport, children's and special interest programmes. The BBC Video presentation of *The Royal Wedding* shot immediately to No 1 in the video charts, stayed there for several weeks and became the top-selling British produced video for 1981. Other titles which achieved chart success were *Toyah At The Rainbow*, *Deep Purple* and *California Jam*. Two more titles, *Harry Carpenter's Videobook of Sport*

and *Beebtops*, were among the winners of the first ever Video Business Awards.

Critical response to the BBC video catalogue was almost universally favourable, with special praise for editing and adaptation, and for the packaging which set a new standard for the industry.

Manufacture and distribution of BBC Video is undertaken by 3M UK Ltd who rapidly established a network of over 500 official stockists. There was great interest among 3M distributors overseas, with Australia being the first territory to launch the label. An American agent was also appointed.

### **Production operations**

Production operations is a service and support department for sales and reflects developments in all markets.

The appointment of new distributors throughout North and South America generated considerable activity. Several hundred hours of programmes were dubbed into Spanish for Latin America. Providing the initial supplies of film and videotape for the non-theatric market in North America was also a major undertaking. The largest single operation was the supply of prints of *A Prince For Our Time* to 45 customers around the world in advance of the UK transmissions on the eve of the Royal Wedding.

# Annual Report of the National Broadcasting Council for Scotland

1 April 1981 to 31 March 1982

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Broadcasting House,  
Queen Margaret Drive,  
Glasgow, G12 8DG.  
15 April 1982

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period 1 April 1981 to 31 March 1982. This is submitted under Article 10(8) of the Corporation's Charter of July 1964.

Yours sincerely,

Dr Roger Young,  
*Chairman.*

George Howard Esq.  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

## Members of the Council at 31 March 1982

Dr Roger Young (*Chairman*)

Mr J.F.M. MacLeod (*Vice-Chairman*)

Mrs Mary Adair

Mrs Felicity Ballantyne

Mr Gerald F. Belton

Mrs Helen B. Davidson

Mr John J. Graham OBE

Sir Norman Graham

Mr Donald MacGregor

Mr John Murray

Mrs Susan Sinclair

The Rev James L. Weatherhead

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We are happy to report that during the past year BBC Scotland has maintained the quality of its programmes, both radio and television, both for network and for our Scottish audience. Development has been at a standstill as a result of the cuts made in the previous year, the effects of which had to be absorbed in 1981/82. The Council's policy has been to put quality first and in this we have had the full support of the staff. We regret the opportunities lost through lack of funds while of course accepting that the whole of the Corporation has been going through a period of severe restraint. We are particularly concerned that in radio we have been unable to open any further community stations on the lines of the highly successful Radio Orkney, Radio Shetland and Radio nan Eilean:

and that in television we remain so limited in the hours of programmes designed to meet our Charter obligations to the Scottish audience.

The ideas, the skill and the enthusiasm are there in good measure. Money has been the only real problem and, while recognising that the new licence will not allow for all our hopes to be realised, we trust that it will nonetheless allow for the modest scale and timetable of development which we believe to be necessary if the viewer and listener in Scotland are to feel they are getting value for money.

The Council, reflecting as it does the geographical spread of Scotland, remains firmly of the view that while Glasgow must remain the main production base, par-

ticularly for television, the activities of BBC Scotland must also have firm roots elsewhere in the community. Edinburgh must obviously continue to be a strong centre – Assembly or no Assembly; and the replacement of our beautiful but inconvenient building in Queen Street by a purpose-built broadcasting centre has remained at the forefront of our intentions even if at the horizon of our expectations. We have no intention to reduce the effectiveness of our Aberdeen operation; we are aware of the limitations on our Dundee studio; and the success of Radio Highland in Inverness, in both Gaelic and English, speaks for itself.

We have been anxious to ensure that the staff, even if short of money for programmes and able to show that their pay has compared unfavourably with rates applied by rival organisations, should at least have first class equipment available to them. In this we feel we have been partially successful; the renewal of studio equipment continues steadily; the new continuity suites in Glasgow have come into service; and the new Studio B – primarily for news, current affairs and sport – is complete. At the same time we are conscious that post-production equipment, particularly VT editing and film dubbing, are inadequate to meet the reasonable demands of producers.

We are equally concerned to provide proper office accommodation and it is a relief to know that funds will be available for a new office and rehearsal room block in Glasgow to house staff many of whom, for too long, and in all weathers, were working from temporary office units which have finally been removed.

One further policy question needs to be mentioned and that is the future of Gaelic broadcasting. BBC Scotland is proud of its Gaelic programmes, and the opening of Radio nan Eilean – Radio of the Isles – in 1979 gave a great boost to the service. However, we recognise the aspirations of Gaelic speakers, the limitations of programme time, particularly in television, and our responsibilities to this section of the community. We are also aware of the decisions taken in relation to Welsh. We have accordingly set up a study group on the future of Gaelic broadcasting under the chairmanship of Controller, Scotland, which is charged to report to the Council as soon as possible with recommendations designed to show the way forward for the next decade.

## Radio

Radio has had another good year in Scotland. Audiences continue to grow, there is more listening and the inventory of awards won by BBC Scotland radio staff shows that these achievements are based on programmes of the highest quality.

The total amount of listening to radio in Scotland – although still lagging behind UK levels – has continued to increase during the period under review. Part of this increase is attributable to the rapid growth in the number of commercial radio stations in Scotland. But equally, the success of Radio Scotland has ensured that the BBC's competitive position has been maintained.

It is sometimes suggested that the popularity of Radio Scotland has been achieved at the expense of the UK networks, particularly Radio 2 and Radio 4. In fact, the recent growth of Radio Scotland has not resulted in a diminution of the audience for Radio 2 and Radio 4 in Scotland. At the same time, Radio 1's Scottish audience has stood up well to the spawning of further commercial radio stations. However, the appeal of this popular channel is in danger of being weakened by the better audibility of its would-be commercial imitators in many parts of Scotland. This underlines the need for adequate vhf outlets for this channel, as for Radio 4.

In the meantime, Radio Scotland and its different localised outlets – Radios Shetland, Orkney, nan Eilean, Highland and Aberdeen – have shown that there is a large, previously unmatched, demand for an intelligent, outward-looking Scottish network carrying a variety of high quality programmes, designed variously for specialist and for popular audiences. The Council attaches considerable importance to the need to fill the remaining gaps in Radio Scotland's coverage of the country's regions by localised services. It looks forward to reporting next year on progress with two further stations, one based in Dumfries to serve South West Scotland – on which work has already begun – and the other in the Borders.

One of the most remarkable aspects of the achievements of the last year is that so much has been done at a time when, due to economies, resources were severely stretched. The continued deferral of a start on the new Edinburgh broadcasting centre has accentuated this. But the pressure has also arisen because of the deliberate decision to build



up our radio contributions to the UK networks that Scotland might be more adequately represented.

Some 20 per cent of our work now finds its way to Radios 4, 3 and 2 and, we suspect, if we were able to offer more, more would be taken. Certainly, the UK audience as a whole has benefited from the work of gifted staff working in Scotland. This was reflected in the awards won during the year. They included the prestigious Pye Society of Authors Award for the Best Radio Production of the Year for Patrick Rayner's dramatised documentary *Manderston* and that for Best Actress, won by Maureen Beattie for her performance in Marilyn Ireland's production of *Can You Hear Me?* Our drama department also came runner-up in two other categories – that for First Radio Play by a New Writer and for Best Drama Adaptation. Radio nan Eilean won an award for Best Minority Interest Programme with *The Way We See It*, produced by Allan MacDonald, in the Local Radio Awards. Radio Scotland also achieved significant recognition within Scotland itself. Its productions won three of the four principal awards of the Radio Industries Club of Scotland. These were: for the best Light Entertainment programme, *Naked Radio*, producers Tom Kinninmont and Colin Gilbert; the best Drama production, *Entertaining Unawares*, produced by Patrick Rayner; the best Factual programme – *A Walk on the Dark Side* – also produced by Patrick Rayner; Technical Presentation, Ken Stewart.

On a lighter note, the authoritative *Tennessee Country and Western* newspaper declared Noel Cannon, presenter of *Cannon's Country Music*, the winner of its award – The Top Country Music DJ of the Whole World!

There have been many other outstanding achievements during the year and it is not possible to list them all. However, the Council wishes to record its special thanks to the production and technical staff who work hard for daily programmes which we have often come to take for granted: *Good Morning Scotland*, *Jimmy Mack Programme*, *The Ken Bruce Show*, *Kilbreck* (our daily soap opera), *Nickety Nackety* (our programme for the very young), *Lunchtime Report*, *Afternoon Report* and *Evening Report*. We are also grateful for the brief but pertinent contributions of *Thought for the Day* and *Prayer Desk*. Between them these varied programmes have provided the foundation upon which the high reputation of Radio Scotland has been established.

## Television

For Scotland and elsewhere 1981 was a difficult year. Competition from the commercial service increased in number of hours and quality of programmes while the BBC awaited the licence fee settlement. Nevertheless BBC Scotland has still contributed to the national output on a fairly extensive basis.

Music and arts made the largest single contribution to the networks, including *Bartok Centenary*, which was transmitted on six consecutive nights on BBC 2, *Cantilena*, *Kyung Wha Chung plays Bach*, a four-part series, and *La Belle Isobel*, a popular documentary on an important year in the life of Scottish soprano Isobel Buchanan. For Scotland only there was another series of *Spectrum* which included three simultaneous broadcast concerts with Radio Scotland, and pop – *Jock 'n' Roll*.

The general features department provided a good deal of airtime both for Scotland only and for UK consumption. The former included *Behind the Greasepaint*, an insight into the world of The Rastellis, one of the most famous clown families in Europe, and *As Others See Us*. Network were given *The Four Seasons*, which, as the title suggests, looked at four stages in life – birth, marriage, retirement and death – and which won the Radio Industries Club of Scotland award for the best factual series. Other contributions included a profile of the ex-James Bond star *Sean Connery*, *Enigma*, programmes looking at still unexplained disappearances and narrated by Ludovic Kennedy, and *The Glorious Effect* which dealt with the classical music of Piobaireachd.

Under the banner of general features came some of the television output from Aberdeen where the *Beechgrove Garden* continued to flourish successfully under the watchful eyes of Jim McColl and George Barron, the two resident gardeners. The addition of a patio and rock pool provided a good deal of interest as did the popular *Roadshows*. Also from Aberdeen came Scotland's agricultural output in *Landward*, broadcast fortnightly on Sundays.

News and current affairs provided up-to-the-minute coverage of Scotland's political and economic scene and dealt with subjects of concern to the people of Scotland. *Reporting Scotland*, BBC Scotland's early evening news programme, continued to hold a prime position with viewers and the experiment of a midday news, started

during the previous year, was confirmed as a regular and important commitment.

*Current Account*, our weekly current affairs programme, was joined by *Agenda*, a weekly series broadcast at Sunday lunchtimes. Its remit was to cover the political scene in Scotland and so far it sits well at this weekend placing. All Scottish Party Conferences received extensive coverage, largely on BBC 2 transmitters in Scotland, and the four main political parties in Scotland were discussed in a series called *Party Lines*.

Light entertainment department made a diverse contribution to television output with programmes devoted to individual artistes such as Paul Goodman and Lulu in respective series, *In Concert* and *My Kind of Music*. *Puffer's Progress* – an affectionate look at the Clyde – proved popular with viewing as did *The Castles of Mar* series which combined the unspoiled beauty of the Grampian countryside with traditional songs and dancing. Unusually, Scotland did not provide the Hogmanay show in 1981 but instead took a satirical look at the year just finishing in *81 take 2* which was a spin-off from the series *A Kick Up The 80s*, which won the Radio Industries Club Award in Scotland for Best Entertainment Programme.

The major contribution of drama department was the series *King's Royal*. Adapted from John Quigley's novel, it depicted the development of whisky as a popular drink. Also for network came two plays *The Good Time Girls* and *Andrina*, which was transmitted on St Andrew's Night.

Gaelic output developed new programmes in *Aibisidh*, a light chat and music programme, and *Mag is Mog*, a children's serial, with music and competitions. In addition, *Bzzz* and *Cearcall* had new series transmitted and *Can Seo*, the teaching series, was repeated on BBC 1 network.

The educational department in Scotland maintained its output for school children in *Around Scotland* and *Let's See*. For adults, the *Afternoon Show* has another series of programmes covering a wide variety of topics.

Weekend viewing provided by BBC Scotland consisted of the traditional output of sport and religion. *Sportscene* returned to Saturday evening after a season on Sundays with a well-balanced coverage of football and rugby interspersed as the occasion demanded with indoor bowls, curling, international indoor hockey and athletics. Notable successes in the religious output were the completion

of *Angles, Is Anybody There?* (a 70-minute programme on the General Assembly of the Church of Scotland) and *Gates to Space*, a parable for television.

### Production resources and engineering

The major event of the year was the completion and bringing into service of the new Studio B for television in Glasgow. The 2,000 square-foot, three-camera studio is used for the Scottish news and *Reporting Scotland* and also by current affairs, sport, schools and religion. All should benefit from the improved facilities now available. Building work on the Central Technical Area (CTA) is now complete and the installation of the technical equipment is underway. In the summer of 1982 the CTA will start to take over from the existing out-of-date equipment and the area will be in full control about one year later.

The two-camera outside broadcast vehicle has now been equipped to the standard where it has been able to cover events such as rugby matches. It is hoped that further equipment and staffing can be added to enable the unit to be used for a wider range of programmes, including current affairs and drama on location.

In Glasgow two new radio continuity suites were brought into use in the Autumn. The complex facilities include a total of six independent sound desks and, after some teething troubles, they are now used for programme production and the control of Radio Scotland both on medium wave and vhf.

The steady improvement in coverage of our services in Scotland continued with the completion of 14 television transmitting stations, three vhf radio stations, and the medium wave transmitter for Radio Aberdeen. Mention must also be made of the engineering staff who worked so hard to restore services following a week of disasters in November. The BBC 1 and BBC 2 transmitters at Eitshal on Lewis were destroyed by fire after being struck by lightning. Heavy icing and gale force winds tore the transmitting aerial from the mast at Skriaig on Skye, and the same conditions brought down the long wave aerial at Burghead. Within a few days the aerial was restored at Burghead and low power services were being radiated by Skriaig and Eitshal. Skriaig is now fully repaired and Eitshal is close to full power but it will be some months

before all the damage to the building and fittings can be made good.

The 405-line transmitters at Ballachulish and Kinlochleven closed during the year and a further six 405-line stations will close in 1982. The closure of these stations has increased the awareness of small communities of the need to obtain access to the 625-line services and many more areas are now considering the use of self-help television distribution schemes. It was brought to the Council's attention that in some parts of Scotland rates are levied on such schemes adding further to the burden of running costs. As this appears to be a doubly anomalous position – affecting some communities but not others, affecting Scotland but not England and Wales – the Council takes the view that this is a matter on which it is to be hoped assessors' departments might be persuaded to adopt a uniformly liberal attitude.

A start has been made towards the construction of a new office and rehearsal room complex at Broadcasting House, Glasgow. Twelve of the temporary office units have been transferred to the BBC at Wood Norton and the 130 displaced staff are now housed in an office block in central Glasgow. Building work for the new complex is to begin in Autumn 1982 and completion is expected in 1984.

### **Council membership**

Two members of the Broadcasting Council for Scotland retired in December, Miss Jean Reid and Mr Roy Thomson. To them we extend our grateful thanks for their service.

Three new members were welcomed to the Council: in July, Mrs Felicity Ballantyne from Walkerburn in Peeblesshire; and in January, Mrs Mary Adair of Newton Stewart in Galloway, and Mr John Graham, OBE, of Lerwick, Shetland.

We would like to take the opportunity of thanking all the advisory bodies who have contributed to the Council's work during the year.

# Annual Report of the National Broadcasting Council for Wales

1 April 1981 to 31 March 1982

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Broadcasting House,  
Llandaff,  
Cardiff, CF5 2YQ.  
April 1982

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1981 to 31 March 1982. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,

Alwyn Roberts,  
*Chairman.*

George Howard Esq.,  
Chairman,  
Board of Governors,  
British Broadcasting Corporation,  
London, W1A 1AA.

## Members of the Council at 31 March 1982

Mr Alwyn Roberts (*Chairman*)

Mr Meuric Rees

Mr John Elfed Jones

Mr David Rowlands

Mr Jack Thomas

Mrs Betty Campbell

Professor Glanville Price

Mrs Marlene Thomas

Mr Zachry Brierley

Mr D.E. Alun Jones

Dr Jennifer Lloyd

Mr David Schwarz

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BBC Wales has by any standards had a very busy year, despite the fact that it was the second of two years of financial cutbacks. A new radio station, Radio Clwyd, came into being and the former radio studio centre in Swansea was revived. Our radio and television contributions to the BBC's networks continued to expand both in numbers and in variety. But the greatest challenge has been the drive to increase the television output so as to meet the BBC's contribution towards the new S4C service (Sianel Pedwar Cymru, the Welsh Fourth Channel) which will begin broadcasting in November 1982.

The reason why S4C means so much to us is that it recognises the problems of broadcasting to a bilingual population: problems which are not faced where only one language has to be served. It has simply not been possible to meet the needs of the Welsh-speaking population within

the pattern of broadcasting for the UK as a whole; this has caused frustration for everyone and arguably has been a major reason for the worrying tension which has been increasing between the two linguistic groups in the past decade or so. The coming of S4C will, in effect, allow broadcasters in Wales to tackle the problem on two fronts. Firstly, it will enable television production resources within Wales to be pooled so as to produce a single self-contained television service in the Welsh language. Secondly, and just as importantly, by releasing the existing television services from the need to carry programmes in Welsh, it will make it possible for them to be developed as English-language services meeting the needs of the people in Wales, without creating the feeling of deprivation engendered by previous policies.

The challenge for the BBC is twofold. Our Welsh-

language output has had to be increased from seven and a half hours per week on average to 10 hours per week. This is not simply a pro rata increase of existing programmes, because the BBC (as the largest single supplier of Welsh-language programmes to S4C) has the responsibility of ensuring that its contribution is sufficiently balanced and sufficiently attractive for S4C to be competitive at the peak hours during which the programmes in Welsh are transmitted. This has meant a very substantial development of BBC Wales in a comparatively short time; it is worth noting here that in proportionate terms it is one of the largest such developments ever undertaken by any part of the BBC.

The second challenge is to create an English-language BBC Television service in Wales. Whilst we are quite certain that the majority of our viewers will welcome the restoration to their screens of most of the networked programmes which BBC Wales formerly had to displace, we have also been left in no doubt of the expectation of a service which has particular relevance to Wales – this point was forcibly made in the report on broadcasting in Wales by the House of Commons Select Committee on Welsh Affairs. Our present 'opt-out' television programmes in English are limited to news/current affairs, music and sport which, although perhaps accurately reflecting Welsh predilections, can scarcely be regarded as comprehensive. We are realistic enough to recognise the difficulty which the BBC would have in providing yet further development funds to enable our English-language productions to be increased to the extent which we would regard as desirable if we are to serve properly the Welsh identity in English, but it is a subject to which we are bound to return. In the meantime, we are confident that the rescheduling of our opt-out programmes in English together with the restoration of network programmes will help to attract those viewers in Wales who in the past have turned their aerials away from BBC Wales' transmitters.

Radio in Wales has had a good year, as the account of programme output later in this report will make clear. It was a particular pleasure to be able to launch Radio Clwyd towards the end of 1981, after a series of frustrating delays caused by the need to obtain permission for its transmitter. The significance of Radio Clwyd is that it is the first permanent BBC opt-out service of any sort within Wales; it marks the first stage in the development of a

chain of such stations which will eventually cover all of Wales, giving Radio Wales local relevance while not displacing its basic role of serving the whole of the Principality. Radio Clwyd is very small – it has a staff of only four and it broadcasts its own programmes for a total of only six hours per week. However, it has already proved that it is possible to be highly effective even with such limited resources, provided that the station broadcasts as part of a service which is itself relevant to the local community. We note with pleasure the programmes which the staff of Radio Clwyd are already beginning to contribute to Radio Wales.

Mention has already been made of the House of Commons Committee on Welsh Affairs which in July 1981 issued its report on *Broadcasting in the Welsh Language and the Implications for Welsh and Non-Welsh Speaking Viewers and Listeners*. We were the first section of the BBC to be subjected to such detailed Parliamentary scrutiny over such a large part of our work, and as such it was a daunting experience. We provided papers on policy and practice, including such sensitive issues as the political balance in current affairs programmes, the linguistic requirements for staff and audience research results. BBC representatives, including our Chairman and the Director-General, attended sittings of the Committee, and a number of written questions were also answered. When the report was eventually published, we were glad as a Broadcasting Council to be able to welcome it as a thorough and positive study of its subject. A number of criticisms were made of the BBC in the report and we have willingly undertaken to follow these up. The major point of difference between the Council and the Committee is, however, one of emphasis: we feel that the Committee has in mind a greater degree of Parliamentary scrutiny of S4C in its early years than would be healthy for a channel which is breaking new ground and which must be allowed to make its mistakes and generally to find its own feet. Of course Parliament must ultimately judge the effectiveness of S4C, but a large part of the undoubted success of the British broadcasting system is surely due to the wisdom of Parliament in distancing itself from broadcasting and allowing freedom and responsibility to the broadcasting organisations.

Although the primary responsibility of the Broadcasting Council for Wales is for the programmes which the BBC

produces in and for Wales, we also take a wider interest in broadcasting matters affecting the whole of the UK. We were therefore pleased to learn of the successful renewal of the BBC's Charter, Licence and Agreement, ensuring the continued existence of the BBC until 1996. We also welcomed the negotiation of a new licence fee for a reasonable period of time, even though we recognise that it is insufficient to meet fully the aims which the BBC had set itself for the next few years. Finally, we welcomed the appointment of Alasdair Milne as Director-General and we recorded our gratitude to Sir Ian Trethowan, his predecessor, who had successfully steered the BBC through a very difficult period in its history.

### Programmes – Television

Television programmes in Welsh were to some extent overshadowed by the need to prepare for the launch of S4C, and also by the fact that the two-year period of economies inevitably made a disproportionate impact on an operation already running on very tight budgets. Nevertheless, we took comfort from the success of programmes such as *Rhaglen Hywel Gwynfryn*, a lively mixture of chat and music broadcast on Sunday afternoons, and *Campus Gampau*, a new sports programme which proved that sports coverage in Welsh could be both distinctive and effective. Drama was represented by the major serialisation of *Gwen Tomos*, completing the trilogy of Daniel Owen's classic novels, broadcast over a number of years. But special mention must be made of *Heddiw*, the daily current affairs programme which celebrated 21 years of broadcasting. Although finding a regular evening transmission time for *Heddiw* has always been a programme planner's headache, the programme has been an essential sheet-anchor for our Welsh-language television service over all those years, and recent audience research findings have proved that for a remarkably high proportion of Welsh-speaking families it has been greatly valued. A touch of sadness tinged our congratulations to the programme: it will come to an end in the summer of 1982 because of the agreement with S4C for the BBC to provide news bulletins but not current affairs programmes in Welsh.

Our English-language programmes broadcast only in Wales were also more limited in scope than we would wish. There were, it is true, some special occasions, notably

the Welsh week in Berlin (marked by a Tattoo from Berlin on the theme of *Princess of Wales* as well as a networked documentary narrated by Wynford Vaughan Thomas) and St David's Week, for which an array of Welsh talent was entertained at Speaker's House and introduced to the television audience by George Thomas himself. Other stately homes were seen in the documentary series *Pride of Place*, introduced by the Marquis of Anglesey. We also recorded our appreciation of the high quality of much of the regular output in English, notably sports coverage, music and news/current affairs.

BBC Wales's productions for the networks are not, strictly speaking, the responsibility of the Council, but we must be allowed to take pride in many of these programmes which are produced by staff who also work on our opt-out programmes. *The Life and Times of David Lloyd George* was, by general consent, outstandingly successful with a superlative central performance by Philip Madoc as Lloyd George. There was a more mixed reception for *Ennal's Point*, a series about a lifeboat community in South West Wales, which perhaps disappointed an expectation for sea-going action and heroism in the wake of the impact of the Penlee lifeboat disaster. A number of documentary programmes were transmitted on the networks, including Kenneth Griffith's *The Most Valuable Englishman Ever*, a personal view of Tom Paine.

Our rapidly-expanding Television Music Unit had a remarkable year with no less than two major series of programmes, *Mozart – the Last Decade* and the celebration of the 250th anniversary of Haydn's birth. Both featured the ebullient H.C. Robbins Landon, who is a visiting Professor at University College Cardiff. There was also an outstanding performance of Fauré's Requiem conducted by Sir Colin Davis in Llandaff Cathedral, the Welsh National Opera's production of *Fidelio* and another series of *Stuart Burrows Sings*. We were particularly pleased with the contribution of the BBC Welsh Symphony Orchestra to many of these programmes, confirming for the television audience the high standards of the orchestra already appreciated by network radio listeners. Sir Geraint Evans was featured in a documentary broadcast on St David's Day, *A Knight at the Opera*, which captured the full breadth of his achievements.

## Radio Programmes

Radio Wales and Radio Cymru came into their own in covering the disruptions caused by bad weather in Wales in the winter of 1981/82, when a large part of the country was brought to a halt for up to a week. The flexibility and accessibility of radio was fully exploited by Radio Wales which replaced many of its scheduled programmes by a service of news and information which included a telephone 'help line' – this handled no less than 18,000 calls in a week. Radio Cymru also devoted itself to providing practical assistance to listeners, making full use of the studio centre in Bagnor; Radio Clwyd showed the very great value of being able to provide local information in such circumstances. We recorded our appreciation of the exceptional efforts made by members of BBC Wales staff (both radio and television) during the emergency, which attracted messages of gratitude from every part of Wales.

The reopening of a radio studio in Swansea provided the opportunity to increase greatly the radio programmes from South West Wales on both of the radio services. Two in particular, *Stondin Sulwyn* (Radio Cymru) and *Sou' Wester* (Radio Wales) have been praised by our members; they show that regular programmes from a centre such as Swansea can be of great interest to people living in all parts of the country.

Other programmes on Radio Cymru worthy of particular note during the year have included the satirical revue *Purpur a Halen* which has generated a cult following, and a series of plays produced with the aid of a grant from the Welsh Arts Council. On Radio Wales, separate competitions for choirs and brass bands proved both popular and entertaining, while an ambitious Art Auction raised £9,000 for the Variety Club of Great Britain *Sunshine Coach* fund. Radio Wales also broadcast a series of hour-long programmes to provide help, advice and information for the unemployed in Wales. We were pleased to note the very substantial contribution made by BBC Wales to Radio 4, amounting to over 100 speech programmes, as well as the music programmes provided for Radio 3.

This section of our report must include a tribute to Alun Williams who retired from the staff of the BBC at the end of the period. His versatility as a broadcaster is remarkable, covering (amongst others) sport of all kinds,

commentaries on events, documentaries, music programmes – in both languages. Luckily for us, and for our listeners, Alun will continue to broadcast despite his official 'retirement'.

## Staff

The three vacancies at senior level detailed in last year's report were all filled early in the year. Geraint Stanley Jones became Controller Wales; his former post of Head of Programmes Wales was filled by Gareth Price. Teleri Bevan was appointed Deputy Head of Programmes, and this particular chain was completed when Robert Atkins (from the BBC's External Services) became Editor Radio Wales. John Corbett moved to Cardiff to take the position of Head of Programme Services and Engineering. Finally Julian Ekiert was appointed Head of Finance for BBC Wales. The Council would wish to note its particular appreciation of the way in which a largely new management team under the Controller has settled down to meet the unprecedented challenges which faced it, and we are confident that the demand of this new era in Welsh broadcasting will be tackled with continued skill and dedication.

## The Council

We were sorry to say goodbye to Mr Henry Nyman and Dr Brinley Ross Williams who completed their terms of membership at the end of 1981. Mr David Schwarz (Holywell) and Mr James Jones (Carmarthen) were appointed by the BBC to take their places; Mr Jones resigned after two months when he accepted a contract to write full-time for the BBC.

During the year, the Council met in Cardiff, London, Bangor and Swansea.

We would also like to thank the Chairman and members of our three Advisory Committees and of the Schools Broadcasting Council for Wales for their advice and assistance during the year. We recorded our appreciation of the work of the Rt Rev. Eric Roberts, the Bishop of St Davids, who retired as Chairman of the Religious Advisory Committee. The new Chairman is the Rev. Prince Elfed ap Nefydd Roberts.

# Annual Report of the National Broadcasting Council for Northern Ireland

1 April 1981 to 31 March 1982

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Broadcasting House,  
Ormeau Avenue,  
Belfast, BT2 8HQ.  
May 1982

## Members of the Council at 31 March 1982

Lady Faulkner of Downpatrick (*Chairman*)  
Mrs Maeve Bell  
Mr George Cathcart  
Mr Hugh Frazer  
Mr John Freeman  
Mr Tom Garrett  
Mr Denis C. Lamont  
Mr Declan McGonagle  
Mr John C. Nolan  
Mr John C. O'Hare  
Mr Joe A. Patton  
Miss Mary Peters, MBE

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Northern Ireland for the period 1 April, 1981 to 31 March, 1982. This is submitted under Article 10(8) of the Corporation's Charter of August 1981.

Yours sincerely,

Lady Faulkner of Downpatrick,  
*Chairman.*

George Howard Esq.,  
The Chairman,  
British Broadcasting Corporation,  
London, W1A 1AA.

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The Broadcasting Council for Northern Ireland was established in October 1981 under the terms of the new Royal Charter (Article 10) which makes provision for the setting up of a Council in Northern Ireland in the same way as the Broadcasting Councils for Scotland and Wales.

The inaugural meeting was held at Broadcasting House, Belfast on 23 October and was attended by the BBC Director-General, Sir Ian Trethowan.

The advent of the Broadcasting Council was generally welcomed in Northern Ireland and the National Governor received many expressions of goodwill from individuals and organisations, including the BBC Northern Ireland Advisory Council which was replaced by the new body.

Much of the Council's time at its initial meetings was taken up with meeting BBC staff and with briefings on the Corporation's policies and practices.

The Council was glad to welcome the BBC Board of Governors to Belfast at the end of March and it was grateful and appreciative of the time given by individual Governors and members of the BBC Board of Management to attend its meetings.

While the Broadcasting Council has been in existence since October, it would be inappropriate if this Report was only to reflect on the work of the BBC in Northern Ireland for that period. We therefore propose to report on the full year's activities dating from April 1981.



The pressure during April and May on the newsroom in Belfast and on the Region's technical resources was without precedent. This followed the death of Bobby Sands, the IRA hunger striker and Member of Parliament for Fermanagh and South Tyrone. There were more foreign journalists and television crews in Northern Ireland than at any time in the previous 12 years of civil disturbance. More than 40 broadcasting organisations had representatives in Belfast requiring facilities to process and edit their film and transmit radio and television programmes at all hours of the day and night. This, of course, was in addition to the many extra demands of the BBC Television and Radio networks including the External Services.

The coverage of the events during and after the hunger strike, brought a volume of public reaction and criticism not experienced for many years. During this difficult time staff continued to demonstrate a considerable degree of resilience and devotion to duty.

Contrary to popular belief, however, a large proportion of the radio and television programmes produced in Northern Ireland for local and for national consumption are about 'ordinary' life in the Province. Programmes for the television networks, for instance, have included three plays, a brass band series, *Star Brass*, three editions of *Songs of Praise* and various programmes of interest to the younger viewer, ranging from *Swap Shop* and *Why Don't You . . .* on BBC 1 to a whole week of programmes on Radio 1.

This is not to say that the BBC in London or in Belfast ignores the problems of Northern Ireland and indeed there has never been closer collaboration than there is at present between current affairs editors and producers of programmes like *Panorama*, *Nationwide*, *Newsnight* and BBC senior management in Belfast. We are glad to say that advice from Belfast is regarded as helpful and not censorious in any way.

While the period under review has been one of continued financial constraint, we are pleased to report some positive achievements in terms of both programmes and new facilities.

So far as bricks and mortar are concerned the building of the new television block behind Broadcasting House is growing steadily and should be completed during the early part of 1983. Work is almost completed in refurbish-

ing the main Music Studio and the new Radio Ulster Continuity is working well.

### Drama

In programme terms we are particularly pleased that Northern Ireland, which for many years has made a distinguished contribution to the BBC's radio drama output, is now beginning to claim recognition for television plays. In the Autumn two entirely home-grown productions were transmitted: *Cowboys* was originally written and broadcast as a short story. It was adapted by its author, the Ulster actor Harry Towb, and he also played the lead role. The play was produced and directed by BBC staff based in Northern Ireland. *Too Late to Talk to Billy* was also the first television play of an Ulster writer – J. Grahame Reid, and it had an enthusiastic reception on both sides of the Irish Sea.

Other television productions by Irish writers transmitted during the year included *Iris in the Traffic*, *Ruby in the Rain* by Stewart Parker and Jennifer Johnston's *How Many Miles to Babylon*.

The radio drama department continues with a prodigious and prestigious output. This year another of Robert Cooper's productions caught the ear of the Pye/British Society of Authors. They gave Marcella O'Riorden the award for the Best Performance by an Actress for her part in *The Old Jest* by Jennifer Johnston, adapted for radio by Denys Hawthorne.

### News and current affairs

Stephen Claypole was appointed to fill the new post of Editor, News and Current Affairs which, in turn, resulted in a number of other senior appointments within the newsroom and radio and television current affairs departments. The Belfast newsroom continues to be the only one outside London which is in operation 24 hours a day and seven days a week and a large proportion of the region's resources are invested in this vital area of broadcasting.

While there is something of a brain drain of journalists from Belfast to London, we are glad to be able to say that we are still able to attract a high calibre of journalist to work in Northern Ireland and we believe that the stan-

dards of our television and radio current affairs programmes – *Scene Around Six* (daily) and *Spotlight* (weekly) on television and *Good Morning Ulster* and *PM Ulster* on Radio Ulster maintain a high standard of professionalism, combining a degree of accurate and objective reporting with investigative journalism. In September a 15-minute programme *Newsbreak* was introduced on Radio Ulster and has built up a good audience.

### Regional television

Two new series were introduced into the regional schedules in the Autumn both with something of a specialist audience in mind. Farming is still Northern Ireland's main industry and we now have a monthly programme *Farm View* which replaced the network *Farming* programme on Sundays and which is designed to complement the monthly *Land 'n' Larder* programme which has a general as well as specialist audience.

The second series is a fortnightly programme *Prospect* which reports on current trends and events in the field of arts and entertainment.

Most musical tastes were catered for during the year. There have been series featuring rock, country & western, folk and the music of popular American song-writers like Irving Berlin and Cole Porter. We have broadcast concerts by the Ulster Orchestra (subsidised by the BBC to the tune of some £190,000 per year), and there have been programmes featuring three of the Province's best known singers – Heather Harper, Norma Burrowes and Uel Deane.

If audience response is anything to go by, one of the most popular series was about cooking and wine-making – *Cook with Clare* – produced by the agriculture department.

### Radio Ulster

Radio Ulster continues to provide listeners in Northern Ireland with a broad spectrum of programmes – but only for 60 hours a week. When extra funds are available we are looking forward to introducing afternoon programmes.

Apart from the well-established programmes, there have been a number of innovations. On Monday mornings, for one quarter, Barry Cowan introduced *Witness*

*Box* in which important issues were debated by people with opposing views. Topics included abortion, capital punishment, the Border, God, the EEC and Direct Rule.

A series of 11 programmes in Irish was broadcast at the end of the year. *Anois (Now)* was presented by Gerard Stockman, Professor of Celtic Studies at Queen's University, and was enthusiastically received.

*Talk it Through* a programme with a feminine bias, has earned itself a weekly spot on Radio Ulster. It is introduced by Mary Clarke whose other programme *Consumer Desk* continues to investigate and expose consumer problems.

The age profile of the Radio Ulster listener is rather high and, to try and redress the balance, a series of rock music programmes was broadcast on Saturday mornings. This was followed by a season of *Popround* broadcast from youth clubs around the Province. The programmes were a blend of discussion and music with a teenage presenter.

Other innovations have been series of programmes about nature, another dealing with scientific matters, while one of the most popular series featured the reminiscences of days gone by in *Belfast Villages*.

*Day by Day* which is presented for two hours every weekday morning by Walter Love, continues to attract the largest audience of any radio programme heard in the province.

The Ulster Orchestra which was expanded last year as a result of the disbandment of the BBC Northern Ireland Orchestra, and of which the BBC is a major sponsor, broadcasts regularly on Radio Ulster and Radio 3.

Much of the music department's output is for Radio 3. On St Patrick's Day (17 March) for instance, six programmes were produced by the Belfast staff ranging from concerts featuring the three main orchestras in Ireland to recitals by instrumentalists and singers.

One of the more popular middle-brow record programmes on Radio Ulster is *The Anderson Tapes* presented by John Anderson.

Programmes produced by the religious department maintain a high standard and, in particular, the current affairs *Sunday Sequence* presented by Trevor Williams, which regularly tackles important and controversial issues.

Another programme which deals with important issues is *On Friday . . . It's John Simpson*, which comes from the

General Programmes stables as does the weekly *People in Profile* presented by Alf McCreary.

The educational department in Northern Ireland maintained its output for schools with two television and five radio series, the most recent of which, *One Potato, Two Potato* for 5–7 year olds, has just entered its second year.

The other specialist departments – agriculture, arts and sport – contribute on a daily and weekly basis to Radio Ulster thus enriching the schedules to a considerable degree.

Northern Ireland contributes regularly to Radio 4 programmes like *Woman's Hour* and *Farming Week* and provides a variety of *Short Stories* and interval talks. *Any Questions* is also broadcast regularly from the Province.

Regular weekly programmes about Northern Ireland are produced in Belfast for the World Service. This year overseas listeners have also heard a series *Six Irish Writers* as well as 16 programmes of Irish music presented by Gloria Hunniford.

### Radio Foyle

Radio Foyle provides an opt-out service from Radio Ulster for listeners in Londonderry and the north-west. It broadcasts for 20 hours a week. Again this year, the young station continued to attract the attention of award givers. In the British Local Radio Awards, Libby Hunter's *Afternoon Show* was rated runner-up in the Best Mixed Programme Category. And another presenter, Don O'Doherty, received the Associated Irish Artists Gold Disc Award for 'services to the community through the medium of broadcasting'. We have been pleased with the ever increasing audience which Radio Foyle appears to be reaching.

### Programme services and engineering

Apart from the influx of foreign broadcasters in April and May which stretched the region's technical resources to the limit, it was a particularly busy year for building, installation and re-training. The new Radio Ulster Continuity was brought into service as was the stereo drama studio.

The replacement of the 40-year-old ventilation plant meant that the only television studio in Broadcasting

House had to be moved temporarily from the fifth floor to the ground floor music studio. Meanwhile, network drama productions were being serviced in the Balmoral television studio on the outskirts of Belfast, as well as all the other regular programmes. The Balmoral studio is now well equipped but it is still a drive-in studio and when an unexpected general election in the Republic of Ireland coincides with a rugby international in Dublin, the mobile cameras at Balmoral have to be driven 100 miles south to help out Radio Telefis Eireann. A new radio outside broadcast vehicle is also now operational in Northern Ireland and the output has clearly benefited from this acquisition.

As mentioned earlier, work continues on the new Television Block which will ultimately house two studios, television continuity and all the other facilities and ancillary services associated with television.

### Transmitters

Six new television transmitters have been opened at Newry South, Glynn, Bushmills, Belleek, Belcoo and Newtonards. Other installations are well advanced and these include a new mf radio station at Enniskillen and the conversion of the Londonderry vhf/fm transmitters to stereo operation. Extension of vhf stereo services to the Newry South and Rostrevor Forest vhf relay station should be completed at the same time.

### Staff

It has been a period of considerable change and movement within the BBC while the external pressures have not diminished greatly. Three senior members of the management team have been promoted and left the region for posts in London and Glasgow. Following the departure of the News Editor, Robin Walsh, for Television News in London, Stephen Claypole joined us as Editor, News and Current Affairs thus bringing Northern Ireland into line with other areas of the Corporation. Donald Brodie, Head of Programme Services and Engineering returned to his native Scotland as Head of Production Resources and Engineering at the end of the year, and so far a successor has not been appointed. In the meantime we have been fortunate in securing the services of Bert Gallon

on an acting basis. At the end of January the Head of Administration, Robert Pugh, left for London to take over as Head of Personnel and Administration of Television News. Mrs Naomi Patrick was appointed Head of Personnel and Administration. The new post of Head of Finance will shortly be filled (which, again, will bring us into line with the other national regions).

The accounts for the year ended 31 March 1982, as reported upon by the Corporation's Auditors, are shown on the following pages, and corresponding figures for the preceding year are given for comparison.

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

*We have audited the financial statements on pages 96 to 108 in accordance with approved Auditing Standards.*

*For the reasons given in the statement of accounting policies the Corporation charges capital expenditure during the year against the income for that year and we regard this as appropriate to the circumstances of the Corporation.*

*In our opinion the financial statements give a true and fair view of the state of the Corporation's affairs at 31 March 1982 and of its income and expenditure and source and application of funds for the year then ended.*

*Deloitte Haskins & Sells, Chartered Accountants,  
London, 22 July 1982.*

**Balance Sheet at 31 March 1982**

<b>31 March 1981</b>				<b>31 March 1982</b>		
<i>Home Services</i>	<i>External Services</i>		<i>Statements</i>	<i>Notes</i>	<i>Home Services</i>	<i>External Services</i>
<i>£M</i>	<i>£M</i>				<i>£M</i>	<i>£M</i>
		<b>Fixed Assets</b>				
133.3		At cost, less depreciation	4		159.6	
0.1	26.4	At cost	5	1		28.9
		Investment at cost		2	0.1	
<u>133.4</u>	<u>26.4</u>				<u>159.7</u>	<u>28.9</u>
0.3		<b>Investment in subsidiary at cost</b>		3	0.3	
		<b>Current Assets</b>				
11.9	0.3	Stores	4		12.6	0.3
32.9	0.1	Programme stocks	5		42.8	0.1
25.3	2.4	Debtors, prepayments and deferred expenditure		11	44.2	2.9
4.0		Due from subsidiary				
1.2	1.7	Cash and bank balances			1.2	0.7
<u>75.3</u>	<u>4.5</u>				<u>100.8</u>	<u>4.0</u>
		<b>Current Liabilities</b>				
43.4	4.0	Creditors, including corporation tax		11	65.7	3.1
28.9		Bank overdraft and unrepresented cheques, less short term deposits		6	6.8	
<u>72.3</u>	<u>4.0</u>				<u>72.5</u>	<u>3.1</u>
3.0	0.5	<b>Net Current Assets</b>			<u>28.3</u>	<u>0.9</u>
2.0		<b>Provision for pension liability</b>		7	2.0	
<u>134.7</u>	<u>26.9</u>	<b>Total Net Assets</b>			<u>186.3</u>	<u>29.8</u>
		<i>Represented by:</i>				
133.4	26.4	<b>Capital account</b>			159.7	28.9
1.3		<b>Income and expenditure:</b> Balance carried forward			26.6	
	0.5	<b>Grant in aid:</b> Balance carried forward				0.9
<u>134.7</u>	<u>26.9</u>				<u>186.3</u>	<u>29.8</u>

Governors: George Howard, Stuart Young *Director-General:* Alasdair Milne (22 July 1982)

## Home Services: Income and Expenditure account for the year ended 31 March 1982

Year ended 31 March 1981				Year ended 31 March 1982	
£M	£M	Statements	Notes	£M	£M
		<b>Television and Radio Broadcasting</b>			
		<b>Income</b>			
	502.3	Receivable from the Home Office	9		563.7
		Other Income			
		Trading Profits			
4.8		Radio Times		3.6	
—0.2		Others		1.1	
4.6				4.7	
0.8		Other income		0.7	
5.4				5.4	
		<i>Less:</i>			
5.6		Interest payable, less receivable		2.8	
2.4		Corporation Tax	12	2.7	
8.0				5.5	
	—2.6				—0.1
	499.7				563.6
		<b>Expenditure</b>			
300.1		Operating Expenditure – Television	1	340.5	
116.2		– Radio	2	131.6	
31.3		Capital Expenditure – Television	4	41.6	
18.1		– Radio	4	24.6	
	465.7				538.3
	34.0	<b>Excess of income over expenditure for the year</b>			25.3
		<b>Open University</b>			
		<b>Income</b>			
9.2		Receivable from the Open University		9.5	
		<b>Expenditure</b>			
7.3		Operating Expenditure		8.3	
1.9		Capital Expenditure	4	1.2	
9.2				9.5	
	—				—
	—32.7	<b>Balance at 31 March 1981</b>			1.3
	1.3	<b>Balance at 31 March 1982</b>			26.6

## External Services: Grant in aid account for the year ended 31 March 1982

Year ended 31 March 1981				Year ended 31 March 1982				
				Total	Broadcasting		Monitoring	
	Current	Capital	Current		Capital			
£M	Statements	Notes	£M	£M	£M	£M	£M	
<b>Income</b>								
54.9	Grant in aid receipts		62.8	51.7	6.1	4.7	0.3	
0.1	Interest receivable, less payable		0.1	0.1				
55.0			62.9	51.8	6.1	4.7	0.3	
<b>Expenditure</b>								
49.3	Operating expenditure		55.8	51.2		4.6		
5.2	Capital expenditure		6.4		6.1		0.3	
0.3	Corporation Tax		0.3	0.3				
54.8			62.5	51.5	6.1	4.6	0.3	
0.2	<b>Excess of income over expenditure for the year</b>		0.4	0.3		0.1		
0.3	<b>Balance at 31 March 1981</b>		0.5	0.4		0.1		
0.5	<b>Balance at 31 March 1982</b>		0.9	0.7		0.2		

## Statement of accounting policies

### Introduction

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. Its object is to provide a public service of broadcasting for general reception at home and overseas. In order to fulfil this object, the Corporation receives from the Home Office income derived from television broadcast receiving licences to finance its Home Services and from the Foreign and Commonwealth Office grants in aid for its External Services.

The accounting policies adopted by the Corporation

for dealing with items which are considered material in determining the result for the year and stating the financial position are as follows:

### Basis of Accounting

The Corporation prepares its annual accounts on the historical cost basis of accounting.

### Current Cost Accounts

The BBC has not prepared Current Cost Accounts because, under the terms of its Royal Charter, the Corporation, for reasons explained in the paragraphs



below, charges its Income and Expenditure accounts with an amount equal to its capital expenditure for the year rather than with an amount of depreciation. The Corporation also falls within the exemption to Statement of Standard Accounting Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'.

### **Fixed Assets – Home Services**

Under the terms of paragraph 16(2) of the Royal Charter the Corporation may at its discretion treat its income for the year as being in respect of capital or operating expenditure. Accordingly the Corporation apportions an amount equal to its capital expenditure for each year to capital and charges such expenditure in full against the income for the year. However in order to show the fixed assets owned and employed by the Corporation, the cost is upheld in the balance sheet and depreciation deducted therefrom. Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the periods of their anticipated useful lives, except in the case of indirect capital expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The anticipated useful lives are as follows:

<i>Freehold and long leasehold land and buildings</i>	– 40 years
<i>Short leasehold land and buildings</i>	– unexpired term of lease
<i>Plant, furniture and fittings, music and books</i>	– 10 years
<i>Musical instruments</i>	– 7 years

The amount by which gross additions exceed gross depreciation in the year (disposals are assumed to be fully depreciated) represents the increase in Capital Account.

### **Fixed Assets – External Services**

The cost of renewal or extension of fixed assets is met in full from grants in aid as a result of which capital expenditure during the year is charged against grant in aid receipts for that year.

The amount by which additions exceed assets written off during the year represents the increase in Capital Account.

### **Stores**

#### *Home Services*

Stores are valued at cost less provision for slow-moving items.

#### *External Services*

By agreement with the Treasury the value of External Services stores is limited to £300,000.

### **Programme stocks – film rights, untransmitted programmes and programmes in course of production**

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, is stated after deducting contributions to their costs by other organisations. This is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff and all other programme costs are charged to expenditure in the year in which they are incurred. Feature film rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

### **Income receivable from the Home Office**

Income receivable from the Home Office is that derived from television broadcast receiving licences and represents the amount collected in the year less expenses, principally those of the Post Office, incurred in administering the licence fee system, in collecting the licence fees and in investigating complaints by the public of interference in broadcast reception. The amount which the Home Office can pay to the Corporation in any year cannot exceed the total amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

### Grant-in-aid receivable from the Foreign and Commonwealth Office

Grants-in-aid received from the Foreign and Commonwealth Office cannot exceed the total amount voted by Parliament for the year. Unexpended receipts for the year are not liable to surrender, but sums received are intended to meet estimated expenditure and to enable the Corporation to maintain a working cash balance sufficient to cover estimated net payments up to the time of the next instalment of the grant-in-aid.

## Notes on the accounts

### 1. Fixed Assets – External Services

As explained in the statement of accounting policies, the cost of renewal or extension of fixed assets is met in full from grants in aid as a result of which capital expenditure during the year is charged against grant in aid receipts for that year. Had depreciation been provided on the same basis as is applied to Home Services' fixed assets, the net book value of fixed assets at 31 March 1982 would have been £14.7 million (1981 £12.8 million) for Broadcasting and £0.9 million (1981 £0.7 million) for the Monitoring Service.

### 2. Investment

The Corporation holds 53,000 £1 shares in Visnews Limited, representing 33% of the issued equity share capital of this unlisted associated company. The principal activity of the company is the provision of a comprehensive and impartial service of international news to subscribers throughout the world operating television services.

The Corporation's share of the profit or loss and assets of this company is not material in relation to the income and assets of the Corporation.

### 3. Investment in Subsidiary

From 1 July 1979 the business previously carried on by BBC Enterprises was taken over by a wholly owned

subsidiary, BBC Enterprises Limited, a company incorporated in Great Britain on 15 May 1979. Since that date the company has traded by acquiring, either by direct investment or as an agent, the rights to certain programmes produced by the Corporation. Group accounts have not been prepared because the net liabilities and results of the subsidiary do not significantly affect the results and financial position of the Corporation. The investment is therefore carried in the balance sheet of the Corporation and continues to be valued at cost. The net assets and liabilities of the subsidiary at 31 March 1982 were:

	1982		1981	
	£M	£M	£M	£M
Fixed Assets (less depreciation)		3.5		2.6
Current Assets	15.9		11.2	
less Current Liabilities	19.5		13.6	
Net Current Liabilities		–3.6		–2.4
		–0.1		0.2
Represented by:				
Share Capital		0.3		0.3
Accumulated Deficit		–0.4		–0.1
		–0.1		0.2

### 4. Stores Home Services

Stores are held for both broadcasting and trading purposes, and respective amounts are as follows:–

	1982	1981
	£M	£M
<b>Broadcasting</b>		
Engineering stores, television design and film unit materials, fuel oil, etc.	9.5	9.0
<b>Trading</b>		
Books, other publications, paper	3.1	2.9
	12.6	11.9

**5. Programme stocks – Home Services**

Programme stocks comprise the following:

	1982	1981
	£M	£M
<b>Television</b>		
BBC Productions	17.1	12.7
Purchased Programmes	23.8	18.4
	<hr/>	<hr/>
	40.9	31.1
<b>Radio</b>		
BBC Recordings	1.9	1.8
	<hr/>	<hr/>
	42.8	32.9
	<hr/>	<hr/>

In addition there were commitments at 31 March 1982 in respect of purchased programmes payable in the years to 1987 amounting to £43.4 million (1981 £34.8 million) of which £18.6 million (1981 £15.9 million) is payable by 31 March 1983.

**6. Bank Overdraft and Unpresented Cheques, less short-term deposits**

As at 31 March 1982 net borrowings comprised:

	1982	1981
	£M	£M
Bank overdraft	1.3	11.8
Unpresented cheques	14.5	13.1
Less/Add : Short-term deposits/loans	-9.0	4.0
	<hr/>	<hr/>
	6.8	28.9
	<hr/>	<hr/>

**7. Provision for Pension Liability**

The last actuarial valuation of the Corporation's staff pension fund was at 1 April 1981 and the next one is due on 1 April 1984. The 1981 valuation showed that the pension fund assets were adequate; however by agreement with the actuary and in view of inflationary pressures the provision of £2 million has been retained against possible future requirements.

**8. Capital Commitments – Home Services**

Future capital expenditure approved by the Board of Governors at 31 March 1982 amounted to £25.9 million (1981 £28.0 million) for which contracts had been placed and £59.7 million (1981 £42.6 million) for which contracts had not been placed. Additionally the Corporation has contracted to make lease payments for plant and machinery which will total £15.2 million over the next seven years.

**9. Income Receivable from the Home Office**

	1982	1981
	£M	£M
Gross revenue collected by the Post Office in the year	602.4	532.1
Less: deduction under Clause 16 of the Licence and Agreement dated 2 April 1981 being the expenses of collection, administering the licence system and interference investigations estimated at £43,198,000 with a reduction for prior years' expenses of £4,520,000 (1981 £864,000)	38.7	29.8
	<hr/>	<hr/>
	563.7	502.3
	<hr/>	<hr/>

**10. Turnover of trading activities**

	1982	1981
	£M	£M
Publications – (net circulation, advertisement and other revenue including surplus on joint publications)		
Radio Times	41.6	37.2
Others	7.6	6.2
	<hr/>	<hr/>
	49.2	43.4
Enterprises (sales of programmes, records and sundry services) – including sales by subsidiary	22.9	15.7
	<hr/>	<hr/>
	72.1	59.1
	<hr/>	<hr/>



who received emoluments during the year of more than  
£20,000:

£	£	1982	1981
20,001 – 25,000		244	52
25,001 – 30,000		27	15
30,001 – 35,000		4	6
35,001 – 40,000		6	3
40,001 – 45,000		1	—
45,001 – 50,000		1	1
50,001 – 55,000		1	—

### 17. Auditors' Remuneration

The remuneration of the auditors amounted to £63,500  
(1981 – £55,000).

## Statement 1

## Statement of operating expenditure for the year ended 31 March 1982: Television

Year ended 31 March 1981			Year ended 31 March 1982	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
179.7	59.9	Production and other staff costs	203.8	59.8
82.6	27.5	Artists, speakers, facility and copyright fees, film recording and design materials etc.	90.2	26.5
3.2	1.1	Intercommunication circuits	3.5	1.0
6.8	2.3	Power, lighting and heating	8.2	2.4
7.6	2.5	Maintenance	9.1	2.7
6.1	2.0	Rent and Rates	7.9	2.3
2.9	1.0	Telephones	3.6	1.1
4.6	1.5	Transport	5.0	1.5
6.6	2.2	Other expenses	9.2	2.7
<i>300.1</i>	<i>100.0</i>		<i>340.5</i>	<i>100.0</i>
<i>£M</i>	<i>%</i>	<i>Whereof:</i>	<i>£M</i>	<i>%</i>
169	56	BBC 1	187	55
86	29	BBC 2	101	30
34	11	Regional Services	40	12
11	4	Transmission and Distribution	12	3
<i>300</i>	<i>100</i>		<i>340</i>	<i>100</i>
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
5,079	44	BBC 1	5,000	43
3,352	29	BBC 2	3,419	30
3,125	27	Regional Services	3,079	27
<i>11,556</i>	<i>100</i>		<i>11,498</i>	<i>100</i>

## Statement 2

## Statement of operating expenditure for the year ended 31 March 1982: Radio

Year ended 31 March 1981			Year ended 31 March 1982	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
66.8	57.5	Production and other staff costs	74.2	56.4
26.7	23.0	Artists, speakers, performing rights, news royalties, facility and copyright fees etc.	31.6	24.0
5.4	4.6	House orchestras	5.3	4.0
1.1	0.9	Intercommunication circuits	1.3	1.0
3.0	2.6	Power, lighting and heating	3.4	2.6
3.5	3.0	Maintenance	3.6	2.7
4.2	3.6	Rent and Rates	5.1	3.9
1.7	1.5	Telephones	2.1	1.6
0.8	0.7	Transport	1.0	0.8
3.0	2.6	Other expenses	4.0	3.0
<b>116.2</b>	<b>100.0</b>		<b>131.6</b>	<b>100.0</b>
<i>£M</i>	<i>%</i>	<i>Whereof:</i>	<i>£M</i>	<i>%</i>
10	9	Radio 1	12	9
22	19	Radio 2	25	19
19	16	Radio 3	22	17
26	23	Radio 4	29	22
19	16	Regional Services	21	16
13	11	Local Radio	15	11
7	6	Transmission and distribution	8	6
<b>116</b>	<b>100</b>		<b>132</b>	<b>100.0</b>
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
5,932	5	Radio 1	5,805	4
9,085	7	Radio 2	8,887	7
6,280	5	Radio 3	6,317	5
7,611	6	Radio 4	7,521	5
18,925	14	Regional Services	18,677	14
<b>47,833</b>	<b>37</b>		<b>47,207</b>	<b>35</b>
83,058	63	Local Radio	86,587	65
<b>130,891</b>	<b>100</b>		<b>133,794</b>	<b>100</b>

## Statement 3

## Statement of operating expenditure for the year ended 31 March 1982: External Services

Year ended 31 March 1981			Year ended 31 March 1982	
<i>Amount</i>	<i>Percentage of total</i>		<i>Amount</i>	<i>Percentage of total</i>
<i>£M</i>	<i>%</i>		<i>£M</i>	<i>%</i>
32.9	66.7	Production and other staff costs	36.7	65.8
2.9	5.9	Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	3.6	6.4
0.4	0.8	Intercommunication circuits	0.6	1.1
4.1	8.3	Power, lighting and heating	5.0	9.0
2.0	4.1	Maintenance	2.4	4.3
4.4	8.9	Rent, rates and hired transmitters	4.6	8.2
0.4	0.8	Telephones	0.4	0.7
0.5	1.0	Transport	0.6	1.1
1.7	3.5	Other expenses	1.9	3.4
<hr/> 49.3	<hr/> 100.0		<hr/> 55.8	<hr/> 100.0
<i>£M</i>	<i>%</i>	<i>Whereof:</i>	<i>£M</i>	<i>%</i>
45	92	Broadcasting	51	91
4	8	Monitoring	5	9
<hr/> 49	<hr/> 100		<hr/> 56	<hr/> 100
<i>Hours</i>	<i>%</i>	<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>
11,830	32	English Language Services	12,499	32
13,391	36	Vernacular Services		
11,991	32	Europe	13,759	36
		Rest of World	12,149	32
<hr/> 37,212	<hr/> 100		<hr/> 38,407	<hr/> 100



## Statement 4

## Statement of Fixed Assets: Home Services

31 March 1981		31 March 1982		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land and Buildings</i>	<i>Plant Furniture and Fittings</i>
<i>£M</i>		<i>£M</i>	<i>£M</i>	<i>£M</i>
	<b>Cost</b>			
202.3	at 31 March 1981	227.5	82.0	145.5
49.3	Gross additions	64.3	22.5	41.8
-24.1	Assets disposed of and written off	-27.4	-5.1	-22.3
227.5	at 31 March 1982	264.4	99.4	165.0
	<b>Depreciation</b>			
85.9	at 31 March 1981	94.2	23.2	71.0
32.4	Depreciation for the year	38.0	7.3	30.7
-24.1	Assets disposed of and written off	-27.4	-5.1	-22.3
94.2	at 31 March 1982	104.8	25.4	79.4
133.3	Net Book Value at 31 March 1982	159.6	74.0	85.6
	<i>Whereof:</i>			
92.7	Television	108.2	51.9	56.3
38.8	Radio	49.3	22.1	27.2
1.8	Open University	2.1		2.1
133.3		159.6	74.0	85.6

Note: The total capital expenditure reported in the Income and Expenditure Account comprises gross additions reported above of £64.3 million (1981 £49.3 million) together with rental payments on leased assets of £3.1 million (1981 £2.0 million).

Future commitments for lease payments are shown in note 8.

## Statement 5

## Statement of Fixed Assets: External Services

31 March 1981		31 March 1982		
<i>Total</i>		<i>Total</i>	<i>Freehold/ Leasehold Land and Buildings</i>	<i>Plant Furniture and Fittings</i>
<i>£M</i>		<i>£M</i>	<i>£M</i>	<i>£M</i>
	<b>Cost</b>			
23.5	at 31 March 1981	26.4	8.0	18.4
5.2	Gross additions	6.4	2.9	3.5
-2.3	Assets disposed of and written off	-3.9	-2.3	-1.6
26.4	at 31 March 1982	28.9	8.6	20.3
	<i>Whereof:</i>			
25.1	Broadcasting	27.4	8.4	19.0
1.3	Monitoring	1.5	0.2	1.3
26.4		28.9	8.6	20.3

## Statement 6

**Licence Income & National Regions 1981/82**

	<b>Total</b>	<b>England</b>	<b>Scotland</b>	<b>Wales</b>	<b>N. Ireland</b>
	<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>	<b>M</b>
At 31 March 1982 the number of Television Licences was	18.5	15.7	1.6	0.9	0.3
and the net licence income collected was	£M 563.7	£M 478.3	£M 51.1	£M 26.9	£M 7.4
After expenditure on:					
production of local programmes for local audiences	68.5	27.1	15.6	17.0	8.8
transmission and distribution costs	15.2	9.1	3.4	1.9	0.8
	83.7	36.2	19.0	18.9	9.6
the amount left to pay for capital, investment, all network programmes and the use of central service departments was	480.0	442.1	32.1	8.0	-2.2
If all licensed households contributed equally to these services the amount required from each area would be	480.0	407.4	42.7	22.9	7.0
leaving a surplus/deficit (—) of	—	34.7	-10.6	-14.9	-9.2

## Statement 7

## Summarised balance sheets

	Year ended 31 March					
	1977	1978	1979	1980	1981	1982
	£M	£M	£M	£M	£M	£M
<b>Home Services</b>						
<i>Fixed assets</i>						
At cost, less depreciation	73.4	82.9	96.2	116.4	133.3	159.6
Investment in Visnews Ltd	0.1	0.1	0.1	0.1	0.1	0.1
	73.5	83.0	96.3	116.5	133.4	159.7
<i>Investment in subsidiary</i>				0.3	0.3	0.3
<i>Net current assets/liabilities</i>						
Current assets	40.0	39.8	59.9	67.7	75.3	100.8
Less: Current liabilities	41.5	42.9	71.9	98.7	72.3	72.5
	-1.5	-3.1	-12.0	-31.0	3.0	28.3
Provision for pension liability	2.0	2.0	2.0	2.0	2.0	2.0
<i>Net total assets</i>	70.0	77.9	82.3	83.8	134.7	186.3
<b>Represented by:</b>						
Capital account	73.5	83.0	96.3	116.5	133.4	159.7
Income and expenditure account	-3.5	-5.1	-14.0	-32.7	1.3	26.6
	70.0	77.9	82.3	83.8	134.7	186.3
<b>External Services</b>						
<i>Fixed assets</i>						
At cost	17.3	19.7	20.8	23.5	26.4	28.9
<i>Net current assets</i>						
Current assets	2.8	3.1	4.8	3.5	4.5	4.0
Less: Current liabilities	2.6	2.7	3.9	3.2	4.0	3.1
	0.2	0.4	0.9	0.3	0.5	0.9
<i>Net total assets</i>	17.5	20.1	21.7	23.8	26.9	29.8
<b>Represented by:</b>						
Capital account	17.3	19.7	20.8	23.5	26.4	28.9
Grant in aid	0.2	0.4	0.9	0.3	0.5	0.9
	17.5	20.1	21.7	23.8	26.9	29.8

## Statement 7 (continued)

## Summary of income and expenditure and grant in aid accounts

	Year ended 31 March					
	1977	1978	1979	1980	1981	1982
	£M	£M	£M	£M	£M	£M
<b>Home Services</b>						
<i>Income</i>						
Receivable from the Home Office	227.0	261.8	312.3	394.7	502.3	563.7
Other income less tax and interest payable	1.3	2.6	3.2	-4.0	-2.6	-0.1
	<u>228.3</u>	<u>264.4</u>	<u>315.5</u>	<u>390.7</u>	<u>499.7</u>	<u>563.6</u>
<i>Expenditure</i>						
Operating	206.6	238.7	288.9	363.4	416.3	472.1
Capital	18.8	27.3	35.5	46.0	49.4	66.2
	<u>225.4</u>	<u>266.0</u>	<u>324.4</u>	<u>409.4</u>	<u>465.7</u>	<u>538.3</u>
Balance for the year	2.9	-1.6	-8.9	-18.7	34.0	25.3
Balance brought forward	-6.4	-3.5	-5.1	-14.0	-32.7	1.3
	<u>-3.5</u>	<u>-5.1</u>	<u>-14.0</u>	<u>-32.7</u>	<u>1.3</u>	<u>26.6</u>
<b>External Services (Grant in Aid)</b>						
<i>Income</i>						
Grant in aid	30.2	33.2	37.2	42.9	54.9	62.8
Other income	0.1	0.1	0.1	0.4	0.1	0.1
	<u>30.3</u>	<u>33.3</u>	<u>37.3</u>	<u>43.3</u>	<u>55.0</u>	<u>62.9</u>
<i>Expenditure</i>						
Operating	26.8	29.1	34.1	40.1	49.3	55.8
Capital	3.6	3.9	2.4	3.7	5.2	6.4
Taxation		0.1	0.3	0.1	0.3	0.3
	<u>30.4</u>	<u>33.1</u>	<u>36.8</u>	<u>43.9</u>	<u>54.8</u>	<u>62.5</u>
Balance for year	-0.1	0.2	0.5	-0.6	0.2	0.4
Balance brought forward	0.3	0.2	0.4	0.9	0.3	0.5
	<u>0.2</u>	<u>0.4</u>	<u>0.9</u>	<u>0.3</u>	<u>0.5</u>	<u>0.9</u>

# Appendices

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- I Broadcasting receiving licences 1927–82
- II Licences and licence fees
- III Hours of output 1981–82: television
- IIIa Programme analysis 1981–82: television networks
- IV Hours of output 1981–82: radio
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## Appendix I

## Broadcasting receiving licences 1927-82

Licences at 31 March	Total	Issued free for blind persons	Issued for payment		
			Radio only	Radio and television combined	
				Monochrome	Colour
1927	2,269,644	5,750	2,263,894		
1930	3,092,324	16,496	3,075,828		
1935	7,011,753	41,868	6,969,885		
1940	8,951,045	53,427	8,897,618		
1945	9,710,230	46,861	9,663,369		
1946	10,395,551	47,720	10,347,831		
1947	10,777,704	49,846	10,713,298	14,560	
1948	11,179,676	52,135	11,081,977	45,564	
1949	11,747,448	53,654	11,567,227	126,567	
1950	12,219,448	56,376	11,819,190	343,882	
1951	12,369,027	58,161	11,546,925	763,941	
1952	12,753,506	60,105	11,244,141	1,449,260	
1953	12,892,231	61,095	10,688,684	2,142,452	
1954	13,436,793	62,389	10,125,512	3,248,892	
1955	13,980,496	62,506	9,414,224	4,503,766	
1956	14,261,551	62,745	8,459,213	5,739,593	
1957	14,525,099	62,453	7,496,390	6,966,256	
1958	14,646,350	61,387	6,494,960	8,090,003	
1959	14,736,413	57,784	5,423,207	9,255,422	
1960	15,005,011	54,958	4,480,300	10,469,753	
1961	15,176,725	50,852	3,858,132	11,267,741	
1962	15,372,219	46,782	3,491,725	11,833,712	
1963	15,698,991	43,371	3,212,814	12,442,806	
1964	15,884,679	40,337	2,959,011	12,885,331	
1965	16,046,603	34,355	2,759,203	13,253,045	
1966	16,178,156	31,499	2,579,567	13,567,090	
1967	16,773,205	29,662	2,476,272	14,267,271	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1969	17,959,933	24,966	2,438,906	15,396,642	99,419
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971	15,943,190	—	—	15,333,221	609,969
1972	16,658,451	—	—	15,023,691	1,634,760
1973	17,124,619	—	—	13,792,623	3,331,996
1974	17,324,570	—	—	11,766,424	5,558,146
1975	17,700,815	—	—	10,120,493	7,580,322
1976	17,787,984	—	—	9,148,732	8,639,252
1977	18,056,058	—	—	8,098,386	9,957,672
1978	18,148,918	—	—	7,099,726	11,049,192
1979	18,381,161	—	—	6,249,716	12,131,445
1980	18,284,865	—	—	5,383,125	12,901,740
1981	18,667,211	—	—	4,887,663	13,779,548
1982	18,554,220	—	—	4,293,668	14,260,552

## Notes:

1. Owing to industrial action within the Post Office the figure for licences in force at 31 March 1971 and 1979 does not reflect the true licensing position at those dates.

2. Radio only licences were abolished on 1 February 1971. From that date television only licences have been issued.

3. Combined radio and television licences were also abolished on 1 February 1971. From that date television only licences have been issued.

4. Dealer's demonstration fees and concessionary licences for residents of old people's homes have been excluded from the figures.

## Appendix II

## Licences and licence fees

## Broadcast receiving licence fees in the United Kingdom 1922–1982

	Radio	Television		Note
		monochrome (combined with radio)	colour (combined with radio)	
1 November 1922	10s	—	—	
1 June 1946	£1·00s	£2·00	—	
1 June 1954	„	£3·00	—	
1 August 1957	„	£4·00*	—	*Excise duty of £1 imposed not receivable by BBC
1 October 1963	„	£4·00*	—	*Excise duty abolished BBC given full amount
1 August 1965	£1·5s	£5·00	—	
1 January 1968	„	£5·00	£10·00	Colour tv supplementary of £5 introduced
1 January 1969	„	£6·00	£11·00	
1 February 1971	*	—	—	*The radio only licence fee was abolished
1 July 1971	—	£7·00	£12·00	
1 April 1975	—	£8·00	£18·00	Colour tv supplementary increased to £10
29 July 1977	—	£9·00	£21·00	Colour tv supplementary increased to £12
25 November 1978	—	£10·00	£25·00	Colour tv supplementary increased to £15
24 November 1979	—	£12·00	£34·00	Colour tv supplementary increased to £22
1 December 1981	—	£15·00	£46·00	Colour tv supplementary increased to £31

## Licence fees in European countries: July 1982

Country	Monochrome TV	Colour TV	Fee for radio only
Austria*	Sch 1752	£59·38	Sch 1752 £59·38
Belgium*	BF 2448 <sup>1</sup>	£28·38	BF 3816 £44·63
Denmark	Dkr 568	£38·63	Dkr 956 £65·03
Finland*	Fmkk 210/280		Fmkk 410/490
France*	Ff 280	£23·89	Ff 424 £36·17
Germany*	DM 156 <sup>4</sup>	£36·96	DM 156 £36·96
Ireland*	£(I)27	£21·95	£(I)45 £36·58
Italy*	Lire 42,680	£18·00	Lire 78,910 £33·43
Netherlands*	Gld 142 <sup>2</sup>	£30·40	Gld 142 £30·40
Norway	Nkr 560	£51·37	Nkr 690 £63·30
Sweden	Skr 508	£48·33	Skr 668 £63·55
Switzerland*	SF 138 <sup>3</sup>	£38·54	SF 138 £38·54
U.K.	£15	£15	£46

Currencies converted at Bank Selling rate on 20 July, 1982.

\* Advertising is carried on at least one of the services supported by the licence fee.

- Licence fee will increase to BF 2469 for Monochrome and BF 4192 Colour, Radio only BF 712 in 1983.
- Licence fee will increase to Gld 153 for Television (Monochrome or Colour) and Gld 45 for Radio only.
- Licence fee will increase by 26% in 1983.
- Licence fee will increase to DM 195 in July 1983.



## Appendix III

**Hours of output 1981/82: Television**

	<b>Network Programmes</b>			<b>Regional Services only</b>	<b>Total</b>	<b>%</b>
	<b>BBC 1</b>	<b>BBC 2</b>	<i>Total</i>			
	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>			
<b>Programmes Produced in London</b>	3,311	1,959	5,270		5,270	41.4
<b>Programmes Produced in Regions:</b>						
England – Pebble Mill	350	163	513	179	692	
Manchester	231	314	545	177	722	
Bristol	101	123	224	175	399	
Norwich	1	1	2	174	176	
Newcastle	2	5	7	179	186	
Leeds	4	6	10	175	185	
Southampton	5	10	15	175	190	
Plymouth	2	7	9	176	185	
	696	629	1,325	1,410	2,735	
Scotland	72	57	129	512	641	
Wales	72	63	135	840	975	
Northern Ireland	20	10	30	317	347	
<b>Total Programmes Produced in Regions</b>	860	759	1,619	3,079	4,698	36.9
	4,171	2,718	6,889	3,079	9,968	
<b>British and Foreign Feature Films and Series</b>	829	701	1,530		1,530	12.0
	5,000	3,419	8,419	3,079	11,498	
<b>Open University</b>	284	959	1,243		1,243	9.7
<b>Total Hours of Broadcasting</b>	5,284	4,378	9,662	3,079	12,741	100.0

## Appendix IIIa

## Programme analysis 1981/82: Television networks

	BBC 1		BBC 2		Total	
	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%
<b>BBC Productions</b>						
Current Affairs, Features and Documentaries	781	14.8	999	22.8	1,780	18.4
Sport	641	12.1	707	16.2	1,348	14.0
Children's Programmes	629	11.9	129	2.9	758	7.9
Light Entertainment	415	7.9	256	5.9	671	6.9
Drama	262	4.9	198	4.5	460	4.8
Continuing Education	256	4.8	102	2.3	358	3.7
News	320	6.1	78	1.8	398	4.1
Schools	394	7.5	4	0.1	398	4.1
Music	14	0.3	102	2.3	116	1.2
Religion	140	2.6	9	0.2	149	1.5
Programmes in Welsh	43	0.8			43	0.5
Continuity	276	5.2	134	3.1	410	4.2
	4,171	78.9	2,718	62.1	6,889	71.3
<b>British and Foreign Feature Films and Series</b>	829	15.7	701	16.0	1,530	15.8
	5,000	94.6	3,419	78.1	8,419	87.1
<b>Open University</b>	284	5.4	959	21.9	1,243	12.9
	5,284	100.0	4,378	100.0	9,662	100.0

## Appendix IV

**Hours of output 1981/82: Radio**

	Network Programmes					Regional Services only	Local Radio	Total	%
	Radio 1	Radio 2	Radio 3	Radio 4	Total				
	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>				
<b>Programmes Produced in London</b>	5,805	8,431	5,102	6,129	25,467			25,467	18.9
<b>Programmes produced in Regions:</b>									
England - Pebble Mill		302	278	438	1,018			1,018	
Manchester		117	468	334	919			919	
Bristol		21	189	479	689			689	
Plymouth						602		602	
		440	935	1,251	2,626	602		3,228	
Scotland		8	177	71	256	6,457		6,713	
Wales		4	74	38	116	7,110		7,226	
Northern Ireland		4	29	32	65	4,508		4,573	
<b>Total Programmes Produced in Regions</b>	—	456	1,215	1,392	3,063	18,677		21,740	16.2
	5,805	8,887	6,317	7,521	28,530	18,677		47,207	
<b>Local Radio</b>							86,587	86,587	64.3
	5,805	8,887	6,317	7,521	28,530	18,677	86,587	133,794	
<b>Open University</b>			667	192	859			859	0.6
<b>Total Hours of Broadcasting</b>	5,805	8,887	6,984	7,713	29,389	18,677	86,587	134,653	100.0

The output of Wales includes 3,344 hours of programmes in the Welsh language.

## Appendix IVa

## Programme analysis 1981/82: Radio networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%	<i>Hours</i>	%
<b>BBC Productions</b>										
Music	5,050	87.0	7,079	79.7	4,822	69.0	346	4.5	17,297	58.9
Current Affairs, Features and Documentaries	362	6.3	290	3.3	445	6.4	3,504	45.4	4,601	15.7
News	129	2.2	420	4.7	206	3.0	1,145	14.9	1,900	6.5
Drama	12	0.2	3	—	141	2.0	790	10.2	946	3.2
Sport	2	—	621	7.0	429	6.1	97	1.3	1,149	3.9
Light Entertainment			296	3.3	6	0.1	328	4.3	630	2.1
Religion	36	0.6	127	1.4	69	1.0	280	3.6	512	1.7
Schools							432	5.6	432	1.5
Continuing Education							288	3.7	288	1.0
Children's Programmes	212	3.7					64	0.8	276	0.9
Continuity	2	—	51	0.6	199	2.8	247	3.2	499	1.7
	5,805	100.0	8,887	100.0	6,317	90.4	7,521	97.5	28,530	97.1
<b>Open University</b>					667	9.6	192	2.5	859	2.9
	5,805	100.0	8,887	100.0	6,984	100.0	7,713	100.0	29,389	100.0
Simultaneous broadcasts (in addition to above) were:	623		9		1		7		640	

## Appendix V

## Hours of broadcasting in the External Services

<i>Language</i>	<i>Hours per week at 31 March 1982</i>
<b>World Service</b> (including alternatives for Asia, Africa and Falklands)	202 $\frac{1}{4}$
Arabic	63
French (Africa)	22 $\frac{3}{4}$
French (Europe)	12 $\frac{1}{4}$
Russian	45
Spanish (Latin America)	28
German	22 $\frac{3}{4}$
Polish	26 $\frac{1}{2}$
Czech/Slovak	21 $\frac{1}{4}$
Hungarian	18
Serbo-Croat/Slovene	16 $\frac{1}{4}$
Chinese (Mandarin)	10 $\frac{1}{2}$
(Cantonese)	5 $\frac{1}{4}$
Portuguese (Brazil)	8 $\frac{1}{4}$
Portuguese (Europe & Africa)	8 $\frac{3}{4}$
Hindi	14
Romanian	14
Persian	12 $\frac{1}{4}$
Bulgarian	12 $\frac{1}{4}$
Turkish	10 $\frac{1}{2}$
Greek	10 $\frac{1}{2}$
Indonesian	8 $\frac{3}{4}$
Malay	1 $\frac{3}{4}$
Urdu	10
Hausa	8 $\frac{3}{4}$
Vietnamese	8 $\frac{3}{4}$
Finnish	8 $\frac{1}{2}$
Bengali	8
Swahili	7
Burmese	7
Japanese	7
Thai	7
Pashto	1 $\frac{3}{4}$
Somali	7
Tamil	2
Nepali	$\frac{3}{4}$
	476
<b>English by Radio</b>	37 $\frac{3}{4}$
<b>Total hours:</b>	716

**Summary of Changes:**

1. Service in Maltese ceased on 24 December 1981.
2. Service in Pashto started on 15 August 1981.
3. French for Europe reduced by 8 $\frac{3}{4}$  hours on 28 March 1982.
4. Portuguese for Brazil reduced by 7 hours on 28 March 1982.
5. Service in Polish increased by 5 hours on 23 December 1981, and a by a further  $\frac{1}{4}$  hour per week on 28 March 1982.
6. Service in Italian ceased on 31 December 1981.
7. Service in Spanish for Europe ceased on 31 December 1981.

## Appendix VI

## Rebroadcasts of BBC External Services

The following list gives details of countries in which BBC External Services output is carried by national networks or local stations. There is also extensive monitoring of BBC transmissions by broadcasting stations for use in preparing their news bulletins and other programmes. Daily relays off direct transmissions are indicated by an asterisk.

	<b>Direct transmissions</b>	<b>Recorded programmes or programmes fed by line or cable</b>
Abu Dhabi		Topical tapes, transcriptions, English by Radio
Angola		English by Radio
*Anguilla <i>Leeward Is.</i>	World Service	Topical tapes
*Antigua <i>Leeward Is.</i>	World Service	Topical tapes, transcriptions, English by Radio
Argentina		English by Radio
*Ascension Island	World Service	
*Australia	World Service	Greek, Italian, Overseas Regional Service, topical tapes, transcriptions, English by Radio
Austria		German, transcriptions
Azores		Portuguese
Bahamas		Topical tapes
Bahrain		Topical tapes, transcriptions
*Barbados	World Service	Topical tapes, transcriptions
Belgium		German, transcriptions
*Belize	World Service	Topical tapes, transcriptions
*Bermuda	World Service	Topical tapes, transcriptions
Bolivia		Latin American in Spanish, English by Radio
*Botswana	World Service	English for Africa, topical tapes, English by Radio
Brazil		Latin American in Portuguese, transcriptions
*British Virgin Islands	World Service	Transcriptions
*Brunei	World Service	Malay, Mandarin, Cantonese, topical tapes, transcriptions
Burma		English by Radio
Burundi		English by Radio
Cameroun		Hausa, English by Radio
*Canada	World Service	Overseas Regional Service, topical tapes, transcriptions
*Cayman Islands	World Service	Topical tapes, transcriptions
*Chile	Latin American in Spanish	Latin American in Spanish, English by Radio
Chinese People' Republic		Mandarin, transcriptions, English by Radio
*Christmas Island <i>Indian Ocean</i>	World Service	Transcriptions
*Colombia	Latin American in Spanish	Latin American in Spanish, English by Radio
Comoro Islands		Swahili
Cook Islands		Topical tapes, transcriptions
Costa Rica		Latin American in Spanish
Cuba		Latin American in Spanish
Cyprus		Greek, topical tapes, transcriptions, English by Radio
Denmark		Topical tapes, transcriptions
*Dominica <i>Windward Is.</i>	World Service	Topical tapes, transcriptions
*Dominican Republic	Latin American in Spanish	Latin American in Spanish, English by Radio
Dubai		Transcriptions
*Ecuador	Latin American in Spanish	Latin American in Spanish

Egypt		English by Radio
Eire		Transcriptions
Faroe Islands		Transcriptions
*Fiji	World Service	Hindi, topical tapes, transcriptions, English by Radio
Finland		Finnish, topical tapes, transcriptions
France		Transcriptions, English by Radio
*Gambia	World Service	Topical tapes, English by Radio
Germany (West)		German, transcriptions, English by Radio
*Gibraltar	World Service, Spanish	Spanish, topical tapes, transcriptions
Greece		Greek, English by Radio
*Grenada <i>Windward Is.</i>	World Service	Topical tapes, transcriptions
*Guyana	World Service	Transcriptions
Honduras		Latin American in Spanish
*Hong Kong	World Service, Cantonese, Mandarin	Cantonese, topical tapes, transcriptions, English by Radio
Hungary		Transcriptions, English by Radio
Indonesia		Indonesian, transcriptions, English by Radio
Israel		Topical tapes, transcriptions
Italy		Italian, transcriptions, English by Radio
*Jamaica	World Service	Topical tapes, transcriptions
Japan		Japanese, transcriptions
Jordan		Transcriptions
Kenya		Transcriptions, English by Radio
*Kiribati	World Service	Topical tapes
Kuwait		Transcriptions
*Liberia	World Service	English by Radio
Macau		Portuguese
Malawi		Topical tapes, transcriptions
Malaysia		Malay, Mandarin, Tamil, topical tapes, transcriptions, English by Radio
*Mauritius	World Service	Hindi, topical tapes, transcriptions
Mexico		Latin American in Spanish, topical tapes, English by Radio
*Montserrat <i>Leeward Is.</i>	World Service	Transcriptions
Morocco		English by Radio
Nepal		Nepali
Netherlands		Topical tapes, transcriptions, English by Radio
Netherlands Antilles		Transcriptions
*New Zealand	World Service	Overseas Regional Service, topical tapes, transcriptions
Niger		Hausa
Nigeria		Hausa, topical tapes, transcriptions, English by Radio
Niue Island		Transcriptions
Norfolk Island		Topical tapes, transcriptions
Norway		Topical tapes, transcriptions, English by Radio
Oman		Topical tapes, transcriptions
*Panama	Latin American in Spanish	Latin American in Spanish, English by Radio
Papua New Guinea		Transcriptions
*Paraguay	Latin American in Spanish	Latin American in Spanish
Peru		Latin American in Spanish
Philippines		Transcriptions

Portugal		Portuguese
*Puerto Rico	Latin American in Spanish	Latin American in Spanish
Qatar		Topical tapes, transcriptions
Saudi Arabia		Transcriptions
Senegal		English by Radio
Seychelles		Topical tapes, transcriptions
*Sierra Leone	World Service	Transcriptions
Singapore	World Service	Malay, Mandarin, topical tapes, transcriptions, English by Radio
Solomon Islands		Transcriptions
South Africa		Topical tapes, transcriptions
Spain		Spanish, Catalan, transcriptions, English by Radio
Sri Lanka		Sinhala, Tamil, topical tapes, transcriptions, English by Radio
*St Helena Island	World Service	Topical tapes, transcriptions
*St Kitts <i>Leeward Is.</i>	World Service	Topical tapes, transcriptions
*St Lucia <i>Windward Is.</i>	World Service	Topical tapes, transcriptions
*St Vincent <i>Windward Is.</i>	World Service	Topical tapes, transcriptions
*Swaziland	World Service	English for Africa, topical tapes, transcriptions
Sweden		Topical tapes, transcriptions
*Switzerland	World Service	German, Italian, transcriptions, English by Radio
Taiwan		Transcriptions
Tanzania		Swahili, transcriptions
Thailand		Thai, transcriptions, English by Radio
Tonga	World Service	
*Trinidad and Tobago	World Service	Topical tapes, transcriptions
Tristan da Cunha	World Service	Transcriptions
*Turks and Caicos Islands	World Service	Topical tapes, transcriptions
Uganda		Swahili
United Arab Emirates		Transcriptions, English by Radio
*United States of America	World Service	Overseas Regional Service, topical tapes, transcriptions, English by Radio
Uruguay		Latin American in Spanish
Vanuatu		Topical tapes, transcriptions
Vatican		Italian
*Venezuela	Latin American in Spanish	Latin American in Spanish, English by Radio
Western Samoa		Topical Tapes, transcriptions
Yugoslavia		Serbo-Croat, transcriptions, English by Radio
Zambia		Topical tapes, transcriptions
Zanzibar		Swahili
Zimbabwe		Topical tapes, transcriptions
<b>British Forces Broadcasting Service</b>		
Belize		Topical tapes, transcriptions
*Brunei	World Service	Topical tapes, transcriptions
*Cyprus	World Service	Topical tapes, transcriptions
Germany		Topical tapes, transcriptions
*Gibraltar	World Service	Topical tapes, transcriptions
Hong Kong		Nepali, topical tapes, transcriptions
*Nepal	World Service, Nepali	Nepali, topical tapes, transcriptions



## Appendix VII

## A selection of regular series, illustrating the wide range of World Service

*Twenty-four Hours*

A Monday to Friday current affairs programme with four daily editions following World News at 0509, 0709, 1309, and 2009 GMT.

*The World Today*

A 15-minute world affairs background feature, broadcast Monday to Friday.

*Outlook*

A Monday to Friday topical magazine programme on people, events and opinions, broadcast three times each day.

*Commentary*

Each day specialists in economics, international politics and other fields give the background to world events.

*Financial Programmes*

Each weekday Financial News gives details of commodity prices and significant moves in currency and stock markets. Financial Review looks back at the financial week.

*About Britain*

A personal look back on some of the week's events.

*Europa*

A weekly review of trends and events in Europe.

*People and Politics*

Each week leading personalities on the British political scene discuss the happenings and the background.

*Business Matters*

A weekly survey of commercial and financial news including background features on the stories of the week and interviews with people who make business news.

*From Our Own Correspondent*

The background to the news provided

by BBC correspondents around the world.

*Listening Post*

A weekly survey of comment from radio stations around the world.

*From the Weeklies*

A survey of editorial opinion.

*Letter from London*

A weekly radio 'essay' in which different speakers make a personal comment on aspects of life in Britain.

*Letter from America*

Alistair Cooke's weekly report on America and the Americans.

*Network U.K.*

Three programmes each week looking behind the issues and events affecting the lives of people throughout the United Kingdom.

*Letterbox*

A weekly forum of listeners' views and comments on World Service programmes.

*The Farming World*

A weekly programme about agriculture, research and rural development.

*Nature Notebook*

A weekly look at the wildlife of the world.

*New Ideas*

A radio shop window for British Industry, with news of the latest products and inventions.

*Science in Action*

A weekly review of progress and achievement in science, technology and medicine.

*Discovery*

Each week research scientists talk about their work.

*Waveguide*

Information and advice to help listeners hear World Service better.

*In the Meantime*

A look at what's new on World Service in the week to come.

*Music Now*

A weekly look at events and personalities in Britain's musical life.

*Book Choice and Paperback Choice*

Three short reviews each week of important or interesting books published in Britain.

*Classical Record Review*

News and views of recent releases.

*Reflections*

A daily consideration of the meeting point between religion and life.

*Report on Religion*

News and developments in the world's religious traditions.

*Merchant Navy Programme*

A magazine programme for seafarers.

*Meridian*

Each week three topical 30-minute programmes about the world of arts.

*Good Books*

A weekly recommendation for a book to read, or perhaps to buy.

*Sports International*

Stories behind the headlines, personalities, previews and answers to listeners' letters on sport.

*Saturday Special*

All the best of Saturday's sport – as it happens.

*International Soccer Special*  
Commentary and reports on major midweek international matches.

*Sportscall*  
Reports and interviews covering Sunday British and international sporting events.

*World Service Short Story*  
Unpublished short stories sent in by World Service listeners.

*Top Twenty*  
Presented by Paul Burnett.

*Request Shows*  
Discs and personal messages linking families across the world, presented by Sandi Jones, Bob Holness and Tony Myatt.

*A Jolly Good Show*  
45 minutes of pop news, interviews and listeners' requests, presented by Dave Lee Travis.

*Sarah and Company*  
Sarah Ward's choice of guests and music.

*The Pleasure's Yours*  
Gordon Clyde plays classical music requests.

*Jazz for the Asking*  
Peter Clayton holds a mirror up to jazz taste in Britain and asks listeners for their personal choice.

*Country Style*  
15 minutes of the best of today's Country and Western music on record.

*Play of the Week*  
A varied selection of plays at 60 minutes and 90 minutes, by Shakespeare, Shaw, Stoppard and many other well-known playwrights.

*Thirty-minute Theatre*  
Thriller serials and series, produced especially for World Service.

*Second Hearing*  
Each year World Service broadcasts a

two-month season of repeats of recent outstanding programmes.

*Classical Serial*  
30-minute serialisations of the great classics of literature.

### **A selection of documentary programmes**

*100 Years of the Natural History Museum*  
The story of the museum and its founder.

*The Charity Business*  
An investigation of how charities operate and the legal constraints within which they are confined.

*Dizzy*  
An examination of the life of Benjamin Disraeli a hundred years after his death.

*Daniel Defoe*  
A portrait of the many sided English genius, considered by many to be both the father of the modern novel and the father of modern journalism.

*The F.A. Cup Story*  
In the week preceding the 100th Cup Final a look at its eventful history.

*The Wild Boy of Aveyron*  
Taking this particular wild boy as an example, the programme investigates the help scientists today are trying to give children who have been drastically deprived of social contact since birth.

*How Life Began*  
An examination of various ideas that have been put forward.

*For They Shall Be Comforted*  
Priests, psychologists and those who have lost friends and family talk about the process and effects of mourning.

*America, Europe and The World*  
A series of 13 programmes in which

those who have been involved with American foreign policy consider the change from President Carter to President Reagan.

*The Poetry of Europe*  
Nine programmes considering the rich heritage of European poetry as a whole, from Homer to Zbigniew Herbert.

*Henry Moore in Spain*  
A look at the setting up of a big sculpture exhibition, from its inception to the opening in Madrid.

*Behind The Throne*  
A light-hearted tour behind the thrones of England's most famous kings and queens.

*Ulster: What Went Wrong?*  
60 years after the opening of Stormont, this programme examined the underlying causes of today's sectarian conflict in Northern Ireland.

*Border Country*  
A look at what life is like for men and women who live near the dividing line between Northern Ireland and the Irish Republic.

*Britten Country*  
An exploration of the composer's involvement with the Suffolk countryside and its effect on his music.

*What If . . . ?*  
Three programmes on the history and development of science fiction.

*Very Mixed Doubles*  
Broadcast in the second week of Wimbledon, an anthology compiled from the literature of tennis.

*The Waters of My Song*  
A portrait of the Chilean poet Pablo Neruda, paired with a dramatisation of his poem of political testament, *The Heights of Macchu Picchu*.

*The Big Top*  
A look at the state of the circus today.

- Snail Fever*  
An examination of recent developments which could lead to a major breakthrough in the cure and prevention of bilharzia, the world's second most common disease.
- Key Figures*  
Three programmes about people who have played an important part in the life of a famous man or woman.
- The Modern Nurse*  
A report on the many changes in nursing techniques, in the equipment nurses have to use and the new training methods for what has become an increasingly complex job.
- Medical Hypnosis*  
An investigation of one of the oldest medical techniques still in use.
- Soviet Life Through Official Literature*  
Four programmes giving a selection from stories and novels published in state-owned literary journals, giving a unique insight into daily life in the Soviet Union.
- The Psychology of Prejudice*  
Leading psychologists and historians, together with those who have been the victims of prejudice, discuss its nature.
- Vaccination*  
A look at the progress vaccination has made since the technique was first tried out in England, 200 years ago.
- The Berlin Wall*  
20 years after, an examination of how the wall came to be built and its effect on the life of West Berlin today.
- Is Medicine Necessary?*  
Should more effort be put into research into prevention of disease rather than its cure? Doctors and medical experts put their views.
- Brecht and The English Theatre*  
A drama critic, and a director, an actor and a playwright consider Brecht's contribution to world drama, and in particular his influence on the British theatre.
- Proust Now*  
Writers and critics from Europe and America offer their views on Proust and his work. The programme was accompanied by four selections from *In Remembrance of Things Past*.
- Born Deaf*  
The problems of deaf children and of their families, and research into deafness today.
- Lifelines in Medicine*  
Three programmes on diseases which affect the brain and nervous system, highlighting some of the current research and treatment.
- Origins*  
Three programmes looking at developments in archaeology in Poland and Jordan.
- Being Homosexual Today*  
A look at the position in society of homosexuals throughout the world.
- Knights of the Ambulance*  
How the St John's Ambulance movement has expanded into a world-wide volunteer organisation.
- You Are Only As Old As Your Back*  
Back pain sufferers and medical experts talk about the effects of pain, its treatment and what can be done to prevent it.
- The Fact of Death*  
How author and broadcaster Janet Hitchman faced the fact of her forthcoming death through terminal cancer.
- Can The Media Be Unbiased?*  
British and foreign journalists give their views on how objectivity could be achieved, and how far it is achieved in practice.
- How We Listen To Music*  
A musician, a composer and a pianist discuss the problems of musical apprehension.
- The Singing Chip*  
An examination of the possibilities and problems of computer synthesised music.
- Music In The Making*  
How a gramophone record is made, from the initial song recording, to its final appearance in shops.
- The Video Explosion*  
A look at this fast growing market, concentrating on its effects on musicians and music business people.
- To Be A Pilgrim*  
Those who have made pilgrimage to Lourdes, to Mecca and to Benares, speak about the impulse which lead them to make their pilgrimage.
- Picasso*  
A look at the nature of Picasso's genius, and at the legacy he has passed on to the present generation of artists, in a programme marking the centenary of his birth.
- Report From Melbourne*  
A special report on the 1981 Commonwealth Conference.
- Charles Rennie Macintosh*  
A programme charting the fortunes of the Scottish architect and designer, who was one of the most creative influences in 20th-century architecture.
- The Royal Shakespeare Company*  
In the month of its 21st birthday, a look at Britain's leading theatre company today.
- Time Remembered*  
A second series in which four people with long and distinguished careers reminisce about their life and times.
- Into The Water of Doubt: Ludwig Wittgenstein*  
An exploration of the life and work of Wittgenstein.

*For The Whales*

Some literary and personal impressions of the beauty, importance and intelligence of the whale, together with the hard facts behind whaling and the threat of extinction.

*If Music and Sweet Poetry Agree*

Some of the music associated with Romeo and Juliet, interspersed with composers' comments and excerpts from a classic radio production.

*Arrows of Time*

A look at the concept of time, with contributions from scientists and writers.

*Night Life or A Dream For All Seasons*

Scientists and psychotherapists consider some of the aspects of dreaming.

*What Makes A Criminal?*

Members of the legal profession, the police and criminals themselves, consider attitudes towards crime and punishment.

*Human Rights*

Broadcast in the week of Human Rights Day, this programme looked at the philosophical and political history of human rights and how they are interpreted – and violated – in different parts of the world.

*1956 – A Year of Change*

A scrapbook of the year of Suez, of Hungary – and of rock and roll.

*One For Sorrow, Two For Joy*

A reflection evoking the pleasures and pains of parenthood and infancy.

*What Makes People Laugh?*

An exploration of the nature of laughter and different types of humour prevalent in different countries.

*The Cross and The Sickle*

The situation that the church of the German Democratic Republic faces today.

*Football Club*

How a football club operates and its role in the life of the community, the club in this programme being Ipswich Town.

*Robert Service*

A half hour selection of Robert Service's ballads and rhymes, complementing the readings from his autobiography *Ploughman of the Moon*.

*Is Small Still Beautiful?*

A look at the relevance of Ernst Schumacher's theory 10 years after the publication of his book 'Small is Beautiful', which argued in favour of 'appropriate technology'.

*Pageant of the Past*

Ten programmes presenting a tapestry of words and music inspired by particular incidents or periods in British history.

*Rape*

Criminologists, psychologists and the victims themselves consider this controversial violent crime.

*Murder*

An attempt to establish some of the realities underlying murder – as old as the human race itself – in today's world.

*As I Saw It*

Alexander Lieven takes a retrospective and often wry look across the span of events in 1981.

*Lytton Strachey: A Portrait in Miniature*

A portrait of this remarkable man of letters, who died in January 1932.

*James Joyce*

In a programme marking the centenary of his birth distinguished contemporary writers offer their assessment of Joyce's role in the development of the novel.

*The Paradoxical World*

Leading scientists in the field of sub-

atomic physics attempt to explain the extraordinary features of the sub-atomic world.

*The Revenue Men*

The story of the British Customs and Excise Service, and its work today.

*Psychiatry in Action*

A look at the specialised work of the Maudsley Hospital, Britain's only post-graduate psychiatric teaching hospital.

*The Role of the University*

In a time of drastic financial cuts, a consideration of what universities in Britain should or should not be doing.

*Capricorn Africa*

Two programmes reporting on the fears, aspirations and intentions of the governments and people of Southern Africa.

*Goethe: An Impression*

A 150th anniversary portrait of the man who has claims to be regarded as the greatest lyric poet of all time.

**A selection of talks and music series**

*A Composer Speaks*

The distinguished symphonist Robert Simpson discusses the problems of the composer in contemporary society, and expounds his views on the nature of musical art.

*Yours Faithfully*

Four religious journalists talk about their careers.

*Borderlands*

Joseph Hone presents a series of evocative and impressionistic pictures of everyday life and preoccupations in contemporary Finland and Poland.

*Portraits of Our Time*

A further nine-part series looking at the lives and personalities of some of the leading names behind today's headlines.

*The Other Clubs*

Four programmes, each of which looks at a British club far removed from the gentlemen's clubs of London.

*New Britons*

People born abroad who have chosen to make Britain their home talk about their lives in their adopted country.

*Meet . . .*

Three regular World Service broadcasters talk about their early lives, and chart the individual paths which brought them to the microphone.

*Bringing The Past to Life*

A visit to five of Britain's most famous museums.

*The Art of Biography*

Well-known practitioners of the art discuss its different forms.

*Six Irish Writers*

Leading contemporary writers from both the North and South of Ireland talk about their work.

*Britain's Daily Newspapers*

A portrait of five British dailies, showing their political identities, traditions and their distinctive characters.

*Wish I'd Met . . .*

Four public figures make their choice of historical personality they would most like to have met, and give the reasons why.

*Words That Changed Lives*

A consideration of six figures whose words have gone out with power from the pulpits of the past one hundred years.

*I Spy Fiction*

An examination of the spy in 20th-century fiction, and a consideration of the wide appeal of spy stories.

*Is Sin Out Of Date?*

Five speakers consider contemporary attitudes towards sin and guilt.

*The Instrument Makers*

Eight programmes in which instrument makers, in their workshops, talk about their careers and how their instruments are made.

*A Pattern of Faith*

A series of talks by the Bishop of Bradford, the Rt Rev. Geoffrey Paul, linking the major claims of the Christian faith and showing how, despite apparent disorder, a whole design exists which permeates and transcends life.

*Mendelssohn and the British Scene*

A selection of Mendelssohn's works which have British connections, alongside pieces by musicians Mendelssohn met in Britain.

*The Maid of the Mill*

An exploration of the rich heritage of German romantic song.

*Of Kings and Men*

A look at British history through traditional songs which describe historical events.

*Opera Gallery*

Gwyn Morris presents a series featuring some of the distinguished opera singers he has known.

*Keynotes*

Pete Wingfield looks at some of the most influential keyboard musicians from the world of contemporary popular music.

*Rock Salad*

Tommy Vance selects a mixture of progressive and heavy rock music.

*50 Years of the Royal Ballet*

A portrait of the Royal Ballet, past and present.

*Masters of Interpretation*

Twelve programmes in which Bernard Keefe talks to a number of well-known musicians about the principles governing their interpretation of compositions for which they feel a particular affinity.

*Alistair Cooke's American Collection*

Alistair Cooke presents his personal view of the life, times and music of five American popular composers, whose work is well-known, but whose names may be unfamiliar.

*The Madrigal*

A selection of madrigals by many celebrated composers of the 16th century.

*Promenade Concerts*

A selection of live and recorded concerts from the 1981 Henry Wood Promenade Concert season.

*Off The Beaten Track*

A short series looking at London's specialist record shops.

*A Taste of Hunni, Irish Style*

A fifth series of Irish music, presented by Gloria Hunniford, blending the traditional with the popular.

*Three Centuries of Italian Opera*

Julian Budden traces the evolution of Italian Opera, from Monteverdi to Puccini.

*Musical Yearbook*

In nine programmes Robert Philip explores a single year of musical history illustrated by records, contemporary letters and reviews.

*The Rewards of Music*

Sidney Harrison recalls the moments of sheer pleasure he has experienced during a lifetime of music.

*Guitar Workshop*

Stefan Grossman focuses on the development of the electric guitar.

*That Big Band Magic*

Derek Jewell takes a cool appraising look at the big band phenomenon.

*Before the Rock Set In . . .*

A short exploration of the highways and by-ways of popular music before it turned into 'pop'.

*The Waltz*

A history in sound of one of the most lastingly popular of ballroom dances.

*A Touch of Genius*

A second series surveying the lives and careers of some of the world's greatest conductors, singers and instrumentalists.

*Star Choice*

Four British stars play some of their favourite discs.

*Rhythm 'n' Roots*

A further series, presented by Eddy Grant, featuring the best in black music today.

*Twentieth Century Folk*

A series looking at song writers who had their roots in British folk music.

*The London Bach*

The life and times of Johann Christian Bach, the youngest son of Johann Sebastian.

*Musician At Large*

Steve Race looks back over nearly half a century as pianist, arranger, band leader, composer, broadcaster, journalist – and listener.

*Strictly Instrumental*

Famous musicians talk about themselves and the influences on their careers.

*Backtracking*

Short recorded history of both famous and little known pop artists.

*Musical Memories*

In a further series the distinguished music critic Felix Aprahamian looks back at a lifetime of musical experience.

*The Ages of Man*

An exploration of Shakespeare's ages of man as depicted in opera.

## Appendix VIII

## Regular religious broadcasts

## RADIO

## Sundays

- Nick Page* (7.30am, Radio 2).  
*The Shape of God* (7.50am, Radio 4).  
*Sunday*: Topical religious magazine programme (8.15am, Radio 4). A programme of popular religious music (Radio 2, 7.30am).  
*Morning Service*: (9.30am, Radio 4).  
*Sunday Half Hour*: Community hymn singing (8.30pm, Radio 2).  
*An epilogue* (11pm, Radio 4).

## Weekdays

- Prayer for the Day*: (Monday–Friday 6.46am, Radio 4).  
*Thought for the Day*: (Monday–Friday 7.45am, Radio 4).  
*Pause for Thought*: (Monday–Friday 6.15 and 8.45am, Radio 2).  
*Daily Service* (Monday–Saturday 10.30am, Radio 4).

## Mondays

- \**Contact*: Material for Assembly (10.00am, Radio 4, vhf).

## Tuesdays

- Religion and Life* (11.40am, Radio 4, vhf) – 2 terms only.  
*Talkabout* (7.00pm, Radio 1).

## Wednesdays

- \**Something to Think About* (10.20am, Radio 4, vhf Autumn, Spring, Summer).  
*Choral Evensong* (4pm, Radio 3).  
 \**Quest* (11.40am, Radio 4, vhf Autumn and Spring).

## Thursdays

- \**A Service for Schools* (9.10am, Radio 4, vhf).  
 \**Material for Assembly* (9.30am, Radio 4, vhf).  
 \**A Scottish Service for Schools* (9.10am, Radio 4, vhf).

## Fridays

- \**Religious Education* (2.20pm, Radio 4, vhf).  
*Choral Evensong* (4.00pm, Radio 3)

## Saturdays

- Yours Faithfully* (6.50am, Radio 4. Repeated 7.45am).  
*Daily Service* (Radio 4, 10.30am).  
*Lighten our Darkness* (Radio 4, 11pm).

In addition there are a number of special programmes, features, documentaries, etc. broadcast throughout the year.

- \*Schools Religious Programmes.

## TELEVISION

## BBC 1

- Children's Religious Programmes.  
*Festival Services*  
*Sunday Worship* – from churches.  
*This is the Day* – Worship at home for the TV viewer.  
*Songs of Praise, Your Songs of Praise Choice, Home on Sunday*.  
*Day One* – a topical religious magazine programme.  
*Heart of the Matter* – Filmed reports on moral and religious dilemmas behind the news.  
*Everyman* – topical documentary series covering the religious world.

## BBC 2

- The Light of Experience* – Expressions of personal belief.

Large-scale documentary programmes and short series are placed at various times, including Holy Week.

## REGIONAL SERVICES

## Wales

## Radio

Religious Service in Welsh; Morning Service in English; Hymn Singing in Welsh; regular Welsh and English magazine programmes dealing with various aspects of religious life in Wales;

*Prayer for the Day**This is the Day**Gospel Music*

## Television

Religious features and studio programmes;  
*Songs of Praise* – in Welsh. Other outside broadcast events of religious significance are occasionally broadcast.

## Scotland

## Radio

## Sundays

*Sunday Morning and City of God* – 50-minute programmes about worship in the community.  
*Gaelic Services* – organised from Radio Nan Eilean.

*Beginnings* – 50-minute studio programme covering the work of the Church.

*Monday to Friday*

*Thought for the Day* – live.

*Prayer Desk* – 3-minute live programme at 10.25pm linking news to bible and prayer.

*General Assembly of the Church of Scotland* – 16 programmes.

Regular contributions to World Service, Radio 2 and Radio 4.

Also occasional programmes at the great Festivals and meeting of the General Assembly of the Church of Scotland.

*Television*

*Voyager* – a series of 16 programmes with film, outside broadcasts and studio covering a wide spectrum of religious subjects.

*A Bridge of Hymns* – Hymn singing programmes with two presenters bridging gaps of belief and age.

*In Praise of Life* – a series of 10-minute programmes in which children respond with music, poetry and jokes to their senses.

**Northern Ireland**

*Radio*

*Morning Service.*

*Sunday Sequence* – 80-minute magazine programme.

*Sounds Sacred* – Hymn requests.

*Thought for the Day.*

*By the Way.*

*What They're Saying.*

*Television*

*Christmas Sounds* – Choirs and Christmas Music.

*Easter Songs* – Choirs and Easter Music.

Other outside broadcast events of religious significance and occasional documentary films.



## Appendix IX

## School broadcasting

## Number of schools buying BBC television and radio publications

Television School year	England	Scotland	Wales	N. Ireland	Others	Total
1958-59	—	—	—	—	—	1,309
1959-60	—	—	—	—	—	2,445
1960-61	—	—	—	—	—	2,890
1961-62	—	—	—	—	—	3,839
1962-63	—	—	—	—	—	4,941
1963-64	—	—	—	—	—	6,784
1964-65	—	—	—	—	—	9,157
1965-66	11,452	1,609	491	138	42	13,732
1966-67	15,188	1,937	696	348	46	18,215
1967-68	17,060	2,111	854	426	55	20,506
1968-69	17,971	2,207	952	392	56	21,578
1969-70	20,880	2,411	1,292	602	56	25,241
1970-71	22,005	2,423	1,413	654	54	26,549
1971-72	23,763	2,674	1,675	401*	64	28,577*
1972-73	24,948	2,762	1,771	945	66	30,456
1973-74	No figures available					
1974-75	23,948	2,914	1,687	645*	—	29,194*
1975-76	24,588	2,722	1,664	692*	—	29,666*
1976-77	25,065	2,733	1,667	980	—	30,445
1977-78	24,259	2,747	1,593	1,067	—	29,666
1978-79	27,241	2,968	1,813	1,225	—	33,247†
1979-80	25,092	2,767	1,603	685*	—	30,147**
1980-81	25,022	2,675	1,580	1,071	—	30,348
1981-82	24,029	2,645	1,540	1,034	—	29,248

\* Figures are known to be incomplete in respect of Northern Ireland.

This also affects the figures in the total column.

† These figures do not include the schools who purchased publications for the Welsh and Scottish series only as these were produced and distributed locally.

\*\* These figures do not include the schools who purchased publications for the Welsh, Scottish and N. Ireland series only as these were produced and distributed locally.

<b>Radio</b>						
School year	England	Scotland	Wales	N. Ireland	Others	Total
1938-39	9,121	1,217	714	118	—	11,170
1945-46	12,242	1,375	1,036	86	55	14,794
1955-56	23,576	2,584	2,017	745	85	29,007
1965-66	23,851	2,831	1,942	547	57	29,228
1966-67	25,641	2,831	2,043	1,303	55	31,873
1967-68	25,108	2,746	1,984	1,105	57	31,000
1968-69	25,610	2,827	2,000	919	63	31,419
1969-70	26,408	2,865	2,047	1,204	65	32,589
1970-71	26,821	2,794	2,104	1,167	65	32,951
1971-72	26,945	2,880	2,084	623*	68	32,600*
1972-73	26,817	2,899	2,031	1,212	70	33,029
1973-74	No figures available					
1974-75	27,407	3,045	2,085	919*	—	33,456*
1975-76	26,007	2,798	1,871	816*	—	31,492*
1976-77	26,429	2,838	1,846	1,157	—	32,270
1977-78	25,307	2,809	1,761	1,180	—	31,057
1978-79	28,196	3,000	1,953	1,297	—	34,446†
1979-80	26,092	2,817	1,661	730*	—	31,300**
1980-81	25,647	2,680	1,584	1,125	—	31,036
1981-82	24,490	2,656	1,523	1,072	—	29,741

\*Figures are known to be incomplete in respect of Northern Ireland.

This also affects the figures in the total column.

†These figures do not include the schools who purchased publications for the Welsh and Scottish series only as these were produced and distributed locally.

\*\*These figures do not include the schools who purchased publications for the Welsh, Scottish and N. Ireland series only as these were produced and distributed locally.

*Notes:*

The method of collecting this information was changed in 1965 and the returns for 1965-66, the first year under the new system, are known to be incomplete. The figures derived from the sales of publications may be regarded as a broad indication of the number of schools using the School Broadcasting Service. The schools in the Channel Islands, previously listed under 'others' are now included in the English figure.

**School radio series (United Kingdom): series broadcast to schools in the school year 1981–1982 excluding series for Scotland, Wales and Northern Ireland only.**

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For Primary Schools</b>		
Playtime	4 and 5	3
Mother Tongue Story	4–7	1
Something to Think About:		
Infant Assemblies	5–7	3
Springboard	7–9	3
Sounds, Words and Movement	7–11	3
Capricorn Club	—	1
One World	10–12	1
Let's Move!	5–6	3
Time to Move	6–7	3
Movement and Drama 1	7–9	3
Movement and Drama 2	9–11	3
Country Dancing Stage 1	8–11	2
Let's Join In	5–7	3
Poetry Corner	5–7	3
Radio Thin King	7–9	1
Stories and Rhymes	7–9	3
Look and Read: Radio Resource Material	7–9+	*†
That'd be Telling	8–12	1
Living Language	9–11	3
Inside Pages	10–12	2F
Web of Language	10–12	1
Exploration Earth	10–12	3
History: Not So Long Ago	9–12	3
Man	10–12	3
Maths – with a Story	8–10	2F
The Music Box	5–7	3
The Song Tree	6 and over	2
Time and Tune	7–9	3
Music Workshop	8–10	3
Contact: Material for Primary Assemblies	8–11	2
A Service for Schools	8–11	3
Quest	9–12	2
Nature	8–10	3
Introducing Science	9–12	3

F = fortnightly    W = weekly

\* = pre-term block transmission

† = post-term block transmission

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
<b>For Secondary Schools</b>		
Careers: The World of Work	13–16	1
Study Skill	14–16	2
Drama Workshop	11–13	3(2F,1W)
Secondary English:	Less Able	
Spoken English	Lower Secondary	1
Sounds	Lower Secondary	2*†
Soundtrack	Lower Secondary	2
Storytime	Lower Secondary	1
Listening, Talking, Writing	Able Lower Secondary	3
Speak	Secondary	2
Archive Resources: English	Upper Secondary	1
Books, Plays, Poems	Able Upper Secondary	2
Teachers' Programme/ Words/Book Review	—	3
Theatre Workshop	13–16	2F
Advanced Studies: English	16–18	1
Prospect	16–18	2
Our Changing World	14–16	2
Advanced Studies:		
Geography	16–18	1
Days that made History	13–16	3
Advanced Studies: History	16–18	1
Exploring Society:		
Resource Material	11–14	*
Lifetime	13–17	2
Teenage Playhouse	14–17	2
By the People, for the People	14–17	1
Salut les Jeunes!	11–13	2
La Parole aux Jeunes	13–15	1
La France aujourd'hui	14–16	*†
Voix de France	15–18	3
Da Sind Wir Wieder!	Secondary	*†
Hör doch mal Zu!	Secondary	1*†
In Germany	12–15	1
Deutsch für die Oberstufe	16–18	2
Cuentos y Chistes	Secondary	1
Dance Workshop	11–13	1
Music Projects	13–16	2
Material for Secondary Assembly	11–13	2F

F = fortnightly    W = weekly

\* = pre-term block transmission

† = post-term block transmission

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>	<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Religious Education	13-16	3	The Music Arcade	9-11	1
Electronics and Microelectronics	14-16	1	Science Workshop	9-11	3
Music and Literature for the Festival of India	10-14	1	<b>For Secondary Schools</b>		
Third World Enterprise	10-14	1	It's Your Choice	13-14	2
From Asia	13-18	1	Going to Work	14-16	3
			A Good Job with Prospects Higher Education	15-18	2
			Resource Units 11-13:	16-18	1
			English	11-13	2F
			Communicate!	13-16	1
			English	14-17	1
			General Studies	16-18	2
			Resource Units 11-13:		
			Geography	11-13	2(1F,1W)
			Brazil	13-16	2
			Europe from the Air	13-16	1
			Japan: The Crowded Islands	13-16	1
			Living in a Developing Country	13-16	1
			Location Britain	13-16	1
			Resource Units 11-13:		
			History	11-13	2F
			British Social History	14-16	1F
			Twentieth Century History	14-17	3F
			Home Economics	14-16	2
			Scene	14-16	3
			Maths File	11-13	2F
			Maths Topics	13-16	2
			Everyday Maths	14-16	3F
			Dès le début	11-13	2
			Encounter: France	12-15	1
			Rendez-vous: France	Secondary	1
			Alles Klar	Secondary	1
			Treffpunkt: Deutschland	Secondary	1
			Encounter: Germany	12-15	1
			Dicho y hecho	Secondary	2
			Descubra España	Secondary	2
			Encounter: Spain	12-15	2
			Resource Units 11-13:		
			Religious and Moral Education	11-13	2F
			Exploring Science	11-13	2F

F = fortnightly W = weekly

\* = pre-term block transmission

† = post-term block transmission

F = fortnightly W = weekly

\* = pre-term block transmission

† = post-term block transmission

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
Biology	13-16	1
Physical Science	13-16	1
Walrus	11-13	1F
Television Club	12-14	2

**Radio and television series for schools in Northern Ireland, Scotland and Wales only, broadcast in the school year 1981-1982.**

<i>Titles of series</i>	<i>For children aged</i>	<i>Terms</i>
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**For Schools in Northern Ireland**

<i>Radio</i>		
One Potato, Two Potato	5-7	3
Today and Yesterday in Northern Ireland	8-11	3
Explorations II	14-16	1
Irish Geography	14-16	1
Modern Irish History: People and Events	14-16	1

<i>Television</i>		
Green Peas and Barley O	7-9	2F
Ulster in Focus	10-13	3F

**For Schools in Scotland**

<i>Radio</i>		
Hopscotch	Infants	2
Jigsaw	7 and 8	3
A Scottish Religious Service	8-12	3
Scottish Projects: Environmental Studies	9-12	3
Toiseach Toiseachaidh	10-13	2
Talking Points	12-14	1
Questions of Living	14-16	1
Chapbook	12-14	1
O-Grade English	14-16	1
Scottish Writing	16-18	1
Scottish History for Secondary Schools	12-14	1
The American West	14-16	1

<i>Title of series</i>	<i>For children aged</i>	<i>Terms</i>
O-Grade History	14-16	1
International Understanding	14-16	1
Modern Studies Topics	14-17	1

**For Schools in N & NW Scotland only**

Culaidh Mhiogais	5-7	2
Say it in Gaelic	6-9	2
Cò Iad?	8-10	2

*Television*

Let's See	7 and 8	2
Around Scotland	9-12	2
Geography for Secondary I and II	12-14	1
Scottish Literature for Secondary Schools	12-14	1
Office Studies	14-17	1

**For Schools in Wales**

<i>Radio</i>		
Un, Dau, Tri!	up to 5	3
Amser Stori	5-7	1
Dere di	5-7	3
Symud a Chân	5-7	3
Gwrando a Darllen I	6-8	1
Cam Ymlaen	7-9	3
Gair yn ei Le	7-9	3
Living in Wales	7-9	2
Sain, Cerdd a Chân	7-9	3
Dawnsio Gwerin	8+	1
Byw a Bod	9-11	2
Gwrando a Darllen II	9-11	1
O Bant i Bentan	9-11	2
Wales and Beyond	9-11	3
Anglo-Welsh Writing	13-16	1

*Television*

Ffenestri	5-7	2
Hwnt ac Yma	7-9	2
Hyn o Fyd	9-11	3
Search	9-13	3F
Daearyddiaeth	12-15	2

F = fortnightly W = weekly

\* = pre-term block transmission

† = post-term block transmission



**Part two**

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**Guide to the BBC**





# The Constitution of the BBC

## The BBC's powers and responsibilities

The BBC is a body corporate set up by Royal Charter and operating under Licence. Its object is to provide a public service of broadcasting for general reception at home and overseas.

The members of the Corporation are its Governors, and they are appointed by the Queen in Council. The Governors, who are twelve in number, are not called upon to make broadcasting their sole concern. The term of appointment is normally five years. The Governors work through a permanent staff headed by the Director-General, who is the chief executive officer of the Corporation.

The BBC is responsible for the whole process of broadcasting, including the engineering operation, from the planning and origination of programmes in television and radio to their ultimate transmission over the air.

To provide the necessary links between its studios and outside broadcasting points and its transmitting stations, the BBC relies on the cooperation of the Post Office which provides circuits and charges the BBC with a rental for the use of them. Subject to the law of the land and to the obligations laid down in, or arising from, the Charter and the Licence and Agreement, the BBC is accorded full independence in the conduct of its day-to-day programme and other activities.

## Its foundation

The constitutional position of the BBC, which has remained broadly unaltered since the granting of the first Charter in 1927, was determined largely by the policy adopted by the British Broadcasting Company from 1922 (when the broadcasting service in this country began) to 1926, after which the newly-formed Corporation took over.

The company was formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J.C.W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the final arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction, that broadcasting had great potential, as being in the future a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service, and he stressed the need for high standards and a strong sense of responsibility. The Company

established a policy of absolute impartiality in broadcasting talks and speeches. On the basis of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events, and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925, which had been appointed by the Government to advise on future management and control, recommended that the broadcasting service should be conducted in the future by a public corporation 'acting as trustee for the national interest'.

In accordance with the Crawford Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

## The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC is required under the Charter to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities exercised by the Ministry of Posts and Telecommunications before its dissolution). This requirement arises by virtue of the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement with the Minister is devoted to a statement of the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses relating to finance, and others relating to programmes.

## The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State: *may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.*

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power

and the Corporation has enjoyed, and enjoys, complete freedom in the handling of its programme activities.

The policy from which this freedom derives dates back to the time before the first Royal Charter was granted. Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that measures of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, was reaffirmed in a resolution of the House of Commons in 1933 and has been endorsed by successive Ministers on numerous occasions. The Prime Minister, the Rt Hon James Callaghan, MP, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976: 'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

### The BBC's obligations

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. This means that the BBC's whole broadcast output corresponds as it were to the editorial columns of a newspaper or periodical – but without the advertising that they carry. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

Clause 13 of the Licence lays a number of specific obligations on the BBC. The BBC is required, *inter alia*, 'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision ensures the continuance of a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally

find a place in scheduled news bulletins as matters of news interest, while the broadcasting of more routine announcements, such as police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the government department concerned (or the Central Office of Information) and the BBC newsrooms.

Clause 13 also has important proviso:

- i) requiring the BBC to refrain from expressing its own opinion on current affairs or on matter of public policy, other than broadcasting.
- ii) forbidding the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the freedom of the press and the freedoms of the broadcasting media in Britain: the fact that newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement was designed as a safeguard against 'subliminal' advertising or indoctrination.

The Secretary of State takes note of a Board Resolution (appended to the licence) which recognises the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all, obligations which the BBC has imposed on itself.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take special account of the following laws in particular:

The Representation of the People Act (in connection with the broadcasting of Parliamentary elections)

The Race Relations Act

The Law of Defamation

The Law relating to Contempt of Court

The Official Secrets Act.

### Finance

From the constitutional point of view, the main facts about the financial position are:

- a) that the services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of

broadcast receiving licences, *i.e.* the cost is met by the consumer; and that this system which guarantees the independence of domestic broadcasting has been in operation since 1922 and has been endorsed by successive Governments and committees of inquiry:

b) that the services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, *i.e.* by the taxpayer.

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

### **Controversy, impartiality and independence**

Reference has been made above to the fact that the Licence requires the BBC to refrain from 'editorialising'; that is, to refrain from expressing a point of view of its own on any matter of public controversy or public policy. Careful safeguards have been erected within the BBC to prevent breaches of this rule.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of impartiality is balance, and this element, so important to the proper handling of controversial subjects, in fact helps the BBC to carry out its obligation to avoid expressions of editorial opinion. Careful attention to balance is one way by which the BBC seeks to ensure that it cannot justly be identified as a supporter of any particular 'line'.

However, there are two important qualifications to be made with regard to this concept of balance. First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the listener and more productive of heat than of light.

A former Director-General, Sir Hugh Greene, said: 'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'

The policy so described is that of the BBC today. Balance

within the single programme is not sought after religiously on every occasion but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the uncontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing newsworthy to report from the Opposition side; a day or two later the circumstances may be reversed.

The statement about the BBC's impartiality needs one footnote: impartiality does not imply an Olympian neutrality or detachment from those basic moral and constitutional beliefs on which the nation's life is founded. The BBC does not feel obliged for example to appear neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

## **Broadcasting & advisory councils**

### **The National Broadcasting Councils**

The Corporation's responsibility for programmes is shared in Scotland, Wales and Northern Ireland with the National Broadcasting Councils. These Councils have been established by the BBC under Article 10 of its Charter.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland, Wales and Northern Ireland.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests, and tastes of the 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 in their regions.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairmen are Governors of the BBC and bear the title of National Governor.

The members of the National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council.

### Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 57 advisory bodies. The majority of these bodies have a lengthy history, in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established (later reconstituted as a Consultative Group); in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs. And in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as Chairman. A local radio council has also been appointed to serve in each area of the BBC's 24 local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the BBC to appoint advisory committees on any matters con-

nected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

## Constitutional documents

### The Charters of the BBC

*1927* The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier Report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

*1937* Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Seldon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

*1947* Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Administration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 *Cmd 1725*.

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10 m. for temporary banking accommodation and up to £20 m. for capital expenditure subject to the approval of the Postmaster General.

Secondly, the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act, 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

1976 A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979 *Cmnd 6581*.

In July 1978 the Labour Government announced its intentions of providing the BBC with a new Royal Charter. The White Paper *Cmnd 7294* in which this was announced also spoke of including within a new statute certain constitutional arrangements which the BBC, the IBA and a future OBA would have in common, but there was a change of Government before such a bill was presented.

1979 A supplemental Royal Charter was granted, extending the Charter period for two years ending in July 1981 and amending one article and adding to another.

1981 A new Royal Charter was granted for the period ending on 31 December 1996. A new Licence and Agreement came into force at the same time and for the same period.

The texts follows:

# Royal Charter

ELIZABETH THE SECOND by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Our other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith:

TO ALL TO WHOM THESE PRESENTS SHALL COME, GREETING! WHEREAS on the twentieth day of December in the year of our Lord One thousand nine hundred and twenty six by Letters made Patent under the Great Seal, Our Royal Predecessor His Majesty King George the Fifth granted unto the British Broadcasting Corporation (hereinafter called 'the Corporation') a Charter of Incorporation:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of Incorporation and Supplemental Charters have been granted unto the Corporation:

AND WHEREAS the period of incorporation of the Corporation will expire on the thirty-first day of July One thousand nine hundred and eighty-one and it has been represented unto Us by Our right trusty and well beloved Counsellor William Stephen Ian Whitelaw, Member of Our Order of the Companions of Honour, upon whom has been conferred the Decoration of the Military Cross, Our Secretary of State for the Home Department, that it is expedient that the Corporation should be continued for the period ending on the thirty-first day of December One thousand nine hundred and ninety-six:

AND WHEREAS in view of the widespread interest which is taken by Our Peoples in broadcasting services and of the great value of such services as means of disseminating information, education and entertainment, We believe it to be in the interests of Our Peoples in Our United Kingdom and elsewhere within the Commonwealth that the Corporation should continue to provide broadcasting services pursuant to such licences and agreements in that behalf as Our Secretary of State may from time to time grant to and make with the Corporation:

NOW KNOW YE that We, by Our Prerogative Royal and of Our especial grace, certain knowledge and mere motion do by this Our Charter for Us, Our Heirs and Successors will, ordain and declare as follows:

## 1. Incorporation

The Corporation shall continue to be a body corporate by the name of The British Broadcasting Corporation with perpetual

succession and a common seal with power to break, alter and renew the same at discretion; willing and ordaining that the Corporation shall and may sue and be sued in all Courts and be capable in law to take and hold real and personal property and do all matters and things incidental or pertaining to a body corporate, but so that the Corporation shall apply the whole of its income solely in promoting its objects. The Governors of the Corporation shall be the members thereof.

## 2. Term of Charter

This Our Charter shall come into operation on the first day of August One thousand nine hundred and eighty-one and (subject as herein provided) shall continue in force until the thirty-first day of December One thousand nine hundred and ninety-six.

## 3. Objects of the Corporation

The objects of the Corporation are as follows:

*a)* To provide as public services, broadcasting services of wireless telegraphy by the method of telephony for general reception in sound, by the method of television for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in Our United Kingdom of Great Britain and Northern Ireland, the Channel Islands and the Isle of Man and the territorial waters thereof, and on board ships and aircraft (such services being hereinafter referred to as 'the Home Services') and elsewhere within the Commonwealth and in other countries and places overseas (such services being hereinafter referred to as 'the External Services');

*b)* subject to the prior approval of Our Secretary of State, to provide, as public services, by means of wireless telegraphy, other services whether or not broadcasting services;

*c)* to hold the existing and to construct or acquire and establish and install additional stations for wireless telegraphy and apparatus for wireless telegraphy in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for the emission and reception of wireless telegraphy by the methods and for the purposes aforesaid, and by any methods for purposes ancillary or related to those purposes;

*d)* to hold the existing and to construct or acquire additional equipment and apparatus for the transmission and reception of signals over wires or other paths provided by a material substance in Our United Kingdom, the Channel Islands and the Isle of Man, and to use the same for purposes ancillary or related to the purposes aforesaid;

*e)* for all the purposes aforesaid to acquire from time to time

from Our Secretary of State a licence or licences for such period and subject to such terms, provisions and limitations as he may prescribe, and to exercise the powers herein granted to the Corporation in conformity in all respects therewith and with any agreement or agreements which may from time to time be made by Our Secretary of State with the Corporation, and not in any other manner whatsoever;

*f)* to develop, extend and improve the Home Services and the External Services and to those ends to exercise such licence or licences in such manner or by such means and methods as may from time to time be agreed by the Corporation and Our Secretary of State, and to concur in any extension, adaptation or modification of the terms, provisions or limitations of any such licence or licences as may to Our Secretary of State seem fit;

*g)* to hold all other existing property of the Corporation and to acquire additional property, whether such properties be within or without Our United Kingdom, the Channel Islands and the Isle of Man, and to equip and use such properties for carrying out any of the objects of the Corporation;

*h)* subject to the prior approval of Our Secretary of State and to the acquisition (subject as hereinafter provided) of any requisite licences, concessions, rights or privileges, to construct or acquire and establish, install, equip and use stations for wireless telegraphy and apparatus for wireless telegraphy in countries or places without Our United Kingdom, the Channel Islands and the Isle of Man, or in space, for the purpose of providing, within the scope or ambit of any such approval for the time being in force, and as may be permitted thereby or thereunder, broadcasting services by such method or methods of wireless telegraphy as may in such consent be specified, for reception in such countries or places as may in or under such approval be designated; and for the purpose of receiving wireless telegraphy conveying such matter by such methods and for such purposes as may by or under such approval be permitted;

*i)* to perform services in any part of the world for and on behalf of any Department of Our Government in Our United Kingdom, and in particular to provide, erect, equip and install, or supervise the provision, erection, equipment and installation of stations, studios, apparatus, machinery, plant and other equipment for transmitting and receiving matter by wireless telegraphy by the methods of telephony and television, and to work or manage, or to supervise the working or management of such stations, studios, apparatus, machinery, plant and equipment;

*j)* to provide to other bodies, whether within Our United Kingdom, the Channel Islands and the Isle of Man or elsewhere, by such means and methods as may be convenient matter to be broadcast or distributed by such bodies whether or not by

wireless telegraphy for reception in sound, visual images or visual images with sound, and to receive from such bodies matter to be broadcast by stations of the Corporation for reception as aforesaid;

*k)* to compile and prepare, print, publish, issue, circulate and distribute, with or without charge, such printed matter as may be conducive to any of the objects of the Corporation;

*l)* to establish and maintain libraries and archives containing material relevant to the objects of the Corporation, and to make available to the public such libraries and archives with or without charge;

*m)* to organise, provide or subsidise concerts and other entertainments in connection with the broadcasting services of the Corporation or for any purpose incidental thereto;

*n)* to collect news and information in any part of the world and in any manner that may be thought fit and to establish and subscribe to news-agencies;

*o)* to acquire by registration, purchase or otherwise copyrights in any matter whatsoever, and any trademarks and trade names, and to use, exercise, develop, grant licences in respect of, or otherwise turn to account the same with a view to the furtherance of any of the objects of the Corporation;

*p)* for the purposes of any of the objects of the Corporation or for any purposes incidental thereto, to produce, manufacture, purchase, acquire, use, sell, rent or dispose of films and records (including tapes and any other devices from which visual images or sounds may be reproduced) and material and apparatus for use in connection with such films and records: Provided that nothing herein contained shall be deemed to authorise the Corporation to display films or play records for the entertainment of the public except as aforesaid;

*q)* to apply for and obtain, purchase or otherwise acquire and turn to account in any manner that may be thought fit any Letters Patent or patent rights or any interest in any Letters Patent or patent rights, brevets d'invention, licences, concessions, and the like conferring any right, whether exclusive, non-exclusive or limited, to use any secret or other information as to any invention in relation to any device or machine serving or calculated to serve any useful purpose in connection with any of the objects of the Corporation;

*r)* subject as hereinafter provided, to enter into any arrangement with any Governments or authorities, supreme, municipal, local or otherwise, which may seem conducive to the Corporation's objects or any of them, and to obtain from any such Government or authority any licences, rights, privileges and concessions which the Corporation may think it desirable to

obtain, and to carry out, exercise and comply with any such arrangements, licences, rights, privileges and concessions:

s) to establish and support or aid in the establishment or support of associations, institutions, funds, trusts and amenities calculated to benefit employees or former employees of the Corporation or the dependants or relatives of such persons, and to grant pensions and allowances, to make payments towards insurances and to subscribe or guarantee money for charitable or benevolent objects or for any exhibition or for any public, general or useful object:

t) to purchase, take on lease or in exchange, hire or otherwise acquire any real and personal property and any interests, rights or privileges which the Corporation may think necessary or convenient for the purposes of its business or the furtherance of its objects, and in particular any land, buildings, easements, apparatus, machinery, plant and stock-in-trade:

u) subject to the prior approval of Our Secretary of State, to establish companies whose objects include any of the objects of the Corporation or whose business is capable of being carried on in such a way as to facilitate or advance any of the objects of the Corporation, and to purchase or otherwise acquire stocks, shares or securities of, and subsidise and assist, any such company:

v) subject as hereinafter provided, to invest and deal with the moneys of the Corporation not immediately required in such manner as the Corporation may from time to time determine:

w) subject as hereinafter provided, to borrow or raise or secure the payment of money in such manner as the Corporation shall think fit, and in particular by mortgage or charge of all or any parts of the property or rights of the Corporation or by the issue of debentures or debenture stock, charged upon all or any of the Corporation's property or rights (both present and future), and to purchase, redeem or pay off any such securities: Provided that the Corporation shall not borrow or raise or secure the payment of money upon any property, interests or rights now held by the Corporation which Our Secretary of State has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or upon any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Parliament for any such purpose: and provided that the aggregate amount of the moneys so borrowed, raised and secured and at any one time outstanding shall not exceed £75,000,000 or such greater sum up to a maximum of £100,000,000 as may from time to time be approved by Our Secretary of State:

x) to sell, improve, manage, develop, exchange, lease, mortgage, enfranchise, dispose of, turn to account or otherwise deal with all or any part of the property, interests or rights of the Corporation: Provided that the Corporation shall not, without the prior approval of Our Secretary of State, sell, exchange, lease, mortgage, enfranchise or dispose of any property, interests or rights now held by the Corporation which Our Secretary of State has decided in consultation with the Corporation that the Corporation is to use exclusively for any purpose of the External Services or any property, interests or rights which the Corporation has acquired or may hereafter acquire out of moneys paid to the Corporation out of aids or supplies appropriated by Our United Kingdom Parliament for any such purpose, and shall not without such prior approval turn to account or deal with any such property, interests or rights otherwise than for the purposes of the External Services:

y) to enter into, make and perform contracts of guarantee and indemnity of whatsoever kind which may be necessary or convenient for carrying out the objects of the Corporation:

z) to do all such other things as the Corporation may consider incidental or conducive to the attainment of any of the aforesaid objects or the exercise of any of the aforesaid powers of the Corporation.

#### **4. Restriction on Overseas Concessions**

The Corporation shall not acquire any licence, concession, right or privilege from or enter into any arrangement with the Government of any part of the Commonwealth or the Government of any other country or place overseas, without having first obtained the approval of Our Secretary of State.

#### **5. Constitution**

1) The Governors of the Corporation shall be such persons as shall from time to time be appointed by Us, Our Heirs or Successors in Council. There shall be twelve Governors or such other number as may from time to time be ordered by Us, Our Heirs or Successors in Council. The Governors shall be appointed for such respective periods, not exceeding five years, as may be ordered by Us, Our Heirs or Successors in Council.

2) One of such Governors shall be nominated from time to time to be the Chairman of the Corporation and another of such Governors shall be nominated from time to time to be the Vice-Chairman thereof. Such nomination shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor nominated is appointed to the office of Governor or at any time while he holds that office.



3) The Governors shall at all times include, in addition to the Chairman and the Vice-Chairman of the Corporation, one person, to be designated as the National Governor for Scotland, a second person, to be designated as the National Governor for Wales, and a third person, to be designated as the National Governor for Northern Ireland. Each person to be designated as a National Governor shall have been selected for appointment as Governor by virtue of his knowledge of the culture, characteristics and affairs of Our People in the country for which he is to be designated as the National Governor and his close touch with opinion in that country. Such designation shall be made by Us, Our Heirs or Successors in Council and may be made at the time when the Governor designated is appointed to the office of Governor or at any time while he holds that office.

## 6.

- 1) A retiring Governor shall be eligible for re-appointment.
- 2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or moneys of the Corporation by way of remuneration for their services as Chairman, Vice-Chairman, National Governor for Scotland, Wales or Northern Ireland, or other Governor (as the case may be) such sum or sums as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.
- 3) The Corporation may pay or make provision for paying to or in respect of any Governor out of the funds or moneys of the Corporation such sum or sums by way of pension, allowances or gratuities as Our Secretary of State may, with the approval of Our Minister for the Civil Service, from time to time determine.
- 4) Each Governor may in addition receive out of the funds or moneys of the Corporation the expenses properly incurred by him in the performance of his office.
- 5) A Governor, however appointed, shall cease to be a Governor of the Corporation (and, if he is such, the Chairman or Vice-Chairman thereof) –
  - a) if he shall at any time by notice in writing to Our Secretary of State resign his Governorship;
  - b) if his Governorship shall be terminated by Us, Our Heirs or Successors in Council;
  - c) if he shall hold any office or place in which his interest may in the opinion of Our Secretary of State conflict with any interest of the Corporation;

d) if he shall become incapable by reason of mental disorder or bankrupt or shall make an arrangement with his creditors; or

e) if he shall absent himself from the meetings of the Corporation continuously for three months or longer without the consent of the Corporation and the Corporation shall resolve that his office be vacated.

6) As soon as may be reasonably practicable after a vacancy among the Governors has arisen or at a convenient time before such a vacancy will arise, the vacancy or approaching vacancy, and, if it involves the Chairmanship or Vice-Chairmanship of the Corporation or the National Governorship for Scotland, Wales or Northern Ireland, the fact that it does so, shall be certified to Us, Our Heirs or Successors by Our Secretary of State under his hand, to the end that We, Our Heirs or Successors in Council may with all convenient speed proceed to the filling of the vacancy or approaching vacancy and, if involved, the nomination of a Chairman or Vice-Chairman of the Corporation or the designation of a National Governor for Scotland, Wales or Northern Ireland.

## 7.

- 1) The Chairman of the Corporation, or in his absence the Vice-Chairman thereof, shall preside at the meetings thereof.
- 2) Subject to any regulations made by the Corporation under the next following paragraph hereof, the Chairman, or an officer authorised by him so to do, shall summon all meetings of the Corporation.
- 3) The Corporation shall meet for the transaction of its business and affairs, and shall from time to time make such regulations with respect to the summoning, notice, time, place, management and adjournment of meetings, and generally with respect to the transaction and management of its business and affairs, as the Corporation may think fit, subject to the following conditions –
  - a) in addition to meeting in England, the Corporation shall meet in Scotland, Wales and Northern Ireland at such intervals as may to the Corporation seem appropriate, regard being had to its representative function;
  - b) the quorum for a meeting shall be such number of Governors as Our Secretary of State may from time to time in writing prescribe ;
  - c) subject to sub-paragraph d) of this paragraph, every question shall be decided by a majority of votes of the Governors present at the meeting and voting on that question. In the case of an

equality of votes on any question the person presiding at the meeting shall have a second or casting vote;

*d)* any question which cannot by reason of its urgency be decided at a meeting of the Corporation shall be decided by the Chairman, or, if he shall be inaccessible or the office of Chairman shall be vacant, by the Vice-Chairman. The Chairman or the Vice-Chairman, as the case may be, before deciding the question, shall, if and so far as may be reasonably practicable, consult with the other Governors or such of them as may be accessible to him, and as soon as may be after taking his decision shall report the question and his decision thereon to the other Governors.

4) For the transaction of its business or affairs, the Corporation may from time to time appoint Committees of its members, or Committees of its members and other persons, for such purposes and on such terms and conditions as the Corporation may think fit. The conclusions of any such Committee shall not be binding on the Corporation unless adopted with or without amendment by the Corporation in meeting assembled.

### **8. General Advisory Council**

1) The Corporation shall appoint a General Advisory Council for the purpose of advising the Corporation on all matters which may be of concern to the Corporation or to bodies or persons interested in the broadcasting services of the Corporation.

2) The said Council shall consist of a Chairman and such other members as may be selected by the Corporation from time to time so as to give the Council a broadly representative character.

3) The procedure of the said Council, including their quorum, shall be such as they may from time to time determine.

### **9. Other Advisory Bodies**

The Corporation may from time to time appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation. Each such person or committee shall be appointed with reference to such matters and on such terms and conditions as the Corporation may decide.

### **10. National Broadcasting Councils**

1) The Corporation shall appoint for the purposes of this Article three National Broadcasting Councils, to be known respectively as the Broadcasting Council for Scotland, the Broadcasting

Council for Wales and the Broadcasting Council for Northern Ireland.

2) Each National Broadcasting Council shall consist of –

*a)* a Chairman, who shall be, in the case of the Broadcasting Council for Scotland, the National Governor for Scotland, in the case of the Broadcasting Council for Wales, the National Governor for Wales, and, in the case of the Broadcasting Council for Northern Ireland, the National Governor for Northern Ireland; and

*b)* not less than eight nor more than twelve members, who shall be persons selected for appointment by the Corporation by a panel of the General Advisory Council nominated for that purpose by the General Advisory Council. Such persons shall be selected after consultation with such representative cultural, religious and other bodies in Scotland, Wales or Northern Ireland, as the case may be, as the panel of the General Advisory Council think fit, with a view to securing a proper balance of representation on each Council.

3) *a)* The Chairman of each National Broadcasting Council shall cease to be such if he becomes the Chairman or the Vice-Chairman of the Corporation or when he ceases to be a Governor thereof.

*b)* The members, other than the Chairman, of each National Broadcasting Council shall be appointed for such respective periods, not exceeding five years, as the Corporation may think fit. Any such member who is appointed for a period of less than five years shall be eligible for re-appointment for the remainder of the period of five years from the beginning of his appointment, or for any shorter period. Otherwise any such member shall be eligible for re-appointment provided that his re-appointment takes effect not less than one year after the expiration of his appointment. Any such member may at any time by notice in writing to the Corporation resign his membership. The membership of any such member may at any time be terminated by notice in writing given to him by the Corporation.

4) Each National Broadcasting Council shall be charged with the following functions which shall be exercised with full regard to the distinctive culture, language, interests and tastes of Our People in the country for which the Council is established.

*a)* the function of controlling the policy and content of the programmes in the Home Services which the Corporation provides primarily for general reception in that country;

*b)* such other functions in relation to the said Services as the Corporation may from time to time devolve upon the Council;

and

c) the function of tendering advice to the Corporation in regard to all matters relating to other broadcasting services provided by the Corporation for general reception, which affect the interests of Our People in that country;

Provided that each National Broadcasting Council shall be subject to –

a) such reservations and directions as may appear to the Corporation to be necessary from time to time in order to secure the transmission throughout Our United Kingdom of Great Britain and Northern Ireland of broadcasts by Us, Our Heirs or Successors, broadcasts by Ministers of Our Government in Our United Kingdom, party political broadcasts and broadcasts of national importance or interest; and

b) such reservations and directions as may appear to the Corporation to be necessary from time to time for reasons of finance or in the interest of due co-ordination and coherent administration of the operations and affairs of the Corporation.

5) If and whenever in the opinion of Our Secretary of State an emergency shall have arisen in which it is expedient in the public interest that the functions of the National Broadcasting Councils or any of them under this Article shall be suspended, Our Secretary of State may by notices in writing to the National Councils or any of them and to the Corporation give directions accordingly and directions so given shall have effect according to their terms during the currency of the notices. Any such notices may be modified or revoked in writing by Our Secretary of State at such time or times as shall in his opinion be expedient.

6) In the performance of their functions under this Article each National Broadcasting Council shall perform and observe all duties and obligations imposed on and all directions given to the Corporation by or under this Our Charter or any licence or agreement granted or made by Our Secretary of State to or with the Corporation so far as such duties, obligations and directions are capable of being performed and observed by the Council.

7) a) Each National Broadcasting Council shall have power to regulate their own procedure and to fix their quorum: Provided that the Chairman may call a meeting of the Council whenever he thinks fit, and shall call a meeting thereof when required so to do by any three members.

b) Each National Broadcasting Council shall have power to appoint such advisory committees as they may think fit, and any such committee may include or consist of persons who are not members of the Council.

8) Each National Broadcasting Council shall make an annual report to the Corporation of their proceedings during the preceding financial year or residual part thereof of the Corporation. A National Broadcasting Council may, and if requested so to do by the Corporation shall, make special reports to the Corporation during any year.

9) Each National Broadcasting Council may select and nominate for employment by the Corporation such officers and staff to serve wholly on the affairs of the Council (including affairs of any advisory committee) as may appear to the Council to be requisite for the proper exercise and performance of their functions and the Corporation shall employ the officers and staff so nominated and shall not without the concurrence of the Council terminate the employment of any such officer or member of staff: Provided that the Corporation may decline to employ or may terminate the employment of any such officer or member of staff if he is unwilling to accept the rates of remuneration or conditions of employment which the Corporation would offer him if he were to be employed or were employed otherwise than on the affairs of the Council, or if in the opinion of the Corporation and the Chairman of the General Advisory Council it would be detrimental to the administration of the Corporation to employ or continue to employ him.

10) The Corporation shall afford to each National Broadcasting Council the use of such accommodation and the services of such staff to be engaged partly on the affairs of the Council (including affairs of any advisory committee) as are requisite for the proper performance of the functions of the Council.

11) The Corporation shall pay to each member of a National Broadcasting Council or any advisory committee appointed by a Council such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

### **11. Regional and Local Radio Advisory Councils**

1) The Corporation shall appoint in each of its Regions from time to time in being in England a council to be known as the Regional Advisory Council, for the purpose of advising the Corporation on the policy and the content of the programmes which the Corporation provides primarily for reception in the Region for which the Council are appointed, and on all matters relating to other broadcasting services of the Corporation which affect the interests of persons in that Region.

2) The Corporation shall also appoint Local Radio Advisory Councils in respect of all the localities in England for which local sound broadcasting services are provided by the Corporation,

and each such Council shall be appointed for an area consisting either of one such locality or of two or more such localities. The function of a Local Radio Advisory Council shall be to advise the Corporation on the policy and content of the local sound programmes which the Corporation provides primarily for reception in the area for which the Council are appointed.

3) The Chairman of each Advisory Council shall be nominated by the Corporation from among the members thereof.

4) Each Advisory Council shall consist of such number of members as the Corporation may determine who shall be persons chosen for their individual qualities who are broadly representative of the general public in the Region or, as the case may be, the area for which the Council are appointed.

5) The members of each Advisory Council shall be appointed for such respective periods not exceeding five years as the Corporation may think fit, and on retirement they shall be eligible for re-appointment. Any such member may at any time by notice in writing to the Corporation resign his appointment.

6) The procedure of each Advisory Council, including their quorum, shall be such as they may determine: Provided that the Chairman may call a meeting of the Council whenever he thinks fit so to do, and shall call a meeting thereof when required so to do by such number of members as the Corporation may determine.

7) The Corporation shall afford to each Advisory Council the use of such accommodation and the services of such staff as are requisite for the proper performance of the functions of the Council.

8) The Corporation shall pay to each member of an Advisory Council (including the Chairman thereof) such out-of-pocket expenses as such member may reasonably incur in the performance of his functions.

9) In furtherance of the purposes of this Article the Corporation shall ensure that the programmes which the Corporation provides primarily for reception in any of its Regions or, in the case of local sound programmes, any of its localities, in England have full regard to the interests of Our People in that Region or, as the case may be, that locality.

10) This Article shall apply to the Channel Islands and the Isle of Man as it applies to England.

## 12. Organisation

1) The Corporation shall appoint such officers and staff as it may from time to time consider necessary for the efficient performance of its functions and transaction of its business.

2) The Corporation shall fix such rates of remuneration and conditions of employment for the officers and staff so employed as the Corporation shall consider proper. Subject to the provisions of paragraph 9 of Article 10 of this Our Charter and to any contract made between the Corporation and any such officer or member of staff, the Corporation may remove any officer or member of staff.

## 13.

1) It shall be the duty of the Corporation, except in so far as the Corporation is satisfied that adequate machinery exists for achieving the purposes of this paragraph, to seek consultation with any organisation appearing to the Corporation to be appropriate with a view to the conclusion between the Corporation and that organisation of such agreements as appear to the parties to be desirable with respect to the establishment and maintenance of machinery for –

*a)* the settlement by negotiation of terms and conditions of employment of persons employed by the Corporation, with provision for reference to arbitration in default of such settlement in such cases as may be determined by or under the agreements; and

*b)* the discussion of matters affecting the safety, health and welfare of persons employed by the Corporation, and of other matters of mutual interest to the Corporation and such persons, including efficiency in the operation of the Corporation's services.

2) Where the Corporation concludes such an agreement as is mentioned in the preceding paragraph, or any variation is made in such an agreement, the Corporation shall forthwith transmit particulars of the agreement or the variation to Our Secretary of State.

## 14. Provision and Review of Services

The Corporation is hereby authorised, empowered and required to provide from time to time all such broadcasting services and facilities and to do all such acts and things as shall from time to time be required by or under any licence granted by Our Secretary of State to the Corporation or any agreement made by Our Secretary of State with the Corporation.

**15.**

It shall be the duty of the Corporation to devise and make such arrangements as appear to the Corporation to be best adapted to the purpose of bringing the work of the Corporation under constant and effective review from without the Corporation, and to that end the Corporation shall provide suitable and sufficient means, which may include public meetings held in different parts of Our United Kingdom, the Channel Islands and the Isle of Man, for the representation to the Corporation of public opinion on the programmes broadcast in the Home Services and for consideration within the Corporation of criticisms and suggestions so represented.

**16. Financial**

1) The Corporation is hereby authorised, empowered and required –

*a)* to receive all funds which may be paid by Our Secretary of State out of moneys provided by Our United Kingdom Parliament in furtherance of the purposes of this Our Charter and to apply and administer such funds in accordance with the terms and conditions which may be attached to the grant thereof; and  
*b)* to receive all other moneys which may be obtained by or given to the Corporation or derived from any source not hereinbefore mentioned and to apply and administer such moneys exclusively in furtherance of the purposes of this Our Charter and in accordance with any terms and conditions upon which such moneys may have been obtained, given or derived: Provided that the Corporation shall not, without the prior approval of Our Secretary of State, receive any moneys as consideration for the provision of broadcasting services for general reception from those persons to whom such services are provided.

2) Subject to any such terms and conditions as aforesaid the Corporation may treat such funds and moneys either as capital or as income at its discretion.

3) Except as in this Our Charter expressly provided, no funds or moneys of the Corporation derived from any source shall in any event be divided by way of profit or otherwise amongst the Governors of the Corporation.

**17.**

1) In the event of the Corporation exercising (otherwise than for the purpose of obtaining temporary banking accommodation and facilities) the power hereinbefore contained of borrowing or raising money upon the security of or otherwise charging all or any part of its property or rights to which such power extends, it shall set aside out of its revenue such sums as will be sufficient to

provide for the repayment of the amount so borrowed or raised within such period in each instance as the Corporation may with the prior approval of Our Secretary of State determine.

2) The Corporation shall make proper provision for replacing or renewing any property of the Corporation.

3) The Corporation may set aside as a reserve or carry over out of its revenue such sums as it may deem expedient, and may invest, deal with and apply such sums in such manner as it may think conducive to its objects.

**18. Annual Report and Statement of Accounts**

1) The accounts of the Corporation shall be audited annually by an auditor or auditors to be appointed by the Corporation with the prior approval of Our Secretary of State, and a person shall not be qualified to be so appointed unless he is a member of a body of accountants established in Our United Kingdom and for the time being recognised under section 161 (1) (a) of the Companies Act 1948.

2) The Corporation shall, once in every year at least, prepare a General Report of its proceedings during the preceding financial year or residual part thereof of the Corporation, and attach thereto an Account or Accounts of the Income and Expenditure of the Corporation, and a Balance Sheet, which Account or Accounts and Balance Sheet shall be duly certified by the auditor or auditors of the Corporation. The Corporation, if required so to do by Our Secretary of State after consultation with the Corporation, shall include in such Report such information relating to its finance, administration and its work generally as Our Secretary of State may from time to time specify in writing, and shall comply with any directions which may be given in writing by Our Secretary of State after consultation with the Corporation, as regards the information to be given in such Account or Accounts and Balance Sheet or in appendices thereto.

3) The Chairman shall, on the completion of every such General Report, Account or Accounts and Balance Sheet, forthwith submit the same, together with the Reports for the same year or residual part thereof made under paragraph 8 of Article 10 of this Our Charter by the National Broadcasting Councils, to Our Secretary of State to be considered by him and presented to Our United Kingdom Parliament.

4) The Corporation shall at all reasonable times upon demand give to Our Secretary of State and all other persons nominated by him full liberty to examine the accounts of the Corporation

and furnish him and them with all forecasts, estimates, information and documents which he or they may require with regard to the financial transactions and engagements of the Corporation.

### 19. General

1) The Corporation may at any time and from time to time apply for and accept a Supplemental Charter, or promote a Bill in Parliament, if it appears to the Corporation that a Supplemental Charter or an Act of Parliament is required for, or will be conducive to, the carrying into effect of any of the purposes or powers of this Our Charter.

2) No act or proceeding of the Corporation, or of any Council or Committee appointed under the provisions of this Our Charter, or of any sub-committees appointed by any such Council or Committee, shall be questioned on account of any vacancy or vacancies in the Corporation, or in such Council or Committee, or in such sub-committee.

3) No defect in the appointment of any person acting as Chairman, Vice-Chairman or Governor of the Corporation or as a member of any Council or Committee appointed by the Corporation, or as a member of any sub-committee appointed by any such Council or Committee, shall be deemed to vitiate any proceedings of the Corporation or of such Council or Committee, or of such sub-committee in which he has taken part, in cases where the majority of members who are parties to such proceedings are duly entitled to act.

4) Any instrument which, if made by a private person, would be required to be under seal shall be under the seal of the Corporation and signed by one or more Governors authorised for that purpose by a resolution of the Corporation and counter-signed by the proper officer. Any notice, appointment, contract, order or other document made by or proceeding from the Corporation which is not required to be under seal shall be signed by such Governor or such officer, or by an officer of such class, as the Corporation may, in relation to any specified document or any document of any specified class, from time to time direct.

5) The proper officer of the Corporation shall be any officer duly authorised as such by the Corporation.

### 20.

1) The grant of this Our Charter is made upon the express condition that the Corporation shall strictly and faithfully observe and perform and cause to be observed and performed the provisions prescribed therein or thereunder, and also the pro-

visions prescribed in or under any licence which Our Secretary of State may from time to time grant to the Corporation or contained in or prescribed under any agreement which Our Secretary of State may from time to time make with the Corporation.

2) If it is made to appear or appears to Our Secretary of State either on the representation of any person or body politic or corporate appearing to be interested or in any other manner howsoever, that there is reasonable cause to suppose that any of the provisions prescribed in or under this Our Charter or in or under any such licence or in or under any such agreement (including any stipulations, directions or instructions of Our Secretary of State) have not been observed, performed, given effect to or complied with by the Corporation, Our Secretary of State may require the Corporation to satisfy him that such provisions have been observed, performed, given effect to or complied with, and if within a time specified by him the Corporation shall fail so to do Our Secretary of State may, if he thinks fit, certify the same under his hand to Us, Our Heirs or Successors, and upon such certificate being given it shall be lawful for Us, Our Heirs or Successors, if We or They shall be so minded, by Letters made Patent under the Great Seal, absolutely to revoke and make void this Our Charter, and everything therein contained: Provided that the power of revocation hereby reserved shall not have or be construed to have the effect of preventing or barring any proceedings which may be lawfully taken to annul or repeal this Our Charter.

### 21.

And We do further will and declare that on the determination of the said term expiring on the thirty-first day of December One thousand nine hundred and ninety-six the undertaking of the Corporation shall cease, so far as the same may depend upon or be carried on under or by virtue of the powers and provisions herein given and contained, unless We, Our Heirs or Successors, shall by writing under Our or Their Sign Manual declare to the contrary, and shall authorise the continuance of the said undertaking under the provisions of this Our Charter or a further Royal Charter for such further term, and under such provisions and conditions as We, Our Heirs or Successors, shall think fit, and any term for which this Our Charter is so renewed shall be construed to be part of the term of this Our Charter.

### 22. Dissolution and Winding-up

It shall be lawful for the Corporation to surrender this Our Charter subject to the sanction of Us, Our Heirs or Successors in Council, and upon such terms as We or They may consider fit,

and to wind up or otherwise deal with the affairs of the Corporation in such manner as may be approved by Our Secretary of State.

### 23.

Upon the voluntary or compulsory dissolution of the Corporation the property and assets of the Corporation shall be applied in satisfaction of the debts and liabilities of the Corporation and subject thereto shall be disposed of in accordance with the directions of Our Secretary of State.

### 24. Approvals

Where in this Our Charter any act or thing is required to be done with the approval of Our Secretary of State, such approval shall be in writing and may be given absolutely or subject to such terms or conditions, as may to Our Secretary of State seem fit.

### 25. General Declaration

Lastly, We do further will, ordain and declare that these Our Letters or the enrolment or exemplification thereof shall be in and by all things good, firm, valid, sufficient and effectual in law according to the true intent and meaning thereof, and shall be taken, construed and judged in the most favourable and beneficial sense for the best advantage of the Corporation and its successors, as well in all Our Courts of Record as elsewhere by all and singular Judges, Justices, Officers, Ministers and other Our Subjects whatsoever, any non-recital, mis-recital or any other omission, imperfection, defect, matter, cause or thing whatsoever to the contrary thereof in anywise notwithstanding.

IN WITNESS whereof We have caused these Our Letters to be made Patent. WITNESS Ourselves at Westminster the seventh day of July in the thirtieth year of our Reign.

BY WARRANT UNDER THE QUEEN'S SIGN MANUAL

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## Licence and Agreement

### Treasury Minute dated the 2 April, 1981

My Lords have before them a new Licence and Agreement dated 2nd April 1981, granted by Her Majesty's Secretary of State for the Home Department to and concluded by him with the British Broadcasting Corporation.

The last Licence granted by the then Postmaster General to the Corporation on 7th July 1969 was for a term ending on 31st July 1976, which was extended by Supplemental Licences dated 7th April 1976 and 8th March 1979 so as to end on 31st July 1981.

The term of the new Licence is from 1st August 1981 to 31st December 1996, subject to revocation in the event of non-observance or non-performance by the Corporation of any of its conditions or those of the Royal Charter of the Corporation.

The new Licence authorises the Corporation to use the stations and apparatus for wireless telegraphy established and installed by the Corporation by virtue of licences granted by the Secretary of State and his predecessors in office, and to establish and install other stations and apparatus. Certain provisions are incorporated concerning the working of the stations.

Under the new Licence and Agreement the Corporation undertakes, unless prevented by circumstances beyond its control, to send broadcast programmes in the Home Services for reception in the British Islands, the territorial waters thereof and on board ships and aircraft. The Corporation also undertakes to send programmes in the External Services for reception in such countries and places beyond the seas as may be prescribed (after consultation with the Corporation and with the approval of the Secretary of State and My Lords) by the Government Departments concerned.

For the purpose of the Home Services the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) during the term of the new Licence a sum or sums equal to the whole of the net licence revenue (as defined in clause 16(3)) or such percentage or percentages thereof as My Lords may from time to time determine.

The Secretary of State may from time to time direct that sums provided for the purposes of the Home Services may also be used for other purposes though not for the purposes of the External Services. Sums provided for the purposes of the Home Services may not, without the approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

The Corporation undertakes to pay to the Secretary of State for each financial year such sum or sums as he shall determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission set up under the Broadcasting Act 1980.

For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term of the new Licence such sums as My Lords shall authorise. The Corporation is to deliver to the Secretary of State such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

An Agreement dated 19 February 1954 (*Cmnd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Secretary of State for the Home Department to grant and conclude it.

JOHN WAKEHAM  
J. A. COPE

### Licence and Agreement

THIS DEED is made the second day of April one thousand nine hundred and eighty-one BETWEEN HER MAJESTY'S SECRETARY OF STATE FOR THE HOME DEPARTMENT of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20 December 1926 by Letters made Patent under the Great Seal, a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a broadcasting service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of Incorporation and Supplemental Charters have been granted from time to time; and the Secretary of State is applying to Her Majesty for the continuance of the Corporation for a further period beginning on the 1st August 1981 and ending on the 31st December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7th July 1969 made between Her Majesty's then Postmaster General of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, conditions and limitations therein contained) a licence for a term ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations

and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS the term of the said Deed was by Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 extended so as to end on the 31st July 1981:

AND WHEREAS by a resolution dated the 8th January 1981 and annexed hereto the Corporation has renewed the assurances previously given in respect of the general standards of programmes broadcast by the Corporation:

AND WHEREAS it is deemed expedient that the said Deed dated the 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 should be determined as hereinafter provided and that the Secretary of State should grant to the Corporation the licence hereinafter contained and the Secretary of State and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Secretary of State and the Corporation hereby covenant and agree with one another and declare as follows: –

#### 1.

IN these presents, except where the subject or context otherwise requires –

*a)* the following expressions have the meanings hereby respectively assigned to them, that is to say:

'apparatus' means apparatus for wireless telegraphy;

'apparatus for wireless telegraphy' has the same meaning as in the Wireless Telegraphy Act 1949;

'British Islands' means England, Scotland, Wales, Northern Ireland, the Channel Islands and the Isle of Man;

'Broadcasting Complaints Commission' means the Broadcasting Complaints Commission set up under Part IV of the Broadcasting Act 1980;

'Interference' in relation to wireless telegraphy has the same meaning as in the Wireless Telegraphy Act 1949;

'International Telecommunication Convention' means the Convention signed at Malaga – Torremolinos on the 25th October 1973 and the Regulations and Additional Regulations in force thereunder, and includes any Convention and Regulations which



may from time to time be in force in substitution therefor or in amendment thereof:

‘local authority’ means a local authority within the meaning of the Local Government Act 1972, a local authority within the meaning of the Local Government (Scotland) Act 1973, a district council in Northern Ireland, the Common Council of the City of London and, without prejudice to the effect of the said Act of 1972, the Inner London Education Authority;

‘Secretary of State’ means one of Her Majesty’s Principal Secretaries of State;

‘sponsored programme’ means any matter which is provided at the expense of any sponsor (that is, any person other than the Corporation, the Open University and the performers) for the purpose of being broadcast for general reception and is the subject of a broadcast announcement mentioning the sponsor or his goods or services;

‘station’ means station for wireless telegraphy;

‘station for wireless telegraphy’ has the same meaning as in the Wireless Telegraphy Act 1949;

‘subscription broadcasting service’ means a service by virtue of which the Corporation receives money or other valuable consideration in respect of the provision of broadcasting services for general reception from those persons to whom such services are provided;

‘wireless telegraphy’ has the same meaning as in the Wireless Telegraphy Act 1949;

*b)* references to stations or a station or to apparatus are references to stations or a station or to apparatus of the Corporation.

*c)* in relation to the Isle of Man or the Channel Islands references to any Act are references to that Act as extended to the Isle of Man or the Channel Islands.

## 2.

The said Deed dated the 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 are hereby determined and revoked as from the beginning of the term of the licence granted by Clause 3 hereof.

## 3.

Subject to the terms, provisions and limitations hereinafter contained the Secretary of State, in exercise of the powers conferred by section 1 of the Wireless Telegraphy Act 1949 and now vested in him, hereby grants to the Corporation, for the term beginning on the 1st August 1981 and ending on the 31st December 1996 a licence –

*a)* to use for the purposes hereinafter stated the existing stations established by the Corporation by virtue of licences granted by predecessors in office of the Secretary of State or by the Secretary of State and to establish from time to time and use for the said purposes additional stations at such places as the Secretary of State may approve:

*b)* to use for the said purposes the existing apparatus installed by the Corporation by virtue of such licences, and to install from time to time and use for the said purposes additional apparatus at the stations of the Corporation and at such other places and in such vehicles, vessels and aircraft as the Secretary of State may approve;

*c)* to use the stations and apparatus aforesaid for emitting, sending, reflecting or receiving –

*i)* wireless telegraphy by the method of telephony for the purpose of providing broadcasting services for general reception in sound, and by the methods of television for general reception in visual images and by the methods of television and telephony in combination for general reception in visual images with sound, in –

*a)* the British Islands and the territorial waters thereof and on board ships and aircraft (such services being hereinafter referred to as ‘the Home Services’); and

*b)* countries and places beyond the seas (such services being hereinafter referred to as ‘the External Services’); and

*ii)* wireless telegraphy for the purpose of providing such other services, whether or not broadcasting services, as the Secretary of State may approve:

*iii)* wireless telegraphy for the purposes ancillary or related to the services aforesaid, and it is hereby declared that purposes ancillary or related to the Home Services may include the emission or reception of wireless telegraphy (whether directly or indirectly) to or from countries and places beyond the seas.

## 4.

If and whenever, with a view to extending the coverage or to improving the strength or quality either generally or in any area or areas of transmissions in the Home Services or any of them, the Secretary of State after consultation with the Corporation shall so require by notice in writing, the Corporation shall establish and use such additional station or stations in such place or places in the British Islands as may be specified in the notice.

5.

1) At each station, whether now existing or hereafter established, the height of the aerials, the types and frequencies of the waves emitted therefrom, the aerial power and directivity, and the characteristics of the modulating signals shall be such as shall be approved from time to time by the Secretary of State after consultation with the Corporation. The constancy and purity of the waves emitted shall be maintained at as high a standard as may be reasonably practicable.

2) If and whenever the Secretary of State shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall refrain from adopting or shall cease to use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice such technical measures or processes as may be so specified.

3) If and whenever the Secretary of State shall so require by notice in writing given after such consultation as aforesaid, the Corporation shall adopt and use at or in relation to the stations whether now existing or hereafter established or such of them as may be specified in the notice, such technical measures or processes as may be so specified, being measures or processes which in the opinion of the Secretary of State are calculated to increase the coverage or to improve the strength or quality either generally or in any area or areas of the transmissions in the services provided by the Corporation or any of them.

6.

1) The Secretary of State may at any time by notice in writing –

a) require the Corporation to radiate such of its broadcast transmissions as may be specified in the notice from a mast, tower or other installation belonging to the Independent Broadcasting Authority (in this clause referred to as 'the Authority'); or

b) require the Corporation to permit such of the Authority's broadcast transmissions as may be so specified to be radiated from a mast, tower or other installation belonging to the Corporation; or

c) require the Corporation to co-operate with the Authority in providing and using an installation and to radiate such of the Corporation's broadcast transmissions as may be so specified from that installation;

and it shall be the duty of the Corporation to comply with any such notice.

2) Before giving a notice under this clause to the Corporation

the Secretary of State shall consult the Corporation and the Authority.

3) If, after a notice is given under this clause to the Corporation, a dispute between the Corporation and the Authority arising out of the matters to which the notice relates is referred to the Secretary of State by either body, or it appears to the Secretary of State that there is such a dispute, he may give such directions to the Corporation as he may think expedient for determining the dispute, and it shall be the duty of the Corporation to comply with any such directions.

7.

1) The stations and apparatus shall be subject to inspection and testing by any person for the time being authorised or nominated for the purpose by or on behalf of the Secretary of State but such inspection and testing shall be so made and done as not to interfere with the Corporation in the general conduct and operation of any of the stations.

2) The Corporation shall afford all requisite and proper facilities for such inspection and testing and shall provide or secure for the Secretary of State or any person authorised or nominated for the purpose by or on behalf of the Secretary of State the right, for the purposes aforesaid or for any other purposes of these presents, of entry from time to time into and on the stations and other premises of the Corporation and any premises which may be in the possession or occupation of any person or persons other than the Corporation.

8.

The Corporation shall observe the provisions of the International Telecommunications Convention and of any International Convention or international agreement relating to broadcasting to which Her Majesty or the Secretary of State may be or become a party during the continuance of these presents.

9.

In order to prevent interference with the working or use of any station for wireless telegraphy established or any apparatus for wireless telegraphy installed in the British Islands or the territorial waters thereof or on board any ship or aircraft by or for the purposes of the Post Office or any Department of Her Majesty's Government in the United Kingdom or the Government of any other part of the British Islands or for commercial purposes, and in particular with the sending and receiving of any ship-and-shore messages or aircraft-and-ground messages,

the following provisions shall, without prejudice to the other provisions of these presents, have effect: –

1) *a)* the Corporation shall comply with all reasonable directions which shall be given to the Corporation by the Secretary of State and with all rules and regulations made by the Secretary of State for observance by his licensees with respect to avoiding interference between one station or piece of apparatus for wireless telegraphy and another such station or piece of apparatus;

*b)* the Secretary of State shall give consideration to any objections raised by the Corporation to any directions given by him as aforesaid and to any such rules or regulations as aforesaid, but if the Secretary of State shall after consideration maintain such directions, rules or regulations his decision shall be final and the Corporation shall act in accordance therewith;

*c)* the Corporation shall further, so far as is reasonably practicable having regard to technical considerations, so use the stations and apparatus as not to cause any such interference as aforesaid.

#### 10.

No person acting on the Corporation's behalf or by its permission shall or shall be permitted or suffered by the Corporation to divulge to any person (other than a properly authorised official of Her Majesty's Government in the United Kingdom or a competent legal tribunal), or make any use whatever of, any matter coming to his knowledge and not intended for reception by means of the stations or any of them or any of the Corporation's apparatus for wireless telegraphy.

#### 11.

The stations and apparatus shall not without the prior approval of the Secretary of State be used by the Corporation or by its permission for the sending or emission of any matter other than matter authorised by this Licence to be sent or emitted thereby.

#### 12.

The Corporation shall not without the prior approval of the Secretary of State receive money or any valuable consideration from any person in respect of the sending or emitting, or the refraining from sending or emitting, of any matter whatsoever by means of the stations or any of them, and shall not send or emit by means thereof any sponsored programme.

#### 13.

1) Unless prevented by circumstances beyond its control, the Corporation shall send efficiently programmes in the Home

Services and the External Services from such stations as, after consultation with the Corporation, the Secretary of State may from time to time in relation to those Services respectively in writing prescribe.

2) The Corporation shall broadcast an impartial account day by day prepared by professional reporters of the proceedings in both Houses of the United Kingdom Parliament.

3) The Corporation shall, whenever so requested by any Minister of Her Majesty's Government in the United Kingdom at the Corporation's own expense, send from all or any of the stations any announcement (with a visual image of any picture or object mentioned in the announcement if it is sent from the television stations or any of them) which such Minister may request the Corporation to broadcast; and shall also, whenever so requested by any such Minister in whose opinion an emergency has arisen or continues, at the like expense send as aforesaid any other matter which such Minister may request the Corporation to broadcast: Provided that the Corporation when sending such an announcement or other matter may at its discretion announce or refrain from announcing that it is sent at the request of a named Minister.

4) The Secretary of State may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice; and the Secretary of State may at any time or times vary or revoke any such notice. The Corporation may at its discretion announce or refrain from announcing that such a notice has been given or has been varied or revoked.

5) The Corporation shall send programmes in the External Services to such countries, in such languages and at such times as, after consultation with the Corporation, may from time to time be prescribed, with the approval of the Secretary of State and the Treasury, by such Departments of Her Majesty's Government in the United Kingdom as may from time to time be specified in writing by the Secretary of State, and shall perform such other services by way of monitoring emissions of wireless telegraphy and recording matter intended to be broadcast by wireless telegraphy as after such consultation as aforesaid may from time to time be prescribed as aforesaid. The Corporation shall consult and collaborate with the Department so specified and shall obtain and accept from them such information regarding conditions in, and the policies of Her Majesty's Government aforesaid towards, the countries so prescribed and other countries as will enable the Corporation to plan and prepare its programmes in the External Services in the national interest.

6) The Corporation shall at all times refrain from sending any broadcast matter which includes any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done.

7) The Corporation shall at all times refrain from sending any broadcast matter expressing the opinion of the Corporation on current affairs or on matters of public policy, other than broadcasting and matter contained in programmes which consist only of proceedings in either House of Parliament or proceedings of a local authority, a committee of a local authority or a committee of two or more local authorities.

#### 14.

1) The Secretary of State may from time to time by notice in writing give directions to the Corporation as to the maximum time, the minimum time, or both the maximum and the minimum time, which is to be given in any day, week or other period to broadcasts in the Home Services, and as to the hours of the day in which such broadcasts are or are not to be given.

2) A direction under paragraph 1) may be framed in any way, and in particular –

*a)* may be confined to broadcasts from those stations which transmit, or usually transmit, the same programme, or may be different for different stations, or for different programmes broadcast from the same stations;

*b)* may make special provision for annual holidays and other special occasions;

*c)* may be confined to a specified day of the week, or may be different for different days of the week; and

*d)* in imposing a maximum number of hours for any purpose, may allow for programmes or items of specified kinds being left out of account in determining the maximum, whether in all circumstances or depending on the fulfilment of specified conditions as regards programmes or items so specified.

3) The Secretary of State may, whether or not a direction under paragraph 1) provides for exemptions, exempt the Corporation from any requirement of such a direction on any occasion or in any circumstances.

#### 15.

The Corporation shall pay to the Secretary of State on the execution of this Deed an issue fee of £18,000 in respect of the

licence hereby granted, and on or before the 31st December in each year from 1981 to 1995 inclusive a renewal fee of such amount as the Secretary of State may determine for that year.

#### 16.

1) For the purposes of the Home Services (subject as is and in manner hereinafter provided) the Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) during the continuance of these presents a sum or sums equal to the whole of the net licence revenue (as defined in sub-clause 3) or to such percentage or percentages thereof as the Treasury may from time to time determine: Provided that –

*a)* the Secretary of State may from time to time direct that such sums may also be used for such purposes (not being purposes of the Home Services or the External Services) as he may specify; and

*b)* such sums shall not, without the prior approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

2) The sums payable by the Secretary of State to the Corporation under the provisions of this clause shall be paid by him in instalments of such amount and at such intervals (not being longer than one month) as the Secretary of State shall think fit and any adjustment between the parties shall be made as soon as conveniently possible.

3) The expression 'net licence revenue' means

*a)* sums received by the Secretary of State in respect of the issue, under section 1 of the Wireless Telegraphy Act 1949, of licences of a type which are designed primarily to authorise the reception of broadcast programmes, less the amount of any refunds thereof made by the Secretary of State; and

*b)* such proportion (if any) as may be agreed between the Secretary of State and the Treasury to be proper of the sums received by the Secretary of State in respect of the issue as aforesaid of licences of a type which, although authorising the reception of broadcast programmes, are primarily designed for a purpose other than such reception (not being licences authorising the relaying of broadcast programmes by wire) after deducting from such sums the amount of any refunds thereof made by the Secretary of State;

*c)* less the expenses incurred by or on behalf of the Secretary of State in the collection of such sums as are mentioned in subparagraphs (*a*) and (*b*) above, in the administration of the licensing system, and in investigating complaints of interference by electro-magnetic energy affecting broadcasting services within the British Islands.

4) Any account certified by any Under-Secretary or Assistant Secretary of the Department of the Secretary of State of any sum payable by the Secretary of State to the Corporation under this clause shall for all purposes be final and conclusive.

5) The Corporation shall pay to the Secretary of State for the financial year ending with the 31st March 1981 and each subsequent financial year such sum or sums as the Secretary of State may determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission.

#### 17.

1) For the purposes of the External Services and other services performed pursuant to clause 13 (5) and of any services performed by the Corporation at the request of any Department of Her Majesty's Government in the United Kingdom (other than services performed under clause 13 (3) the Secretary of State shall pay to the Corporation (out of moneys provided by Parliament) in each year during the continuance of these presents such sums as the Treasury shall authorise.

2) The Corporation shall deliver to the Secretary of State such accounts of its expenditure on the External Services and on other services referred to in sub-clause (1) covering such periods and at such times as may from time to time be prescribed in writing by the Secretary of State.

#### 18.

Sums paid by the Secretary of State to the Corporation under the provisions of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

#### 19.

1) If and whenever in the opinion of the Secretary of State an emergency shall have arisen in which it is expedient in the public interest that Her Majesty's Government in the United Kingdom shall have control over the transmission of any matter whatsoever by means of the stations or any of them, it shall be lawful for the Secretary of State to direct and cause the stations or any of them or any part thereof to be taken possession of in the name and on behalf of Her Majesty and to prevent the Corporation from using them, and also to cause the stations or any of them or any part thereof to be used for Her Majesty's service, or to take such other steps as he may think fit to secure control over the stations or any of them, and in that event any person

authorised by the Secretary of State may enter upon the stations or any of them and the offices and works of the Corporation or any of them and take possession thereof and use the same as aforesaid.

2) If and whenever the Secretary of State shall exercise the powers conferred on him by sub-clause (1) he may deduct from the sums payable by him to the Corporation under the provisions of clauses 16 and 17 such amounts as shall be appropriate having regard to the extent and duration of the exercise of such powers, but the Corporation shall be entitled to receive from the Secretary of State –

*a)* compensation for any damage done to any property of the Corporation, being damage directly attributable to the exercise of any such powers, and

*b)* such sums as are required to defray any expenses which, regard being had to the nature of the emergency, have been properly and necessarily incurred by the Corporation and for meeting which revenue is by reason of the exercise of such powers not otherwise available to the Corporation.

In such case the Secretary of State shall repay or allow to the Corporation such proportionate part of the issue fee or renewal fee payable by the Corporation under the provisions of clause 15 as shall be appropriate, regard being had to the extent and duration of the exercise of such powers.

#### 20.

Any contract entered into by the Corporation for the purposes of these presents shall secure the observance and fulfilment by the Corporation's contractor of the obligations upon contractors specified in any resolution of the House of Commons for the time being in force applicable to contracts of Government Departments as if the Corporation were a Department for the purposes of such resolution.

#### 21.

1) The Corporation shall not –

*a)* offer or give or agree to give to any person in Her Majesty's Service any gift or consideration of any kind as an inducement or reward for doing or forbearing to do, or for having done or forborne to do any act in relation to the obtaining or execution of this or any other contract for Her Majesty's Service or for showing or forbearing to show favour or disfavour to any person in relation to this or any other contract for Her Majesty's Service;

*b)* enter into this or any other contract with Her Majesty or any

Government Department in connection with which commission has been paid or agreed to be paid by the Corporation or on its behalf, or to its knowledge, unless before the contract is made particulars of any such commission and of the terms and conditions of any agreement for the payment thereof have been disclosed in writing to an authorised officer of the Secretary of State.

2) Any breach of this condition by the Corporation or by anyone employed by the Corporation or acting on its behalf (whether with or without the knowledge of the Corporation) or the commission of any offence by the Corporation or by anyone employed by the Corporation or acting on its behalf under the Prevention of Corruption Acts 1889 to 1916, in relation to this or any other contract for Her Majesty's Service shall entitle the Secretary of State to determine the contract and recover from the Corporation the amount of any loss resulting from such determination and/or to recover from the Corporation the amount or value of any such gift, consideration or commission.

3) Any dispute, difference or question arising in respect of the interpretation of this condition (except so far as the same may relate to the amount recoverable from the Corporation under sub-clause (2) in respect of any loss resulting from such determination of this contract), the right of the Secretary of State to determine the contract, or the amount or value of any such gift, consideration or commission shall be decided by the Secretary of State whose decision shall be final and conclusive.

## 22.

The Corporation shall not without the prior approval of the Secretary of State assign, underlet or otherwise dispose of these presents or of the powers or authorities granted by the licence hereinbefore contained or the benefit or advantage of the covenants and provisions herein contained or, except as may be provided in the Royal Charter of the Corporation, assign or charge any sum or sums payable by the Secretary of State to the Corporation hereunder.

## 23.

1) In any of the following cases, that is to say: –

*a)* if at any time during the continuance of these presents the Corporation shall not in the opinion of the Secretary of State have adequately performed the covenant on its part hereinbefore contained to send efficiently programmes in the Home Services, and the External Services; or

*b)* in case of any breach, non-observance or non-performance by or on the part of the Corporation of any of the provisions or

conditions contained in the Royal Charter or Charters of the Corporation or in any document made or issued thereunder, or of any of the other covenants or the provisions or conditions contained herein or in any document made or issued hereunder and on the part of the Corporation to be observed and performed, which shall not be remedied, made good or desisted from within a reasonable time of the attention of the Corporation being drawn to the alleged breach, non-observance or non-performance in question; or

*c)* in case the Corporation shall pass a resolution for voluntary winding up or in case an Order shall be made by the Court for the winding up of the Corporation compulsorily or under the supervision of the Court, or in case a Receiver or Manager for any debenture holders, mortgagee or other creditor shall be appointed or any debenture holders, mortgagee or other creditor shall enter in possession of any part of the Corporation's property;

then and in any of the said cases the Secretary of State may at any time thereafter by notice in writing to the Corporation revoke and determine these presents and the licences, powers and authorities hereinbefore granted and each and every of them, and thereupon these presents and the said licences, powers and authorities and each and every of them shall (subject and without prejudice to any right of action or remedy for breach of any of the covenants and conditions herein contained which shall then have accrued to either of the parties) absolutely cease, determine and become void.

2) Nothing in this clause shall be deemed to prejudice or affect any statutory power of the Secretary of State.

## 24.

1) Any approval required to be obtained by the Corporation from the Secretary of State under the provisions of these presents shall be in writing and may be given absolutely or subject to such terms or conditions as the Secretary of State may think fit.

2) Any notice given by the Secretary of State to the 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 mean and include the Secretary of State.

## 26.

It is a condition of this Deed that the contract thereby made shall not be binding until it has been approved of by a resolution of the House of Commons.

IN WITNESS whereof the Secretary of State has hereunto set his hand and seal and the Corporation has caused its corporate seal to be hereunto affixed the day and year first before written.

SIGNED SEALED AND DELIVERED

by Her Majesty's Secretary of  
State for the Home Department: W.S.I. WHITELAW  
in the presence of: –  
ANTHONY BUTLER

THE CORPORATE SEAL of the British  
Broadcasting Corporation was hereunto  
affixed in the presence of –

GEORGE HOWARD  
*Chairman*

IAN TRETOWAN  
*Director General*

## Annex

*Resolution of the Board of Governors of the British Broadcasting Corporation dated 8th January 1981*

The Board formally resolved to renew their public assurances concerning programme standards in the knowledge that Governments of all Parties have always recognised that responsibility for the programmes broadcast by the Corporation rests on the Board of Governors.

In so doing the Board recalled those many statements (in Annual Reports to Parliament and in speeches and policy documents) which have served over the years to reassure Parliament and the public that the Corporation's adherence to high standards remains unchanged and that it seeks to improve them wherever possible.

In particular the Board noted that the late Lord Normanbrook, as their Chairman, had given assurances to the Postmaster General (The Rt. Hon. Reginald Bevins, MP) in a letter dated 13th June 1964, and resolved to renew them.

Accordingly, the Board reaffirm their recognition of a duty to ensure that programmes maintain a high general standard in all respects (and in particular in respect of content and quality), and to provide a properly balanced service which displays a wide range of subject matter. They accept that in order to serve the tastes and needs of different audiences and, in particular, to show concern for the young, programmes must be placed at appropriate times.

The Board recall that it has always been their object to treat controversial subjects with due impartiality, and they intend to continue this policy both in the Corporation's news services and in the more general field of programmes dealing with matters of public policy.

The Board accept that so far as possible the programmes for which they are responsible should not offend against good taste or decency or be likely to encourage or incite to crime or lead to disorder, or be offensive to public feeling. While the Board recognise that in an ever changing society it is impossible to ensure that what is inoffensive to one person will never offend another, they are determined to keep under constant review the standards of all broadcast programmes and the reactions of the public to them, along with the systems of control needed to maintain their broadcasting services at a high standard.

Finally, the Board take note of the need to ensure that proper proportions of the recorded and other matter included in the Corporation's programmes are of British origin and British performance, and intend to maintain their long-standing practice of supporting music and the arts by reflecting through broadcasting the work of those who engage in them throughout this country.

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## BBC dates

### 1922

- 18 Oct The British Broadcasting Company was formed.  
 1 Nov Broadcast receiving licence introduced (ten shillings).  
 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO).  
 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service.  
 14 Dec J. C. W. Reith appointed General Manager of the British Broadcasting Company.  
 24 Dec Newcastle-upon-Tyne (5NO) station brought into service.

### 1923

- 13 Feb Cardiff (5WA) station brought into service.  
 6 Mar Glasgow (5SC) station brought into service.  
 28 Sep First issue of *Radio Times* published.  
 30 Dec First continental programme by land-line from Radiola, Paris.  
 31 Dec First broadcast the chimes of Big Ben to usher in the New Year.

### 1924

- 4 Apr Broadcast for schools began.  
 23 Apr First broadcast by King George V (opening British Empire Exhibition, Wembley).  
 14 Sep Belfast (2BE) station brought into service.

### 1926

- 31 Dec British Broadcasting Company dissolved.

### 1927

- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years. Sir John Reith Director-General.  
 23 Apr The first live football match broadcast – Cardiff City v Arsenal.  
 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.

### 1928

- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.

### 1929

- 16 Jan First issue of *The Listener* published.

- 21 Oct Brookman's Park station brought into service, marking the beginning of the regional scheme.

### 1930

- 30 Mar Experimental 30-line television transmitted in sound and vision from Brookman's Park.  
 14 Jul First play to be shown on experimental television: *The Man with a Flower in his Mouth* by Pirandello.

### 1932

- 15 Mar First broadcast from Broadcasting House, London (Henry Hall).  
 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).  
 19 Dec Empire Service from Daventry inaugurated.  
 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.

### 1936

- 2 Nov First regular high definition television service in the world began transmission from Alexandra Palace.  
 11 Dec Abdication broadcast by King Edward VIII.

### 1937

- 1 Jan Royal Charter renewed for ten years.  
 12 May King George VI Coronation: first television outside broadcast.

### 1938

- 3 Jan First foreign language service began (in Arabic).  
 15 Mar Latin American Service began (in Spanish and Portuguese).  
 27 Sep First services in European languages began (French, German and Italian).

### 1939

- 18 Apr First broadcast of English lessons (in Arabic Service).  
 1 Sep Television Service closed down for reasons of national defence.  
 1 Sep Home Service replaced National and Regional Services.  
 3 Sep Broadcasts by King George VI and the Prime Minister, Mr Neville Chamberlain, on the outbreak of war.  
 Sep Build up of broadcasts to Europe: Hungarian, Polish, Czechoslovak, Romanian, Yugoslav and Greek Services.



**1940**

- 7 Jan* Forces Programmes began.  
*11 May* Hindustani Services began (now Hindi and Urdu Services).

**1941**

- 14 Jan* 'V' campaign broadcasts introduced in European Service.

**1942**

- 22 Mar* First daily news bulletin in morse transmitted for the Resistance.

**1944**

- 27 Feb* General Forces Programme began (discontinued 31 December 1946).

**1945**

- 15 Feb* First Commonwealth Broadcasting Conference opened in London.  
*29 Jul* Light Programme introduced and Regional Home Services restarted.

**1946**

- 24 Mar* Russian Service began.  
*1 Jun* Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.  
*7 Jun* Television Service resumed.  
*29 Sep* Third Programme introduced.

**1947**

- 1 Jan* Royal Charter renewed for five years.  
*1 Jan* General Overseas Service began.

**1948**

- 11 Oct* First television broadcast from No. 10 Downing Street (interview with Commonwealth Prime Ministers).

**1949**

- 17 Dec* Sutton Coldfield television station brought into service.

**1950**

- 12 Feb* European Broadcasting Union founded.  
*27 Aug* First television outside broadcast from the Continent (Calais).

**1951**

- 12 Oct* Holme Moss television station brought into service.  
*15 Oct* First television election address – given by Lord Samuel.

**1952**

- 1 Jul* Royal Charter renewed for ten years – after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949.  
*15 Aug* Wenvoe television station brought into service.

**1953**

- 2 Jun* Coronation ceremony: televised for first time.

**1954**

- 6 Jun & 4 Jul* First European exchange of television programmes; eight countries taking part.

**1955**

- 2 May* First vhf radio broadcasting station brought into service at Wrotham.  
*10 Oct* Colour television test transmissions began from Alexandra Palace.

**1956**

- 28 Mar* Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).  
*27 Apr* First ministerial television broadcast (Prime Minister – Sir Anthony Eden).

**1957**

- 25 Dec* The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).

**1958**

- 13 & 14 Jan* Stereophonic test transmission began.  
*5 May* Experimental television transmissions started in Band V on 625-lines from Crystal Palace.  
*28 Oct* First television coverage of the State Opening of Parliament.

**1960**

- 29 Jun* First transmission from BBC Television Centre.

**1961**

- 14 Apr* First live television relay from Moscow (Major Gargarin's return from first manned space flight).

**1962**

- 20 Feb First message from space (US Astronaut Colonel John Glenn) retransmitted by BBC.  
 1 Jul Royal Charter extended to 29 Jul 1964.  
 11 Jul First exchange of live transatlantic programmes by satellite Telstar.

**1964**

- 20 Apr Opening of BBC 2 and introduction of 625-line transmission.  
 30 Jul Royal Charter renewed for 12 years.  
 30 Aug Introduction of the Music Programme in the Third Network.

**1966**

- 2 Jun First direct television pictures from the Moon.

**1967**

- 25 Jun *Our World*: first international television programme encircling the globe live by satellite.  
 1 Jul BBC 2 began regular colour television transmissions using PAL system on 625-lines (first in Europe).  
 30 Sep Radio 1 introduced on 247m. Radio networks renamed Radios 1, 2, 3 and 4.  
 8 Nov Local radio experiment began: BBC Radio Leicester.

**1968**

- 23 Apr Start of closed circuit radio experiment in broadcasting the House of Commons.

**1969**

- 10 Jul *Broadcasting in the Seventies*. BBC's plans for the future of network radio and non-metropolitan broadcasting, published.  
 21 Jul Man's first landing on the Moon televised on BBC 1.  
 15 Nov Colour television extended to BBC 1 and ITV on 625-lines uhf.

**1970**

- 4 Apr Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.  
 Sep-Dec Eight new BBC local radio stations opened.

**1971**

- 10 Jan Open University transmissions started.  
 1 Feb Radio only licence fee abolished.  
 10 Nov Pebble Mill, Birmingham, opened by Princess Anne.

**1972**

- 1 Nov Queen Elizabeth II opened the BBC's 50th anniversary exhibition.

**1973**

- 24 Nov BBC Radio Carlisle opened, completing the first 20 BBC local radio stations.

**1974**

- 10 Apr Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1979.  
 23 Sep Regular CEEFAX service started.

**1975**

- 9 Jun & 4 Jul Four-week parliamentary broadcasting experiment; live and recorded radio broadcasts from the House of Commons.

**1976**

- 18 Jun New Broadcasting House, Manchester, opened by the Prime Minister, James Callaghan.  
 2 Jul Royal Charter extended for a further three years to 31 July 1979.

**1977**

- 24 Mar The Annan Committee on the Future of Broadcasting report published.

**1978**

- 3 Apr A regular service of broadcasting from Parliament began.  
 26 Jul Publication of the Government White Paper on Broadcasting.  
 23 Nov Major If/mf frequency changes in network radio made following 1974/75 Geneva conference which allowed considerable increase in number and power of transmitters in Europe.  
 23 Nov Radio Scotland, the new Scottish national radio service, began broadcasting.  
 25 Nov The television licence fee increased to £10 for black and white, £25 for colour.

**1979**

- 21 Mar Publication of Monica Sims's Working Party on Violence on Television. New guidelines laid down for programme makers.

*3 Jul* Prince Charles visited Television Centre to mark 25th anniversary of television news.

*31 Jul* Royal Charter extended for two years until 31 July 1981.

*23 Nov* Licence fee increased to £12 for black and white, £34 for colour.

### **1980**

*11 Sep* Radio Norfolk opened, the first of a new wave of BBC Local Radio stations.

*11 Nov* Radio Lincolnshire opened.

### **1981**

*29 Jul* The BBC mounted the biggest ever outside broadcast coverage during the Royal Wedding of Prince Charles and Lady Diana Spencer. The BBC's coverage was seen in 74 countries.

*31 Jul* The BBC's 5th Royal Charter was replaced by the 6th Royal Charter which lasts until December 31, 1996.

*1 Dec* Licence fee increased to £15 for black and white, £46 for colour.

### **1982**

*4 Mar* The Government announced that the BBC would be authorised to start broadcasting two separate satellite services in 1986.

*14 May* Official opening of the BBC/Open University Production Centre at Milton Keynes by the Prince of Wales.

*12 Jul* Queen Elizabeth II attended the BBC's 60th anniversary Thanksgiving Service in St. Paul's Cathedral.

## BBC Senior Staff

*For members of the Board of Management see page xii.*

This is a list of the top managerial staff immediately under the Board of Management, plus some of the supporting members of their directorate management groups. It does not set out to be a complete list of all senior staff in the BBC.

Chief Assistant to Director-General: *David Holmes*

### Television

Director of Resources: *Michael Checkland*

Controller, BBC 1: *Alan Hart*

Controller, BBC 2: *Brian Wenham*

Controller, Engineering and Operations:  
*Bob Longman*

Controller, Personnel: *Robert Pugh*

Chief Accountant: *Richard Bates*

Head of Information Services: *William Carrocher*

Assistant Controller, Television Administration:  
*John Keeble*

Editor, Television News: *Peter Woon*

Head of Current Affairs Programmes:  
*Christopher Capron*

### Radio

Deputy Managing Director: *Charles McLelland*

Controller, Radio 1: *Derek Chinnery*

Controller, Radio 2: *David Hatch*

Controller, Radio 3: *Ian McIntyre*

Controller, Radio 4: *Monica Sims, OBE*

Controller, Music: *Robert Ponsonby*

Controller, Local Radio: *Michael Barton*

Editor News and Current Affairs: *John Wilson*

Chief Engineer, Radio Broadcasting: *Duncan MacEwan*

Chief Accountant: *Harold Grocock*

Chief Personnel Officer: *vacancy*

Editor Radio News: *Larry Hodgson*

Head of Information Services: *Michael Colley*

General Manager, Resources and Planning: *John Dutot*

### External Broadcasting

Deputy Managing Director: *Austen Kark*

Controller, Overseas Services: *Mark Dodd*

Controller, European Services: *Peter Fraenkel*

Controller, Administration: *Christopher Bell*

Chief Engineer: *Bill Dennay*

Chief Accountant: *Ernest Newhouse*

Chief Personnel Officer: *Bill Tothill*

Editor External Services News: *Kenneth Brazier*

Head of Monitoring Service: *David Witherow*

### Finance

Deputy Director, Finance: *Geoffrey Buck*

General Manager, Publications: *John Holmes*

Chief Accountant, Central Finance Services:  
*Clifford Taylor*

### Public Affairs and Regions

Controller, Public Affairs: *John Cain*

The Secretary: *David Barlow*

The Deputy Secretary: *Jim Stevenson*

Controller, Scotland: *Patrick Ramsay*

Controller, Wales: *Geraint Stanley Jones*

Controller, Northern Ireland: *James Hawthorne CBE*

Controller, Educational Broadcasting: *Donald Grattan*

Controller, International Relations: *Noble Wilson*

Head of Network Production Centre, Birmingham:  
*Philip Sidey*

Head of Network Production Centre, Bristol: *Philip Daly*

Head of Network Production Centre, Manchester:  
*John Ecclestone*

Education Secretary: *John Bell CB*

### Development

Managing Director, BBC Enterprises Ltd: *Bryon Parkin*

### **Corporate News Services**

Managing Editor, Corporate News Services:  
*Gerard Slessenger*

### **Information Division**

Head of Information Division: *Michael Bunce*

### **Personnel**

Deputy Director of Personnel: *Roger Chase*

Legal Adviser: *Antony Jennings*

Controller Management Development and  
Appointments: *Roger Johnson*

Controller, Central Services: *Jack Auty*

### **Engineering**

Deputy Director: *Peter Rainger, CBE, FRS*

Assistant Director: *George Cook*

Chief Engineer Transmission: *George Mackenzie*

Chief Engineer, External Relations: *Desmond Morse*

Chief Engineer, Regions: *Brendan Slamin*

Chief Accountant: *Martin Diamond*

Chief Personnel Officer: *Donald Creasey*

## **The BBC and the Public**

### **Broadcasting research**

The BBC Broadcasting Research Department publishes each year a summary of its main results called the *Annual Review of BBC Broadcasting Research Findings*, obtainable from:

BBC Publications,  
P.O. Box 234,  
London SE1 3TH  
(price £6.50 plus 75p postage)

Information about methods of BBC broadcasting research may be obtained from the

BBC Broadcasting Research Information Desk,  
Room 254, The Langham,  
Portland Place, London W1A 1AA.

### **Broadcasters' Audience Research Board**

Measurement of television audiences and of viewers' opinions of television programmes (both BBC and IBA) is undertaken through BARB, the limited company set up by the BBC and IBA to conduct joint television broadcasting research.

Broadcasters' Audience Research Board, Knighton House, 56 Mortimer Street, London W1N 8AN.

### **Programme correspondence**

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.

The Programme Enquiry Unit is open during normal working hours – telephone 01-580 4468 – to deal with specific radio programmes enquiries.

Technical information and advice on reception of BBC programmes should be sent to:

Head of Engineering Information Department,  
Broadcasting House,  
London W1A 1AA.

Listeners overseas should write to:  
Overseas Audience Research & Correspondence  
Department,  
BBC, Bush House,  
London WC2B 4PH.

## Publicity and information

The BBC's Information Division co-ordinates the Corporation's contacts with the Press, providing factual information about BBC programmes and activities, explaining policy and providing Press facilities within the organisation. The Division has Press and Publicity offices within Television, Radio, External Services and the corporate area; provides a picture service to newspapers at home and abroad and maintains a range of supporting activities including the production of films about the BBC and booklets and posters based on its policies and programmes. The Division's Special Projects Unit is currently undertaking work connected with broadcasting's role among ethnic communities; the relationship between the broadcasters and young people and the role of television and radio in a number of areas of social concern.

### Head of Information Division

12 Cavendish Place, London W1A 1AA.

### Chief Press and Publicity Officer, Television

Television Centre, Wood Lane, London W12 7RJ.  
Tel. 01-743 8000 ext. 3765/7789.

### Chief Press and Publicity Officer, Radio

Broadcasting House, London W1A 1AA.  
Tel. 01-580 4468 ext. 2730/1.

### Chief Press and Publicity Officer, External Services

Bush House, Strand, London WC2B 4PH.  
Tel. 01-240 3456.

### Press Offices

Enquiries from journalists are dealt with in London by press officers at the following addresses:

12 Cavendish Place, London W1A 1AA.  
Tel. 01-580 4468 ext. 2622/3 and 2818.  
9am-6pm Monday to Friday.

Television Centre, Wood Lane, London W12 7RJ.  
Tel. 01-743 8000 ext. 1865/7/8/9 and 2866.  
9am-midnight Monday to Friday  
12pm-midnight Saturday  
1pm-midnight Sunday

### Foreign Press Office

Bush House, Strand, London WC2 4PH.  
Tel. 01-240 3456 ext. 2941/2947.

10am-6pm Monday to Friday.

This office looks after overseas journalists and the London correspondents of foreign newspapers.

Outside London, press enquiries are dealt with by:

### England

#### Manchester

Press and Publicity Officer,  
New Broadcasting House, PO Box 27, Oxford Road,  
Manchester M60 1SJ.  
Tel. 061-236 8444

#### Birmingham

Press and Publicity Officer,  
Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7QQ.  
Tel. 021-472 5353

#### Bristol

Press and Publicity Officer,  
Broadcasting House, 21-33b Whiteladies Road,  
Clifton, Bristol BS8 2LR.  
Tel. 0272 732211

### Scotland

Head of Information,  
Broadcasting House, Queen Margaret Drive,  
Glasgow G12 8DG, Scotland.  
Tel. 041-339 8844

### Wales

Senior Information Officer,  
Broadcasting House, Llantrisant Road, Llandaff,  
Cardiff CF5 2YQ.  
Tel. 0222 564888.

## Northern Ireland

Senior Information Officer,  
Broadcasting House, 25–27 Ormeau Avenue,  
Belfast BT2 8HQ, Northern Ireland.  
Tel. 0232 44400

## Public meetings, lectures, and films

The BBC holds several open meetings every year, at which senior staff answer questions about programmes and policies. BBC staff can also be booked to give talks about their work to smaller groups. In addition, four free colour films, usually accompanied by a speaker, are available:

*It's Your BBC* explains how the Corporation is run and how programmes are made; *Action Stations!* is about BBC Local Radio; *This is London!* describes the World Service and foreign language services for listeners overseas; and *Eye on Nature* shows natural history programmes in the making.

For details about speakers and films, contact:

BBC Publicity and Information Department  
Room 303, 10 Cavendish Place, London W1A 1AA;  
or Senior Information Officers or Press and  
Publicity Officers in BBC centres outside London.

## Auditions

Music and drama auditions are arranged regularly by Programme Contracts Department.

Applications should be addressed to the BBC, London W1A 1AA.

Auditions for popular music are arranged by the Executive Producer Popular Music in Birmingham.

Applications should be addressed to BBC, Broadcasting Centre, Pebble Mill Road, Birmingham B5 7SA.

Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Written applications to:

Chorus Manager, BBC, London W1A 1AA.

## Submissions of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

A guide for writers, *Writing for the BBC*, is published by the BBC. Available from BBC Publications, PO Box 234, London SE1 3TH.

In the case of **radio plays**, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to:

Script Editor, Drama (Radio),  
BBC Broadcasting House, London W1A 1AA.

A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

**Light Entertainment scripts for radio** (normally half-hour) should be sent to:

Script Editor, Light Entertainment (Radio),  
BBC, Broadcasting House, London W1A 1AA.

Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

**Television scripts**, clearly typed, should be submitted, with a stamped addressed envelope, to:

Head of Television Script Unit,  
BBC Television Centre, Wood Lane, London W12 7RJ.

Notes on *Current Requirements* are available from the unit, on request. The unit will not consider the manuscripts of unpublished novels, stories, biographies, etc.

Typescripts which have a specific local interest may be submitted to the appropriate BBC regional office.

**Serious music** scores for radio should be addressed to:

Chief Producer, Contemporary Music,  
BBC, Yalding House, 156 Great Portland Street,  
London W1N 6AJ.

**Popular and light music** scores for radio should be addressed to:

Assistant Head of Radio 2,  
BBC, Broadcasting House, London W1A 1AA.

## Tickets for BBC shows

Members of the public who wish to see a radio or television audience show can obtain tickets by writing to the: BBC, Ticket Unit, London W1A 4WW.

Applications are accepted six weeks before the date required. They should indicate the type of show preferred, the ages of any children in the party, and for visitors to London the exact dates of their stay and a London address. (*A stamped addressed envelope should be enclosed.*) Ticket Unit will make every effort to meet requirements as closely as possible but no guarantees can be given.

## Appeals for charity

Registered charities may be considered for a broadcast appeal on BBC Radio or Television. Preference in selection is given to causes which concern themselves directly with the relief of human distress in any of its forms, and with the preservation of life and health. Applicants for appeals should write to the:

Appeals Secretary,  
Broadcasting House, London W1A 1AA.

Or, where appropriate to Secretary, Northern Ireland; Secretary, Scotland; or Appeals Organiser, Wales; at Broadcasting House Glasgow, Belfast or Bangor respectively.

## SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone. Messages are broadcast once only and cannot be repeated. There is no charge for broadcasting SOS messages

## Community Programme Unit

This unit is responsible for the *Open Door* programme which enable groups or individuals to make their own television programmes, shown on BBC 2. The groups are given technical facilities and professional advice by the unit's staff, but they decide the style and content of their

programmes themselves, subject to limitations of cost and the legal requirements of broadcasting. Other public participation programmes from the unit include *Something Else*, the young people's access programme and *Grapevine* the self-help and community action show. Details and application forms may be obtained from:

Community Programme Unit,  
BBC Television Centre, Wood Lane,  
London W12 8QT.

## Recruitment

Radio and television production posts are frequently filled by internal competition. Advertisements for external candidates are placed in *The Listener*, selected national newspapers and journals, and specialised journals such as *The Stage* and, for professional journalists, the *UK Press Gazette*. Vacancies outside London appear in the provincial and local press.

Enquiries about employment in non-engineering categories and trainee schemes in special departments (news, personnel, studio management, television research) should be addressed to:

Head of Appointments,  
BBC, Broadcasting House, London W1A 1AA.

## Engineering recruitment

Qualified engineers are recruited regularly for the Television, Radio, External Broadcasting, Communications and Transmitter Groups of the BBC. In addition, applicants over 18 can be considered for the junior posts of Technical Assistants or Technical Operators. The former qualify as engineers in 2 to 3 years while the latter receive training in order to qualify for more senior posts in their field.

Each year, graduates with good honours degrees in electrical and electronic engineering or physics are appointed as trainees in the Research, Design and Capital Projects Departments.

Further details of engineering opportunities can be obtained from:

The Engineering Recruitment Officer,  
BBC Broadcasting House, London W1A 1AA.



## Broadcasting Complaints Commission

On 1 June 1981 a statutory Broadcasting Complaints Commission began its work, in succession to the BBC Programmes Complaints Commission, which was then disbanded. The new Commission was set up under the Broadcasting Act, 1980, which, with other legislation, has now been consolidated in the Broadcasting Act, 1981, of which Part III is the relevant section. The function of the Commission, subject to certain provisions in the Act, is 'to consider and adjudicate upon complaints of –

- (a) *unjust or unfair treatment in sound or television programmes actually broadcast by a broadcasting body on or after 1 June 1981; or*
- (b) *unwarranted infringement of privacy in, or in connection with the obtaining of material included in, sound or television programmes actually so broadcast*

The Commission can thus consider complaints against both BBC and IBA programmes.

The members of the Commission are:

Baroness Pike (Chairman)  
 Sir Thomas Skyrme  
 Professor Thomas Carbery  
 Mr Peter Hardiman Scott

The Secretary of the Commission is Mr Harry Marks and the address is 20 Albert Embankment, London SE1 7TL. Telephone 01-211 8463/8465/8468.

It is sad to have to record that Mr Terry Parry, one of the original members of the Commission, died in April 1982.

The Commission's findings are published by the broadcasting body in such manner as the Commission may direct. In the case of complaints against BBC programmes the normal practice has been for them to be re-printed in full in *The Listener*, while a summary of the adjudication (prepared by the Commission) appears in *Radio Times*.

## BBC addresses

### London

#### Headquarters:

Broadcasting House,  
London W1 01-580 4468  
*Postal address:*  
BBC, London W1A 1AA  
*Telegrams and cables:*  
Broadcasts, London  
*Telex:* 265781 BBC HQ G

#### Television:

Television Centre, Wood Lane,  
London W12 7RJ 01-743 8000  
*Telegrams and cables:*  
Telecasts, London  
*Telex:* 265781 BBC HQ G

#### External Broadcasting:

PO Box 76, Bush House,  
Strand, London WC2B 4PH  
01-240 3456  
*Telegrams and cables:*  
Broadbrit, London  
*Telex:* 265781 BBC HQ G

#### Publications:

35 Marylebone High Street,  
London W1M 4AA 01-580 5577  
*Telegrams and cables:*  
Broadcasts, London  
*Telex:* 265781 BBC HQ G

#### BBC Enterprises Ltd.,

Villiers House,  
The Broadway, Ealing,  
London W5 2PA 01-743 8000  
*Telegrams and cables:*  
Telecentre London  
*Telex:* 934678 BBC ENT.G

#### BBC/Open University Production Centre

Walton Hall,  
Milton Keynes, MK7 6BH  
Info. office: 0908-655335

### Scotland

Broadcasting House,  
Queen Margaret Drive,  
Glasgow G12 8DG 041-339 8844  
*Controller:* Patrick Ramsay  
*Assistant Controller:* D. Pat Walker  
*Head of Television:* James Hunter  
*Head of Radio:* Christopher Irwin

#### Edinburgh office:

Broadcasting House, 5 Queen Street,  
Edinburgh EH2 1JF 031-225 3131

#### Aberdeen office:

Broadcasting House,  
Beechgrove Terrace,  
Aberdeen AB9 2ZT 0224-635233

#### Dundee:

12/13 Dock Street, Dundee  
0382-25025/25905

BBC Radio Aberdeen,  
Broadcasting House,  
Beechgrove Terrace,  
Aberdeen AB9 2ZT  
0224-635233

BBC Radio Highland,  
7 Culduthel Road,  
Inverness IV2 4AD 0463-221711

BBC Radio Nan Eilean,  
Rosebank, Church Street,  
Stornoway 0851 5000

BBC Radio Orkney,  
Castle Street, Kirkwall  
0856-3939

BBC Radio Shetland,  
Brentham House, Lerwick,  
Shetland ZE1 0LR 0595-4747

### Wales

Broadcasting House, Llandaff,  
Cardiff CF5 2YQ 0222-564888  
*Controller, Wales:* Geraint Stanley Jones

*Head of Programmes:* Gareth Price  
*Head of Administration:* Tom Williams  
*Head of Programme Services & Engineering:* John Corbett  
Broadcasting House, Llandaff,  
Cardiff CF5 2YQ 0222-564888  
*Head of Production, Bangor:*  
R. Alun Evans  
Bryn Meirion, Bangor, North Wales  
LL57 1YU 0248-2214

### Northern Ireland

Broadcasting House,  
25-27 Ormeau Avenue,  
Belfast BT2 8HQ 0232-44400  
*The Controller, Northern Ireland:*  
James Hawthorne  
*Head of Programmes, Northern Ireland:*  
Cecil N. Taylor  
*Head of Radio, Northern Ireland:*  
Don Anderson  
*Head of Personnel and Administration:*  
Mrs Naomi Patrick  
*Head of Programme Services & Engineering:* A.E. Gallon

BBC Radio Foyle,  
(temporary address)  
Rock Road,  
Londonderry 0504 62244/5/6

## NETWORK PRODUCTION CENTRES

### Birmingham

Broadcasting Centre,  
Pebble Mill Road,  
Birmingham B5 7QQ 021-472 5353  
*Head of Network Production Centre:*  
Phil Sidey

### Manchester

New Broadcasting House, Oxford Road,  
Manchester M60 1SJ 061-236 8444  
*Head of Network Production Centre:*  
John Ecclestone

**Bristol**

Broadcasting House, Whiteladies Road,  
Clifton, Bristol BS8 2LR 0272-732211  
*Head of Network Production Centre:*  
P.D.J. Daly

**REGIONAL TELEVISION STATIONS****East**

St Catherine's Close, All Saints Green,  
Norwich NR1 3ND 0603-28841  
*Regional Television Manager:*  
J. Johnston

**Midlands**

Broadcasting Centre, Pebble Mill Road,  
Birmingham B5 7QQ 021-472 5353  
*Regional Television Manager:*  
Tom Beesley

**North**

Broadcasting Centre, Woodhouse Lane,  
Leeds LS2 9PX 0532-41181/8  
*Regional Television Manager:* W. Greaves

**North-east**

Broadcasting House,  
54 New Bridge Street,  
Newcastle upon Tyne NE1 8AA  
0632-20961  
*Regional Television Manager:* J. Frost

**North-west**

New Broadcasting House, Oxford Road,  
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:* T. Dobson

**South-west**

Broadcasting House,  
Seymour Road, Mannamead,  
Plymouth PL3 5BD 0752-29201  
*Regional Television Manager:* D. Waine

**West**

Broadcasting House,  
21-33b Whiteladies Road, Clifton,  
Bristol BS8 2LR 0272-32211  
*Regional Television Manager:* J. Dewar

**BBC LOCAL RADIO STATIONS****BBC Radio Brighton**

Marlborough Place, Brighton, Sussex  
BN1 1TU 0273-680231  
*Manager:* John Saunders

**BBC Radio Bristol**

3 Tyndalls Park Road,  
Bristol BS8 1PP 0272-741111  
*Manager:* Derek Woodcock

**BBC Radio Cambridgeshire**

Broadcasting House, 104 Hills Road,  
Cambridge CB2 1LD 0223-315970  
*Manager:* Hal Bethell

**BBC Radio Cleveland**

PO Box 194  
Middlesbrough, Cleveland TS1 5DG  
0642-248491  
*Manager:* Bryan Harris

**BBC Radio Cornwall**

*(opening early 1983)*  
Malpas Road, Truro, Cornwall  
*Manager:* Michael Hoskin

**BBC Radio Cumbria**

Hilltop Heights, London Road,  
Carlisle, Cumbria CA1 2NA 0228-31661  
*Manager:* Frank Hughes

**BBC Radio Derby**

56 St Helen's Street, Derby DE1 3HY  
0332-361111  
*Manager:* John Bright

**BBC Radio Devon**

*(opening early 1983)*  
St David's Hill, Exeter, Devon  
*Manager:* Roy Corlett

**BBC Radio Furness**

Broadcasting House, Hartington Street,  
Barrow-in-Furness, Cumbria CA14 5FH  
0229-36767  
*Senior Producer:* Allan Muirhead

**BBC Radio Humberside**

63 Jameson Street, Hull HU1 3NU  
0482-23232  
*Manager:* David Challis

**BBC Radio Lancashire**

King Street, Blackburn, Lancs. BB2 2EA  
0254-62411  
*Manager:* John Musgrave

**BBC Radio Leeds**

Broadcasting House, Woodhouse Lane,  
Leeds LS2 9PN 0532-442131  
*Manager:* Geoff Talbott

**BBC Radio Leicester**

Epic House, Charles Street,  
Leicester LE1 3SH 0533-27113  
*Manager:* Owen Bentley

**BBC Radio Lincolnshire**

Radion Buildings, Newport,  
Lincoln LN1 3DF 0522 40011  
*Manager:* Lawrie Bloomfield

**BBC Radio London**

35a Marylebone High Street,  
London W1A 4LG 01-486 7611  
*Manager:* Derrick Amooore

**BBC Radio Manchester**

PO Box 90, NBH, Oxford Road,  
Manchester M60 1SJ 061-228 3434  
*Manager:* Allan Shaw

**BBC Radio Medway**

30 High Street, Chatham,  
Kent ME4 4EZ 0634-46284  
*Manager:* Harold Rogers

**BBC Radio Merseyside**

55 Paradise Street,  
Liverpool L1 3BP 051-708 5500  
*Manager:* Donald Kerr

**BBC Radio Newcastle**

Crestina House, Archbold Terrace,  
Newcastle-upon-Tyne NE2 1DZ  
0632-814243  
*Manager:* Bob Wrack

**BBC Radio Norfolk**

Norfolk Tower, Surrey Street,  
Norwich NR1 3PA 0603-617411  
*Manager:* Keith Salmon

**BBC Radio Northampton**

PO Box 1107, Northampton 0604-20621  
*Manager:* Mike Marsh

**BBC Radio Nottingham**

York House, Mansfield Road,  
Nottingham NG1 3JB 0602-415161  
*Manager:* Arnold Miller

**BBC Radio Oxford**

242/254 Banbury Road,  
Oxford OX2 7DW 0865-53411  
*Manager:* Ted Gorton

**BBC Radio Sheffield**

Ashdell Grove, 60 Westbourne Road,  
Sheffield S10 2QU 0742-686185  
*Manager:* Tim Pitt

**BBC Radio Solent**

South Western House, Canute Road,  
Southampton SO9 4PJ 0703-31311  
*Manager:* Tim Neale

**BBC Radio Stoke-on-Trent**

Conway House, Cheapside, Hanley,  
Stoke-on-Trent, Staffs. ST1 1JJ  
0782-24827  
*Manager:* Sandra Chalmers

**BBC Radio WM**

PO Box 206, Birmingham B5 7SD  
021-472 5141  
*Manager:* John Pickles

**CHANNEL ISLANDS**

**BBC Radio Guernsey**

Commerce House, Les Banques,  
St Peter Port, Guernsey 0481-28977  
*Manager:* Tony Talmage

**BBC Radio Jersey**

Broadcasting House, Rouge Bouillon,  
St Helier, Jersey 0534-70000  
*Manager:* Mike Warr

**BBC REPRESENTATIVES  
OVERSEAS**

**USA**

*Director:* D. Webster  
630 Fifth Avenue, New York,  
NY, 10111  
USA (212) 581-7100  
*Cables:* Broadcasts,  
New York City  
*Telex:* 620150 BBC U1

**Canada**

*Sales Manager/Representative:*  
P.M. Hodgson  
Suite 1220 Manulife Centre,  
55 Bloor Street West,  
Toronto 5, Ontario, Canada  
(416) 925-3891  
*Postal address:* PO Box 500,  
Terminal A, Toronto, Canada  
*Cables:* Loncalling, Toronto  
*Telex:* 06-23577 Loncalling Tor

**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:* AA BBCORP 20705

**India**

*Chief of Bureau, Delhi:* Mark Tully  
1 Nizamuddin East,  
New Delhi 110013,  
Delhi 616108  
*Cables:* Loncalling, New Delhi  
*Telex:* 31-2927 BBC IN

**Egypt**

*Chief of Bureau, Cairo:*  
Bob Jobbins  
PO Box 2040, Cairo, Egypt  
Cairo 770040  
*Telex:* 94169 NYTIM UN

**South-east Asia**

*Assistant:* Mrs Pauline Teo  
L2, 11th Floor,  
International Building,  
360 Orchard Road, Singapore 0923  
Singapore 7372 937  
*Cables:* Loncalling, Singapore

**France**

*Chief of Bureau, Paris:* Philip Short  
*Office Manager:* Mlle. M.L. Vidal  
155 rue du Faubourg Saint-Honoré,  
BP 487 08, 75366 Paris,  
Cedex 08 561-9700  
*Cables:* Broadbrit, Paris  
*Telex:* 650341 BROADBRIT PARIS

**Germany**

*BBC German Language Service  
Representative:* M. Bond  
1 Berlin 12, Savignyplatz 6,

West Germany,  
West Berlin 31 67 73, 3133063  
Telex: BER D 184469

## BBC NEWS OFFICES OVERSEAS

### Middle East

Graham Leach  
5 Petrakis Yiallourous Street,  
Nicosia, Cyprus

### Cairo

Bob Jobbins, PO Box 2642, Cairo,  
Egypt

### Central Europe

Mark Brayne  
Bankgasse 8/206, Vienna 1, Austria

### Eastern Europe

Kevin Ruane, Apt. 26  
Sniadeckich 12/16, Warsaw,  
Poland

### West Mediterranean

Derek Wilson, BBC de Londres,  
Espronceda 32,  
Madrid (3), Spain

### Far East

c/o Room 710C,  
East Wing, NHK Broadcasting  
Centre, 2-2-1 Jinnan,  
Shibuya-Ku, Tokyo

Miss Susannah Fung and Jim Biddulph  
BBC, Room 116A  
New Mercury House  
22 Fenwick Street, Hong Kong

Stephen Jessel  
31 Bang Gong Lou  
San Li Tun  
Peking, China

### India

*Chief of Bureau:* Mark Tully,  
1 Nizamuddin East,  
New Delhi, 110013

### Latin America

Harold Briley  
Correspondentes Estrangeiros  
Andar 13, 25 Rio Branco  
Rio de Janeiro, Brazil

### Western Europe

#### Brussels

BBC Office,  
4th Floor, International Press Centre,  
BP 50, 1 Boulevard Charlemagne,  
1041 Brussels, Belgium

#### Republic of Ireland

David Capper,  
25 South Frederick Street, Dublin 2

#### France

Philip Short,  
155 rue du Faubourg St-Honoré,  
BP 487.08, 75366 Paris Cedex 08

#### West Germany

David Smeeton, Pressehaus 1/429  
Heussallee 2-10, D53 Bonn

#### South Africa

John Thorne, c/o Room 3123A,  
Broadcasting House, London W1A 1AA  
Philip Hayton, c/o Room 6239, Spur,  
BBC Television Centre, London W12 7R3

#### East Africa

Mike Wooldridge c/o Reuters,  
PO Box 56195, Nairobi, Kenya

#### South-east Asia

Jack Thompson,  
26 Olive Road, Singapore 1129

### USA

#### Washington

Clive Small and Martin Bell,  
CBS Building, 2030 M. Street NW,  
Washington DC 20036

#### New York

Bob Friend, BBC Office,  
630 Fifth Avenue, New York, NY 10111

#### USSR

Sadovo-Samotechnnaya D. 12/24,  
KV 72, Moscow

## CONTRACT CORRESPONDENTS

#### Geneva

Alan McGregor, 9 Salle de Presse,  
Palais des Nations, 1211 Geneva 10,  
Switzerland

#### Israel

Press Information Office,  
Jerusalem, Israel

#### Paris

John Starr, 155, Rue du Faubourg  
Sainte Honoré, BP 48708,  
75366 Paris, France  
Cedex 08

#### Zimbabwe

Ian Mills, Internews, PO Box 2023,  
Salisbury, Zimbabwe

#### Rome

David Willey,  
1A, Piazza del Collegio Romano,  
Rome, Italy

#### U.N. (New York)

Keith Hindell, Room C309,  
United Nations Building, New York, NY

## Parliamentary and political broadcasting

### Broadcasting from Parliament

The spearhead of the BBC's parliamentary and political broadcasting has for many years come from the team of seven specialist correspondents, based in the House of Commons, and headed by the Political Editor. They and others are concerned with the regular broadcasting of the proceedings of Parliament, Lords and Commons, which began on Tuesday 3 April 1978. It was the successful outcome of efforts that had begun many years ago, to allow the broadcasters' microphones into the Chambers and the Committee Rooms. The way was finally cleared on 6 February 1978 when the House of Commons voted to set up a Select Committee to oversee the broadcasting of parliamentary proceedings. Approval in principle to sound broadcasting had been given by both Houses of Parliament in March 1976, and by a vote on 26 July 1977, the BBC and the IBA had been authorised to provide and operate sound signal origination equipment for the recording and broadcasting of the proceedings of the House and its committees.

Under the Head of Parliamentary Broadcasting, a special unit records and edits all Parliamentary material, and provides live broadcasts. The unit produces the nightly programme *Today in Parliament* on Radio 4 and its up-dated version, *Yesterday in Parliament*, the following morning. The parliamentary broadcasting unit is responsible for providing actuality material, recorded or live, for all BBC news and current affairs outlets in both radio and television, and there is a special staff looking after the needs of the national and English regions, and local radio.

In 1979 a new weekly Radio 4 programme, *Inside Parliament*, was launched. It pays special attention to the proceedings of the Commons Select Committees on departmental affairs. It is a companion to *The Week in Westminster*, now in its 53rd year, inviting Members of both Houses to discuss and comment on the main aspects of the week's parliamentary affairs.

### Political broadcasting

Broadcasting on political issues began to be seriously developed in 1928 when the BBC was made free to broadcast on controversial matters.

In 1935, when the record of the Corporation over its first 10 years came under review by the Ullswater Committee, political broadcasting was established as one of the important duties of the BBC. The Committee paid tribute to the BBC for its policy of holding the scales evenly balanced between the political parties. The Committee recommended that there should be co-operation and consultation between the BBC and the authorised spokesmen of the recognised political parties.

Some years later, in 1947, an agreement was reached between the BBC, the Government and the Opposition, and recorded in an *Aide Memoire*, which was published as an appendix to the Report of the Broadcasting Committee 1949. In 1969 the agreement was reviewed and set out in a revised *Aide Memoire* printed below. It sets out the arrangements for Ministerial broadcasts:

- 1. In view of its executive responsibilities the Government of the day has the right to explain events to the public, or seek co-operation of the public, through the medium of broadcasting.**
- 2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.**
- 3. The first category relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general concensus of opinion. The BBC will provide suitable opportunities for such broadcasts within the regular framework of their programmes; there will be no right of reply by the Opposition.**
- 4. The second category relates to more important and normally infrequent occasions, when the Prime Minister or one of his most senior Cabinet colleagues designated by his wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to seek the co-operation of the public in connection with such events.**

**5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition, and will in that event do so.**

**6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Memoire*.**

**7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with as little delay as possible, a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.**

**8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties where they participate.**

**9. These arrangements will be reviewed annually.**

#### **Party political broadcasts**

As well as leaving the BBC free to produce programmes on political topics, the agreement provides for broadcasts by party spokesmen, and each year a limited amount of broadcasting time is offered to the political parties.

The broadcasting authorities (the BBC and IBA) and representatives of the leading political parties agree annually on the detailed arrangements, the number of broadcasts allocated to each party being determined by a formula based on the number of votes cast for the party at the previous general election. These broadcasts are known as party political broadcasts. The BBC has no editorial

responsibility for their content; subjects, speakers and content are chosen by the parties. The broadcasts are given on television and on radio. In addition to the series of national network broadcasts, the Scottish and Welsh national parties have since 1965 been allocated party political broadcasts in Scotland and Wales respectively.

#### **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 television and radio.

#### **General elections: party election broadcasts**

The arrangements for party election broadcasts during a general election are agreed beforehand by the Committee on Party Political Broadcasting comprising political parties and the broadcasting authorities (the BBC and IBA). At a general election time is made available to the political parties for election broadcasts in television and radio. The committee decides how the time shall be allocated. Other parties not included in these arrangements may qualify for a broadcast if they have 50 or more candidates in the field on Nomination Day. The government of the day customarily speaks first and last.

## Sales and services

### BBC Publications

BBC Publications can be obtained through booksellers or by post from:

BBC Publications,  
PO Box 234, London SE1 3TH (*postage extra*)

*A full list of BBC Publications can be obtained from this address.*

### Schools publications

At the request of the School Broadcasting Council, numerous publications are issued termly or annually to support the BBC's radio and television broadcasts to schools.

*Details of publications and current series can be obtained from:*

The School Broadcasting Council (30/S),  
The Langham, Portland Place, London W1A 1AA.

*and the publications direct from:*

BBC Publications (Schools),  
144-152 Bermondsey Street, London SE1 3TH.

### BBC Enterprises Ltd

BBC Enterprises Ltd. is the commercial arm of the BBC, selling programmes overseas and re-investing in new productions.

Established in 1960, BBC Enterprises became a limited company in 1979. The company is wholly owned by the BBC, but has an independent board of directors.

There are nine sales divisions, with television programme sales accounting for 70 per cent of the annual turnover. The operation is London based, but there are offices in Canada and Australia and distributors in the USA, Latin America, Brazil and Japan.

BBC programmes are in demand throughout the world for non-broadcast use in education and training at all levels. The current catalogue of material for sale ranges from BBC TV Shakespeare to social skills for the mentally retarded.

The BBC film and video library is one of the world's largest with new material being added daily. Items, footage, historic moments, archive material, sports coverage and whole public affairs programmes can be supplied to film and television producers in any format.

Technical facilities, together with appropriate staff can be hired by visiting producers and are equipped for line standard conversion.

BBC Records and Tapes produce a varied catalogue which ranges from hit singles and albums to unique archive recordings.

Licences are granted to manufacturers producing merchandise based on BBC characters.

Exhibits of historic costumes are mounted in appropriate settings while special effects devised for science fiction series create another public attraction.

### Addresses

**BBC Enterprises Ltd,**  
Villiers House, The Broadway, Ealing,  
London, W5 2PA.  
Telephone: 01-743 5588  
Telex: 934678 & 265781  
Cables: TELECENTRE LONDON

**BBC Film & Videotape Library Sales,**  
Windmill Road, Brentford, Middx, TW8 9NF.  
Telephone: 01-567 6655  
Telex: 934678 & 265781  
Cables: TELECENTRE LONDON

**BBC Records & Tapes and BBC Merchandising,**  
The Langham, Portland Place, London W1A 1AA  
Telephone: 01-580 4468  
Telex: 265781  
Cables: BROADCASTS LONDON

### Overseas Offices

**Canada**  
Toronto Office, Manulife Centre, Suite 1220,  
55 Bloor Street West, Toronto, Ontario, M4W 1A5,  
Canada.  
Telephone: Toronto 925 3891  
Telex: 06 23577  
Cables: LONCALLING TORONTO



**Australia**

Westfield Towers, 100 William Street, Sydney,  
New South Wales 2011, Australia.

Telephone: Sydney 3586411

Telex: BBCORP 20705

Cables: LONCALLING SYDNEY

*Distributors***USA**

Lionheart TV International Inc. 40, West 57th  
Street, New York, New York 10019.

Telephone: 212 541-7342

Telex: 645813 Lionheart NYK

**Latin America (Spanish Speaking)**

Western World Television, 132, Lasky Drive,  
Beverly Hills, California 90212, USA.

Telephone: 213-278 4996

Telex: 910490 1161 AEFTV BVHL

Cables: WESTERN TV

**Brazil**

Excel Comunicaoes Ltda.

Rua do Russel,

270-2nd Floor, Gloria,

Rio de Janeiro, RJ CEP 22210

Brazil.

Telephone: 5521-205 3998

Telex: 21 22216 BRW-ABR

**Japan**

British Television Inc, Mitsuwa Building,

7-2 Ginza 6-Chome, Chuo-Ku, Tokyo 104, Japan.

Telephone: Tokyo 571-4335

Telex: J24204 VIA BRITV

**BBC DATA**

The BBC maintains a major library network to provide background information and research facilities for programme makers throughout the Corporation. This network is almost as old as the BBC itself and over the years extensive collections of both published and unique mater-

ial have been built up. They include 18 million classified and indexed press cuttings from 70 British national and provincial papers, to which 2,000 or so are added every day of the week, and which is believed to be the largest single collection in Europe; complete, indexed collections of news bulletins broadcast on BBC Radio, Television and External Services; indexed scripts of all broadcast talks and documentaries on network radio and television from earliest days to the present time amounting to some six million pages held on microfilm; a complete collection of the Summary of World Broadcasts (an English language summary produced daily by the BBC's Monitoring Service of the major points of news and current affairs material as broadcast in almost 100 countries throughout the world); more than nine million pictures on all subjects held in the BBC Hulton Picture Library; a major Reference Library Service in five branches with a stock of some 200,000 books, substantial numbers of periodicals and published microforms and copies of all Acts, Bills, Blue Books and Green Papers as soon as they are published and, finally, numerous specialist indexes covering such diverse matters as pronunciation, international personalities, events and affairs and aspects of poetry, drama and music.

The maintenance of the holdings of BBC DATA and the provision of an Enquiry Service available during the hours of broadcasting is very expensive, and it was decided a year or so ago to explore the possibility of making the BBC information resources available for non-broadcasting purposes. Organisations in quite different spheres of activity have the need for detailed up-to-date information on domestic and international affairs, as well as a need for research in specialised topics. In essence, the characteristics of the information resources of servicing a large-scale broadcasting activity, are identical with those in many market sectors. Information has to be objective, comprehensive, and available at speed, whether in broadcasting, or for industry, commerce or government. Accordingly, the BBC decided to establish BBC DATA as a trading venture, to earn revenue from the commercial exploitation of its information resources and expertise as well as, of course, maintaining a service to the BBC itself. The long-term aim is to achieve a level of trading revenue that will make a contribution to the BBC's overall income.

At this stage, BBC DATA has concentrated on three activities: the development of the BBC Hulton Picture

Library, the launching of a Subscription Enquiry Service and the setting up of a major full text computerised background information service.

The Hulton Picture Library was acquired in 1957 and has long been recognised as the foremost commercial picture library in the country. It has been widely used by publishers in need of photographs or pictures for many years. In the last year the library's stock has been greatly enriched by the acquisition of the picture library of the former London *Evening Standard*, with the result that the holdings of the enhanced library now amount to more than nine million pictures making the library the largest in the world. The acquisition also has the great benefit of changing the Hulton Picture Library from being an historic to a current library and it is intended to continue the process of adding current pictures to keep it up to date. At the same time, steps have been taken to increase the range and number of the library's customers.

The Subscription Enquiry Service has been designed to make the BBC's information resources available to outside organisations. By telephoning or writing to the Enquiry Service subscribers can draw, through specially appointed staff, on BBC DATA's information resources as quickly and comprehensively as the BBC's own production staff can. Although the service is only a year old, quite a number of organisations have already taken out subscriptions and begun to make use of the service offered. The identity of the enquirer is treated by BBC DATA as a matter of confidence, and it would therefore be inappropriate to list those who have subscribed. They include public bodies, multi-national firms, banks, a number of advertising agencies, information consultants and insurance companies.

BBC DATA has set up a computerised information service jointly with Datasolve Ltd., a subsidiary of Thorn EMI Ltd. The service which consists of general news and current affairs background information, is a computerised full text information storage and retrieval service available to users on an on-line basis. It includes items of news broadcast by the External Services and the Summary of World Broadcasts prepared by the Monitoring Service. Other data produced by the BBC is to be added, and discussions are being held with a number of other publishers of news material. Datasolve Ltd. is a Euronet host and the service is being made available internationally.

For further information contact Richard Hewlett, General Manager, BBC DATA, The Langham, Portland Place, London W1A 1AA.  
Telephone: 01-580 4468 Ext. 2886.

BBC Data comprises the following units:

1. Responsible to Chief Librarian: Gavin Higgens

### **Radio Data**

Radio Data Manager: David Stoker

#### *Reference Library*

The Langham, Portland Place, London W1A 1AA.  
01-580 4468 Ext. 2523.

Library Stock: 230,000 books and pamphlets; 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Special collections; drama, film, music & broadcasting.

#### *News Information Unit*

Broadcasting House, London W1A 1AA.  
01-580 4468 Ext. 2915

Press cuttings from British newspapers and magazines, plus Government publications. Index to radio news bulletins. Comprehensive index to shipping since 1940.

### **Television Data**

Television Data Manager: Robert Bright

#### *Reference Library*

Television Centre, Wood Lane, London W12 7RJ.  
01-743 8000 Ext. 1540.

General stock with emphasis on the visual arts. Illustrations collection.

#### *News Information Unit Television Current Affairs*

Lime Grove, Shepherds Bush, London W12 7RJ.  
01-743 8000 Ext. 1458/1460.

Press cuttings from British newspapers and magazines.

#### *Television News Unit*

Television Centre, Wood Lane, London W12 7RJ.  
01-743 8000 Ext. 3241.

Press cuttings from British newspapers and magazines.  
Index to BBC Television news broadcasts.

## External Services Data

External Services Data Manager: Frances Tait

### *Reference Library*

Bush House, Aldwych, London WC2B 4PH.  
01-240 3456 Ext. 2280.

General stock with emphasis on world affairs and extensive collection of foreign newspapers and periodicals.

### *News Information Unit*

Bush House, Aldwych, London WC2B 4PH.  
01-240 3456 Ext. 2322.

Press cuttings from British newspapers and magazines with closely indexed foreign affairs coverage. Index to BBC External Services news broadcasts.

### *Monitoring Service Library*

Caversham Park, Reading, Berkshire RG4 8TZ.  
Reading (0734) 472742.

Specialised indices of political and other prominent personalities throughout the world.

## Bibliographic Services

Bibliographic Services Manager: Elizabeth Doyle  
(Acting).

### *Programme Index*

An index by title, subject and contributor to domestic radio and television programmes.

The Langham, Portland Place, London W1A 1AA.  
01-580 4468 Ext. 4601/3400.

### *Script Library*

A library of transcriptions and text (where available) of BBC domestic broadcasts, excluding plays and bulletins. For news bulletins see News Information Units; for play scripts, Radio Drama Play Library and Television Drama Script Library.

The Langham, Portland Place, London W1A 1AA.  
01-580 4468 Ext. 4033.

### *Events Unit*

Broadcasting House, London W1A 1AA.  
01-580 4468 Ext. 4424.

The unit issues a daily list of future events and a monthly anniversaries list, showing centenaries and other anniversaries some months in advance of their occurrence. The anniversaries list is available for sale to subscribers.

## Corporate Resources

### *Engineering Research Department Library*

Kingswood Warren, Tadworth, Surrey.  
Mogador 2361.

Books, periodicals and reports on radio and television engineering and related subjects. On-line access to computer databases.

### *Subject Specialists Unit*

(Industrial Affairs: Natural Resources)

3, Langham, London W1A 1AA.  
01-580 4468 Ext. 7730/4398.

Background information; latest developments; access to computer databases; bibliographies; contacts.

### *Science Information Unit*

Kensington House, Richmond Way, Shepherd's

Bush, W14 0AX.

01-743 1272 Ext. 6150

Latest developments; on-line access to computer databases.

### *Pronunciation Unit*

Broadcasting House, London W1A 1AA.

01-580 4468 Ext. 4240/4354.

The unit provides an advisory service for BBC announcers, newsreaders and other broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts. Publications available.

2. Responsible to Head of BBC Data Services and Sales:  
Janet Andrew

### *BBC Data Enquiry Service*

Room 3, The Langham, Portland Place,

London W1A 1AA

01-580 4468 Ext. 4338

A subscription service for individuals and organisations

which draws on the BBC's resources to provide fast accurate information.

*BBC Hulton Picture Library*

35, Marylebone High Street, London W1M 4AA.  
01-580 5577 Ext. 4621.

*Library Stock:* a general commercial picture library of more than 8 million photographs, drawings, engravings, maps, etc. covering people, places, events and subjects ranging in time from pre-history to the 1980s. Mostly black and white, but a proportion of coloured engravings and transparencies. The *Standard Library* has recently been acquired.

*Services:* the collection is available to all who require pictures for commercial reproduction in all media. Brochure and scale of fees available from the Librarian.

*Written Archives Centre*

Caversham Park, Reading RG4 8TZ.  
Reading (0734) 472742 Ext. 280/281/282.

100,000 files of correspondence, minutes of meetings, etc.; over 30,000 news bulletins and scripts; press cuttings, programmes-as-broadcast and other programme information.

These papers relate to the history and development of the BBC at home and abroad from 1922 to 1954, and are a source for social history as well as material on eminent figures in politics, the arts and broadcasting.

External researchers may consult records personally by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

## Other BBC Libraries

### Radio Drama Play Library

Broadcasting House, London W1A 1AA

*Play Librarian:* Allan Ferris  
01-580 4468 Ext. 3495

*Library stock:* scripts of all the programmes produced by Radio Drama Department: plays, features and poetry from 1922; approx 50,000 scripts, some on microfilm.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers are welcome, by appointment only. A small fee is charged.

### Television Drama Script Library

(Television Script Unit)

Television Centre, Wood Lane, London W12 7RJ  
01-743 8000 Ext. 1390.

Comprehensive indices to all drama productions. Copies of BBC television scripts can be consulted. By appointment only.

### Music Library

Yalding House, 156 Great Portland Street,  
London W1N 6AJ 01-580 4468 Ext. 3598  
(General enquiries)

*Librarian:* Miss M.H. Miller

*Library stock:* over one million items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for BBC broadcasting but will hire for other performances music which is not available from other sources.

*Publications:* catalogues of chamber music, piano and organ music, songs, vocal scores, and orchestral music, available from BBC Publications Dept.

### Television Music Library

Television Centre, Wood Lane, London W12 7RJ  
01-743 8000 Ext. 2821

*Librarian:* Martin Cotton

*Library stock:* approx. 135,000 titles including 75,000 orchestral sets commissioned for BBC Television, plus representative pop-to-serious collection of published music and reference works.

Library serves musical needs of BBC Television, and assists Radio in London and the Regions as required. Not open to public, except in certain cases where material is not available elsewhere.

### Popular Music Library

Ariel House, 74a Charlotte Street,  
London W1P 1LB  
01-580 4468 Ext. 4584/7036

*Librarian:* Leslie Wilson

*Library stock:* An extensive collection covering all aspects of popular music from circa 1800: 90,000 manuscript and printed arrangements of popular music; 20,000 songs, piano and instrumental solos. Reference section of approximately 400 books. Indexes in card and microfilm form. The library provides a service to the entire BBC. Not open to the general public.

### **Gramophone Library**

Broadcasting House, London W1A 1AA

*Librarian:* Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 85 years. Present holdings about 1,000,000. Mainly discs (both coarse and micro-groove) but with some cylinders and cassettes. For BBC programme purposes only. Not available to other organisations or members of the public.

### **Sound Archives**

Broadcasting House, London W1A 1AA

*Sound Archives Librarian:* Mark Jones  
01-580 4468 Ext. 3965

*Library stock:* about 101,000 individually catalogued recordings on disc or tape; covers the whole range of broadcasting, with special collections, including authentic folk and national music, and dialect and accent.

*Services:* BBC use only, although external researchers are admitted in exceptional cases. Enquirers are referred in the first instance to the British Institute of Recorded Sound, 29 Exhibition Road, SW7 (01-589 6603). Under an agreement with the BBC the Institute may acquire BBC Sound Archives recordings and record BBC programmes off-air for its collection of sound recordings. The Institute is intended to serve as a research centre for recordings and is not permitted to allow BBC material to be copied or leave the Institute's premises.

### **Current Recordings Library**

Broadcasting House, London W1A 1AA

*Manager:* Shelagh M. Hession

A changing stock of approximately 81,000 tapes containing about 52,000 radio programmes or inserts for

programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

No research facilities available; not open to the public.

### **International Recordings & Radioplay Music Library**

16 Langham Street, London W1A 4WW

*Manager:* John Billingham  
01-580 4468 Ext. 2835

*Library:* A wide range of music items and complete radio programmes selected from broadcasting organisations and other sources all over the world. Available to all domestic programme outlets. Not open to the public. The manager welcomes contact with overseas broadcasting staff, particularly those involved in music production and programming.

### **BBC Photograph Library**

10 Cavendish Place, London W1A 1AA

*Librarian:* Bridget Carter  
01-580 4468 Ext. 5117/8

*Library stock:* the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills, technical photographs and personalities both in colour and black and white. 760,000 monochrome negatives, with prints in stock; 165,000 original colour transparencies.

*Services:* monochrome photographs supplied free of charge for press use as publicity for forthcoming and current BBC programmes. Duplicate fees charged for colour. All material available for sale through Photograph Sales. Visits by appointment only.

### **Photograph Sales**

10 Cavendish Place, London W1A 1AA  
01-580 4468 Ext. 5117 and 5118

Based on the BBC Photograph Library, this unit sells BBC copyright photographs in colour and monochrome of programme productions, personalities, news coverage and other broadcasting subjects. Available to researchers, magazine and book publishers and all who need pictures for commercial use in the UK and overseas.

### **Television Film & Videotape Library**

South Block, Reynard Mills Industrial Estate,  
Windmill Road, Brentford, Middlesex

*Film and Videotape Librarian:* Mrs A. Hanford  
01-567 6655

Purchase or hire of selected complete films: R. Crafts, at  
BBC Enterprises, Villiers House, The Broadway, Ealing,  
London W5 2PA  
01-743 8000 Ext. 394

*Purchase of items and sections of film and videotape  
material:*

Film Library Sales: Jill Hawkins  
01-567 6655 Ext. 235/236

*Head of Education and Library Sales:* Peter Ballard,  
Sales manager for both sections: Peter Ballard,  
BBC Enterprises, Villiers House, The Broadway,  
Ealing, London W5 2PA  
01-743 8000 Ext. 504/505

*Library stock:* selected programmes, items, newsfilm and  
other film and videotape material produced by the BBC,  
mainly since 1948; over 350 million feet of film in total.  
The library also includes information about videotape  
programme material. Provides a service only for BBC  
users, but a number of films are available for sale or hire  
by other organisations or individuals for non-broad-  
casting purposes, through BBC Enterprises. Also possible  
to purchase sections of some film and videotape material.

### **Central Stills Library**

Television Centre, Wood Lane, London W12 7RJ

*Stills Manager:* Graham Milloy  
01-743 8000 Ext. 4670 and 7020

*Library stock:* over 300,000 35 mm colour transparencies,  
majority BBC copyright, taken by staff and commissioned  
photographers; and a collection of black and white agency  
material. Covers news, sport and current affairs events  
from 1969; includes a portrait collection of personalities  
and location shots throughout the world.

*Services:* the library is available to all BBC Television  
programmes. The Picture Research Unit acquires material  
from outside sources for use in programmes. Photographs  
are made available for sale.

### **Transcripts and radio tapes**

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 broad-  
casting rights in much of the material which it uses and  
legally it is not in a position to make copies indiscrimi-  
nately for use by third parties without going through the  
process of getting the consent of all the script-writers and  
speakers involved. Nonetheless, the BBC does try to meet  
requests for transcripts from those who are involved in a  
programme particularly when these are required for per-  
sonal reference purposes only.

Similar considerations apply to requests for tapes of  
radio programmes, especially in the area of performers'  
rights. It is, however, possible to meet some requests from  
those who are involved in programmes. (See also the  
entries for script libraries above.)

Charges are made for these services. Requests should  
be made in writing to:

The Transcripts and Tapes Unit,  
c/o Secretariat, BBC, Broadcasting House,  
London W1A 1AA

(See also BBC Enterprises for recordings of television  
programmes and radio tapes.)

### **CEEFAX**

CEEFAX is the BBC's teletext service of news and infor-  
mation, updated 18 hours a day, seven days a week.

CEEFAX on BBC 1 provides up-to-the-minute news,  
with more than 200 pages constantly changing. The FT  
Index and share prices are updated hourly; horse-racing  
results are broadcast within minutes of the end of each  
race.

CEEFAX on BBC 2 is a features magazine. Its 300 or so  
pages include news background, a What's On guide,  
consumer advice and a family fun section.

CEEFAX provides subtitles so those with impaired hearing  
can enjoy some of the BBC's most popular programmes.

*An information leaflet can be obtained from:*  
 The CEEFAX office, Room 7059, Television Centre,  
 BBC, Wood Lane, Shepherd's Bush,  
 London W12 7RJ.

## BBC Monitoring Service

The Monitoring Service is part of the BBC External Services. Jointly with its US partners it monitors broadcasts in more than 50 languages from 120 countries. Information and documentation from this joint operation is available in a fast teleprinted newsfile and a daily publication, the Summary of World Broadcasts (SWB). The former is available 24 hours of the day and night; the SWB is based on the same information as the newsfile but goes into much greater detail – up to 90,000 words a day – often giving texts of broadcasts. The SWB is published in four parts covering the USSR, Eastern Europe, the Far East and the Middle East and Africa. Each part publishes a separate Weekly Economic Report. The SWB is also available in machine-readable form. The Monitoring Service also issues World Broadcasting Information (WBI), a weekly containing details of developments in international broadcasting.

The SWB, WBI and the teleprinted newsfile can be bought on a subscription basis. All enquiries regarding subscriptions should be sent to:

Rupert Fenn, Organiser News and Publications,  
 BBC Monitoring Service, Caversham Park,  
 Reading, Berkshire, RG4 8TZ.  
 Telephone: (0734) 472742. Telex: 848318.

## Weather forecasts

The Meteorological Office, which is part of the Ministry of Defence, prepares weather forecasts for BBC Radio and Television. Shipping Forecasts are broadcast by Radio 4 on 1500 metres (200kHz) at 06.25, 13.55, 17.50 and 00.15. Gale warnings are broadcast at programme junctions and repeated after the next news on the hour.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 00.20.

Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also

broadcast at short notice on Radio 2 and Radio 4. In the case of fog affecting motorways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the News Summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television also affords the opportunity for the 'weatherman' to present his expert knowledge directly to the viewer. A readily understood system of graphics, together with up to the hour satellite pictures, add a clear visual impression to the spoken description of the expected weather in different parts of the British Isles.

## International relations

The BBC plays a major rôle in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 37 languages by its External Services, partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical rôle it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

### International broadcasting organisations

**EBU:** The European Broadcasting Union, of which the BBC is a founder member, is an association of broadcasting organisations, with 40 active members in 31 countries in Europe and around the Mediterranean, and 70 associate members in 47 other countries situated in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of a year the European Broadcasting Union relays over 70,000 television news items through Eurovision.

**CBA:** The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss problems in the editorial and technical fields. This is the main meeting of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his small staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training and technical advice.

**ABU:** In addition, each year the BBC attends, as an associate member, the General Assembly of the Asia-Pacific Broadcasting Union.

**ITU:** The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCIT).

#### **Aid to other broadcasters**

The BBC offers extensive assistance to other broadcasting organisations, often with the help of UK Government or other development funds. Special training courses in radio and television production, news-writing, management, and engineering subjects are run in the UK or are mounted 'on site' in broadcasting centres overseas.

Details of training courses and consultancy services available may be obtained from:

*Training Consultant,*  
International Relations,  
Broadcasting House,  
London W1A 1AA.

For engineering training courses, details may be obtained from:

Head of Engineering Training Department,  
Woodnorton Hall,  
Evesham,  
Worcestershire, WR11 4FT,  
England.

Candidates require sponsorship and continuing employment by an overseas training or radio organisation. In certain cases, assistance from the British Government Overseas Development Ministry may help

to pay tuition fees, and to cover travelling and living costs.

#### **Visitors**

Every year over 3,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by the Liaison Department of International Relations Division which works out detailed programmes for their visits with the help of other BBC departments. Initial contact should be made with

Head of Liaison, International Relations,  
BBC,  
Broadcasting House,  
London W1A 1AA.  
Telephone: 01-580 4468 Ext. 5122/5123

Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Department respectively. Study visits are also arranged each year by Liaison Department for foreign broadcasters either after they have attended BBC training courses or in the interest of facilitating exchanges of experience between staff working in similar fields.

#### **Services to foreign broadcasters**

One of the functions of International Relations Division is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short voice pieces from unmanned studios.

Tel: 01-580 4468 Ext. 5420.

The International Unit at Television Centre arranges facilities for foreign television broadcasters. The Unit includes specialists in Eurovision as well as staff from Enterprises who chiefly look after the needs of broadcasters who are not members of the EBU.

Tel. 01-743 8000 Ext. 2344.



## Television Liaison

The prime responsibility of Television Liaison is to look after virtually all official visitors to the Television Service. These number around 6,000 a year.

Many foreign visitors are handled by Liaison and range from senior overseas broadcasters to academics and foreign statesmen. In general arrangements are made in association with International Relations who provide the initial point of contact for overseas visits.

Television Liaison also host many British groups including the police, armed services and the professions, and tries to respond to an ever-increasing interest in BBC Television amongst institutions and influential associations who have a pertinent interest in how their licence money is spent.

## Programme contracts

The Programme Contracts and Artists' Contracts departments and the Booking Authorities in the Regions issue some 270,000 contracts a year. Terms and conditions for contributors are based where appropriate on agreements with the relevant unions and representative bodies which include British Actors Equity, the Musicians' Union, the Incorporated Society of Musicians, the Society of Authors and the National Union of Journalists.

Head of Programme Contracts: J.D.L. Hill,  
BBC, Broadcasting House, London W1A 1AA.

## Copyright

Payment for script material and commissioned music contributed to BBC programmes is generally speaking negotiated or supervised by the Copyright Department. Radio and television rights in literary material or commissioned music are acquired in return for agreed fees by direct negotiation with each composer or author or his agent or publisher, and, in the case of artistic works used in television, with the artist or his agent. The BBC acts as agent for the Open University in acquiring rights in all commissioned works and source material for its broadcasts.

### Agreements with official bodies

The BBC pays an annual lump sum to the Performing Right Society in return for a licence to broadcast all the music controlled by the Society. There are similar agree-

ments with the Mechanical-Copyright Protection Society, Phonographic Performance Ltd and the Music Publishers' Association. The Society of Authors and the Writers' Guild of Great Britain are recognised by the BBC as negotiating bodies for contributors of original radio drama and features while for television drama, the Writers' Guild is the negotiating body. The BBC negotiates with the Publishers' Association and the Society of Authors on rates to be paid for broadcasts of published material and stage plays.

### Home recording

There is a general misconception that BBC programmes may be recorded on tape or video cassette for private use without infringing copyright. Most recording would, in fact, infringe not only the BBC's copyright but also the copyright of contributors to our programmes (record and film companies, composers, writers, etc.). A leaflet on this subject is available from Copyright Department.

Head of Copyright: S. Edwards,  
BBC, Broadcasting House, London W1A 1AA.

## BBC Transcription Services

BBC Transcription Services is the division of the BBC External Services responsible for the sale of BBC Radio programmes to broadcasters in over 100 countries, as well as for marketing BBC Study Tapes to schools and institutions outside the United Kingdom.

**Transcription programmes** provide a regular supply of new radio programmes covering drama, serious and light music, light entertainment, rock and pop music, education, religion and the whole range of talks and magazine programmes; **Topical tapes** are regular weekly programmes produced in London for radio stations in the English-speaking world; **BBC study tapes** offer talks, documentaries, readings and dramatisations on countless subjects. For copyright reasons BBC Study Tapes are not available in the UK; **Transcriptions recording unit:** studio and mobile recording as well as disc cutting facilities are available.

For broadcast and educational catalogues and further information contact: The Business Manager, BBC Transcription Services, Kensington House, Richmond Way, London W14 0AX England. *Cable:* Broadcasts London. *Telex:* 265781. 01-743 1272 Ext. 6108, 6109.

## Engineering information

On pages 191–217 are tables giving details of the BBC's 625-line television transmitters and vhf, lf, and mf radio transmitters used for domestic broadcasting in the United Kingdom; there are also maps showing the service areas of the BBC's Local Radio stations. The tables list all the transmitters that are scheduled to be in operation by the end of 1982.

### Receiving the programmes

#### Radio

The vhf (very high frequency) transmissions provide higher audio quality and much greater freedom from interference than the lf (low frequency) and mf (medium frequency) transmissions, so it is recommended that wherever possible listeners should use vhf. The vhf transmissions have an added advantage in that most drama and music programmes are transmitted in stereo, whereas lf and mf broadcasts are in mono only. For good vhf reception on fixed equipment such as hi-fi tuners and music centres the BBC recommends the use of an outdoor aerial mounted above rooftop level, particularly for stereo. The transmissions radiated from most of the BBC's vhf radio stations are horizontally polarised, i.e. the electric field of transmission lies in a horizontal plane. Therefore receiving aerials should, in general, be installed with their elements (rods) horizontal. A few relay stations use vertical polarisation, as shown in the vhf radio tables; listeners served by these stations should install their outside aerials with the elements vertical. Usually a competent local aerial rigger or radio dealer will know the size of aerial required (i.e. the number of rods or elements) and the direction in which it needs to point, but if listeners have any problems in this respect they are invited to contact the BBC's Engineering Information Department.

When using a vhf portable, the aerial should be extended vertically to its full length. This will often give adequate reception, but if not the aerial can usually be set at any angle between the vertical and horizontal and rotated to find the position that gives the best results.

A programme has now begun to modernise the equipment at vhf radio transmitting stations, and to change

their transmissions to mixed polarisation by adding a vertically polarised component of equal strength to the existing horizontally polarised component. The first main station to be re-engineered, Wrotham, was completed in December 1981. Sutton Coldfield and Holme Moss will follow in 1983, and Kirk o'Shotts and Wenvoe in 1984. Several smaller stations will also be modernised during this period, and work on all stations in the network should be complete by 1989.

Where stations are converted to mixed polarisation, in most cases it will be unnecessary and inadvisable to adjust existing outdoor aerials because it is unlikely that there would be significant improvement. On the other hand reception on car radios will be improved over large areas, and reception on portable radios using vertical aerials will be much less dependent on the location and orientation of the receiver.

Unfortunately, it is not possible to receive all BBC programmes on vhf. This is because only three vhf transmitter networks are available for four national radio services, and Radio 1 and 2 have to share one network. Furthermore a service 'splits' at certain times so that its vhf and mf (or lf) transmissions carry different programmes. For example, Radio 4 vhf sometimes carries educational programmes while the regular programmes are broadcast on lf/mf only. *Therefore, to make full use of the BBC's radio services, it is essential to have a receiver which covers the lf, mf and vhf wavebands.*

For lf and mf reception most modern receivers use ferrite rod aerials, usually mounted inside the case; these aerials are directional, and therefore portable receivers should be turned to face the direction that gives best reception. This may not be possible with a larger receiver such as a music centre, but it is worth trying it in more than one place, if possible, before finalising its room position.

#### 625-line television

For good reception it is recommended that an outside aerial is used, mounted above rooftop level. Receiving aerials are available in five different categories – A, B, C/D, E, and W – according to the group of channels over which they are designed to work. The television tables

show the channel group allocated to each station, and the polarisation of the transmissions. The aerial should be pointed towards the transmitting station, with the rods horizontal where the transmissions are horizontally polarised, and vertical where the transmissions are vertically polarised. The BBC and ITV transmitters are co-sited, so that the great majority of viewers require only one aerial to receive all four planned services.

If the correct aerial has been used successfully for BBC 1 (or Wales), BBC 2, and ITV, then it should be suitable for Channel 4 also when this comes into service, although in some cases the position of the aerial may need slight adjustment. At some transmitting stations Channel 4 has been allocated a channel well above the other three: Bluebell Hill and Hannington, for example. Some viewers using these stations may have Group B aerials, which are unsuitable for the higher frequencies used for Channel 4. In such cases the aerial will need replacing if optimum results are to be obtained for all four channels: the usual practice is to install a Group W aerial, which covers the complete range of uhf channels used for television broadcasting in the United Kingdom.

BBC 1 and ITV programmes are transmitted on 405 lines as well as 625 lines, but the Home Secretary has announced that the 405-line television transmitters will be progressively closed down between 1982 and 1986, and several transmitters have already been closed; lists of those to be closed down in 1983 and 1984 are given on pages 000-00. There are still over half-a-million people in the United Kingdom who cannot receive fully-satisfactory 625-line signals, and many of these rely on the 405-line services. However new 625-line stations are being opened at the rate of 70 a year, and it is hoped that most people now relying on 405 lines (or without a television signal at all) will be offered a 625-line alternative in due course.

Any community which cannot at present receive the 625-line television services may contact the BBC's Engineering Information Department to find out if their area is likely to qualify for inclusion in the relay station building programme. If the answer is 'no' then the community may like to consider the possibility of installing a 'self-help' system for television reception; this can take the form of a wired distribution system or a small transmitter. The BBC or IBA will offer technical advice but cannot provide equipment or financial assistance.

It must be stressed that self-help systems cannot legally be brought into operation unless they comply with certain licensing requirements. These requirements will be made clear by the broadcasting authority advising the self-help group.

### **Guidelines for good reception**

*For good 625-line television pictures you need:*

- An outside aerial . . .
- Of the correct group and polarisation (horizontal or vertical) . . .
- Suitable for the field strength in the area . . .
- Pointed in the right direction . . .
- Connected by a low-loss coaxial cable

*For good stereo reception you need:*

- An outside aerial . . .
- With two or more elements . . .
- Pointed in the right direction . . .
- Connected by a correctly-matched feeder to . . .
- A good stereo tuner

*In very difficult situations you may also need:*

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And an aerial amplifier

### **Satellite broadcasts**

The BBC's DBS (Direct Broadcasting by Satellite) television services are scheduled to begin in 1986 (*see page 65*). In order to receive the broadcasts a parabolic dish aerial will be required, nominally 3ft (90cm) in diameter, together with an electronic frequency converter mounted on the aerial. Unlike existing television aerials the satellite receiving aerial will not generally need to be fixed at rooftop level; it can be installed in any position

where there is a clear line-of-sight to the satellite. Suitable locations can be ascertained by observing the position of the sun at 3.00pm British Summer Time in mid-October (when it will be in the same position in the sky as the satellite); it will be possible to receive the signals at any position which is not in shadow at this time, although obviously aesthetic and practical considerations will be taken into account when selecting the site. Often it will be possible to install the aerial at the rear of the house, perhaps fixed to a wall or bolted solidly to a ground support. It is important to emphasise that the aerial needs to be rigidly supported, since it must always point very accurately at the satellite. Since this type of aerial will be heavier than a conventional multi-element television aerial and will be subject to greater wind forces, caution must be exercised when fixing at any height, such as to a chimney stack.

Most homes in the United Kingdom will be able to receive the DBS services, and some viewers who are not adequately served by the existing television transmitter networks will find that the new services provide pictures of better technical quality. Viewers living in blocks of flats will find it convenient to use a community aerial, as for conventional services.

When the DBS services begin, viewers will be able to use their existing television sets through the use of a converter mounted close to the set. Alternatively, new receivers will become available that will tune directly to the signals fed from the DBS aerial unit as well as all the other BBC and ITV channels.

Many television programmes on both DBS services will be broadcast with accompanying stereo sound; the sound will, of course, be reproduced perfectly well, in mono, on television receivers that are not equipped for stereo. In addition to the two television services with their accompanying stereo-capable sound, it will be possible to provide several radio channels. The BBC would like to use some of these radio channels for the digital transmission of new high quality music services. If such a development is pursued it will be in addition to plans already announced for all BBC radio services to be available on vhf by the end of the '80s.

### **The BBC's DBS services (future)**

*Satellite longitudinal position*

31°W

*Angle of elevation from the UK*

Varies from about 28° (Land's End) to 17° (Shetland)

*Transmission band*

11.7–12.1 GHz (Channels 1–20)

12.1–12.5 GHz (Channels 21–40)

*Television broadcast channels:*

*Channels allocated to the UK*

4, 8, 12, 16, 20. (Two of these will be used for the BBC's services – no plans have been announced for the other channels)

*Type of modulation*

Frequency modulation (27 MHz channel width)

*Polarisation*

Circular (right-hand)

*Minimum power flux density throughout the UK*

103 dB (W/m<sup>2</sup>)

**Lf and mf (long and medium wave) radio**

<b>Service</b>	<b>Frequency band</b> (MF–Medium) (LF–Long)	<b>Frequency</b> (kHz)	<b>Wavelength</b> (metres)	<b>Power</b> (kW)	<b>Main areas served</b>
<b>Radio 1</b>					
Barnstaple	MF	1053	285	1	Barnstaple-Bideford district
Barrow	MF	1053	285	1	Barrow district
Bexhill	MF	1053	285	2	Eastbourne, Hastings & Bexhill district
Bournemouth	MF	1485	202	2	Bournemouth & Poole district
Brighton	MF	1053	285	2	Brighton & Worthing
Brookmans Park	MF	1089	275	150	London & South-east England
Burghead	MF	1053	285	20	Moray Firth area
Droitwich	MF	1053	285	150	Midland counties
Dundee	MF	1053	285	1	Dundee area
Enniskillen	MF	1053	285	1	Fermanagh and parts of West Tyrone
Fareham	MF	1089	275	1	Southampton & Portsmouth
Folkestone	MF	1053	285	1	Folkestone & Dover district
Hull	MF	1053	285	1	Hull
Lisnagarvey	MF	1089	275	10	Most of Northern Ireland
Londonderry	MF	1053	285	1	North-west area of Londonderry County
Moorside Edge	MF	1089	275	150	Yorkshire, Lancashire, Cheshire & North Wales
Postwick	MF	1053	285	10	East Norfolk
Redmoss	MF	1089	275	2	Aberdeen
Redruth	MF	1089	275	2	Redruth & Camborne district
Stagshaw	MF	1053	285	50	North-east England & border area
Start Point	MF	1053	285	100	S. Cornwall, S. Devon, Dorset & Isle of Wight
Tywyn	MF	1089	275	1	Cardigan Bay area
Washford	MF	1089	275	50	South Wales, N. Devon & Somerset
Westerglen	MF	1089	275	50	Central Scotland
Whitehaven	MF	1089	275	1	Whitehaven & Workington district

Service	Frequency band (MF–Medium) (LF–Long)	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
<b>Radio 2</b>					
Barrow	MF	693	433	1	Barrow district
Bexhill	MF	693	433	1	Eastbourne, Hastings & Bexhill district
Bournemouth	MF	909	330	1	Bournemouth & Poole district
Brighton	MF	693	433	1	Brighton & Worthing
Brookmans Park	MF	909	330	140	South-east England
Burghead	MF	693	433	50	North of Scotland
Clevedon	MF	909	330	50	South Wales, Somerset & Devon
Droitwich	MF	693	433	150	Midland counties
Enniskillen	MF	693	433	1	Fermanagh and parts of West Tyrone
Exeter	MF	909	330	1	Exeter & Exmouth district
Fareham	MF	909	330	1	Southampton & Portsmouth
Folkestone	MF	693	433	1	Folkestone & Dover districts
Guernsey†	MF	1116	269	0.5	Guernsey
Jersey‡	MF	1026	292	1	Jersey
Lisnagarvey	MF	909	330	10	Most of Northern Ireland
Londonderry	MF	909	330	1	North-west area of Londonderry County
Moorside Edge	MF	909	330	150	Yorkshire & Lancashire
Postwick	MF	693	433	10	Norfolk & Suffolk
Redmoss	MF	693	433	1	Aberdeen
Redruth	MF	909	330	2	West Cornwall
Stagshaw	MF	693	433	50	North-east England & border area
Start Point	MF	693	433	50	South-east Cornwall, South Devon and West Devon
Tywyn	MF	990	303	1	Cardigan Bay coastal area
Westerglen	MF	909	330	50	Central Scotland
Whitehaven	MF	909	330	1	Whitehaven & Workington district
<b>Radio 3</b>					
Bournemouth	MF	1197	251	0.5	Bournemouth area
Brighton	MF	1215	247	1	Brighton & Worthing
Brookmans Park	MF	1215	247	50	London & the Home Counties
Burghead	MF	1215	247	20	Moray Firth area
Cambridge	MF	1197	251	0.2	Cambridge
Droitwich	MF	1215	247	30	Midland counties
Enniskillen	MF	1197	251	1	Fermanagh and parts of West Tyrone
Fareham	MF	1215	247	1	Southampton, Portsmouth & Isle of Wight
Hull	MF	1215	247	0.15	Hull
Lisnagarvey	MF	1215	247	10	Belfast & surrounding districts
Londonderry	MF	1215	247	0.25	Londonderry (town)
Moorside Edge	MF	1215	247	50	Yorkshire & Lancashire
Newcastle	MF	1215	247	2	Tyneside
Plymouth	MF	1215	247	1	Plymouth
Postwick	MF	1215	247	1	East Norfolk & North Suffolk
Redmoss	MF	1215	247	2	Aberdeen area
Redruth	MF	1215	247	2	West Cornwall
Torbay	MF	1197	251	0.5	Torquay area
Tywyn	MF	1215	247	0.5	Cardigan Bay coastal area
Washford	MF	1215	247	60	South Wales, Somerset, Dorset West Gloucestershire & West Wiltshire
Westerglen	MF	1215	247	50	Central Scotland

† Carries Radio Guernsey

‡ Carries Radio Jersey

<b>Service</b>	<b>Frequency band</b> (MF–Medium) (LF–Long)	<b>Frequency</b> (kHz)	<b>Wavelength</b> (metres)	<b>Power</b> (kW)	<b>Main areas served</b>
<b>Radio 4</b>					
<i>United Kingdom Service</i>					
Burghead	LF	200	1500	50	Northern Scotland
Carlisle	MF	1485	202	1	Carlisle
Droitwich	LF	200	1500	400	England & Wales
Enniskillen	MF	774	388	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MF	720	417	10	Northern Ireland
London (Lots Road)	MF	720	417	0.5	Greater London (day); Central London (night)
Londonderry	MF	720	417	0.25	Londonderry (town) & surrounding districts
Newcastle	MF	603	498	2	Tyneside
Plymouth	MF	774	388	1	Plymouth area
Redmoss	MF	1449	207	2	Aberdeen
Redruth	MF	756	397	2	West Cornwall
Westerglen	LF	200	1500	50	Southern Scotland
<b>Radio Ulster</b>					
Enniskillen	MF	873	344	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MF	1341	224	100	Most of Northern Ireland
Londonderry (Radio Foyle)	MF	792	379	1	Londonderry district
<b>Radio Scotland</b>					
Burghead	MF	810	370	100	Moray Firth area
Dumfries	MF	810	370	2	Dumfries district
Redmoss	MF	810	370	5	Aberdeen area
Redmoss (Radio Aberdeen)	MF	990	303	1	Aberdeen
Westerglen	MF	810	370	100	Central Scotland
<b>Radio Wales</b>					
Penmon	MF	882	340	10	North Wales
Tywyn	MF	882	340	5	West Wales
Washford	MF	882	340	70	South Wales
Wrexham (Radio Clwyd)	MF	657	457	2	Wrexham district

## Local Radio transmitting stations

MEDIUM FREQUENCY				VHF			
	Frequency (kHz)	Wavelength (metres)	Power (kW)		Frequency (MHz)	Maximum E.R.P. (kW)	Polarisation
Brighton	1485	202	1				
<i>Bexhill</i>	1161	258	1	Brighton	95.3	0.5	Horizontal
Bristol	1548	194	5	Bristol	95.5	5	Horizontal
<i>Taunton</i>	1584	189	1	Cambridgeshire	96.0(s)	1	Mixed
Cambridgeshire	1026	292	0.5	Cleveland	96.6	5	Horizontal
<i>Peterborough</i>	1449	207	0.1	<i>Whitby*</i>	95.8	0.04	Horizontal
Cleveland	1548	194	1	Cornwall ( <i>Redruth</i> )	96.4(s)	9	Horizontal
Cornwall ( <i>Redruth</i> )	630	476	2	<i>Isles of Scilly</i>	97.3(s)	0.06	Mixed
<i>Bodmin</i>	657	457	0.5	Cumbria	95.6	5	Horizontal
Cumbria ( <i>Carlisle</i> )	756	397	1	Furness	96.1	3.2	Mixed
<i>Whitehaven</i>	1458	206	0.5	Derby ( <i>Main</i> )	96.5	5.5	Mixed
Derby	1116	269	1	<i>Town</i>	94.2	0.01	Vertical
Devon ( <i>Exeter</i> )	990	303	1	Devon ( <i>N. Hessay Tor</i> )	97.5(s)	5	Horizontal
<i>Barnstaple</i>	801	375	2	<i>Exeter St. Thomas</i>	97.0(s)	0.4	Mixed
<i>Plymouth</i>	855	351	1	<i>Huntshaw Cross**†</i>	108.9(s)	0.7	Mixed
<i>Torbay</i>	1458	206	1	<i>Okehampton**†</i>	96.2(s)	0.06	Mixed
Furness	837	358	1	Humberside	96.9	4.5	Horizontal
Guernsey	1116	269	0.5	Lancashire	96.4	1.6	Mixed
Humberside	1485	202	1.5	Leeds	92.4(s)	5.2	Mixed
Jersey	1026	292	1	Leicester	95.1(s)	0.3	Mixed
Lancashire	855	351	0.5	Lincolnshire	94.9(s)	1.4	Mixed
Leeds	774	388	0.5	London	94.9(s)	2	Mixed
Leicester	837	358	0.7	Manchester	95.1(s)	4.2	Mixed
Lincolnshire	1368	219	2	Medway	96.7	9	Mixed
London	1458	206	50	Merseyside	95.8(s)	7.5	Mixed
Manchester	1458	206	5	Newcastle ( <i>Pontop Pike</i> )	95.4	3.5	Horizontal
Medway	1035	290	0.5	<i>Chatton</i>	96.3	5.6	Mixed
Merseyside	1485	202	2	Norfolk	95.1(s)	5.7	Mixed
Newcastle	1458	206	2	Northampton	96.6(s)	4	Mixed
Norfolk ( <i>Norwich</i> )	855	351	1	Nottingham	95.4(s)	0.3	Mixed
<i>King's Lynn</i>	873	344	0.25	Oxford	95.2	4.5	Horizontal
Northampton	1107	271	0.5	Sheffield ( <i>Main</i> )	97.4(s)	5.2	Mixed
Nottingham	1521	197	0.25	<i>Town</i>	88.6(s)	0.03	Horizontal
Oxford	1485	202	0.5	Solent	96.1	5	Horizontal
Sheffield	1035	290	1	Stoke-on-Trent	94.6(s)	6	Mixed
Solent ( <i>Fareham</i> )	999	300	1	*WM	95.6	5.5	Horizontal
<i>Bournemouth</i>	1359	221	0.25	York*	90.2	1	Vertical
Stoke-on-Trent	1503	200	1	<i>Scarborough*</i>	97.2(s)	1	Mixed
WM ( <i>Birmingham</i> )	1458	206	7				
<i>Wolverhampton</i>	828	362	0.2				
York ( <i>Fulford</i> )*	666	450	0.5				
<i>Scarborough*</i>	1260	238	0.5				

\*Scheduled to enter service during 1983

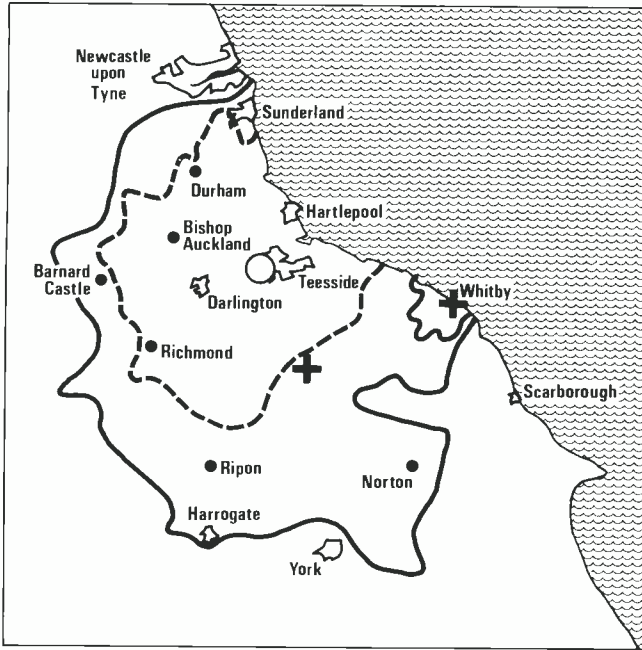
†A temporary service will be provided from Barnstaple on 96.2 MHz pending the opening of the Huntshaw Cross and Okehampton stations.

\*Scheduled to enter service during 1983

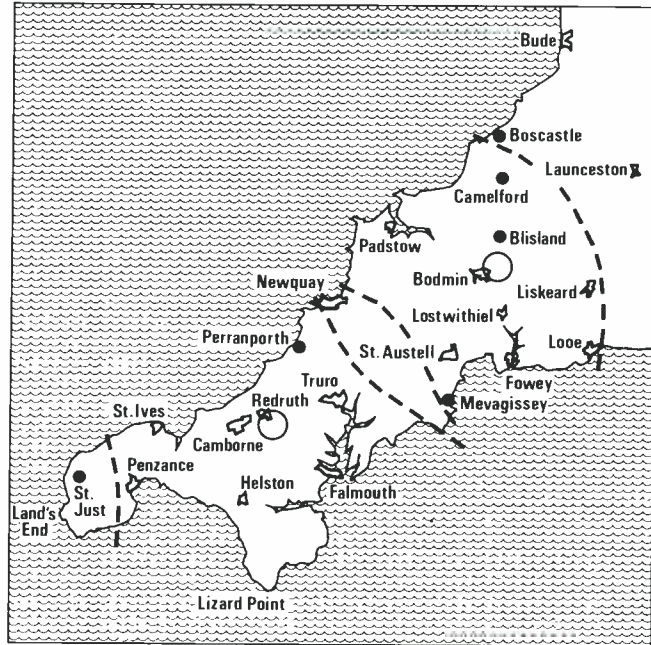




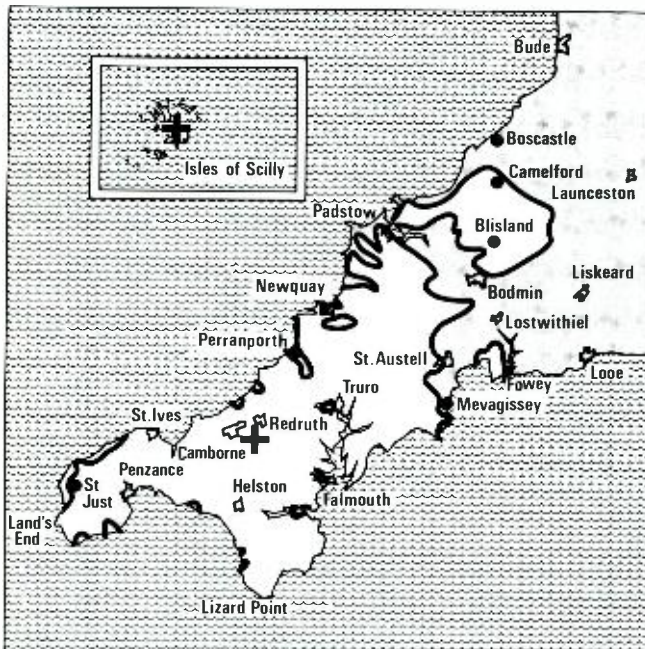
## Radio Cleveland



## Radio Cornwall MF



## Radio Cornwall VHF



## Radio Cumbria and Radio Furness

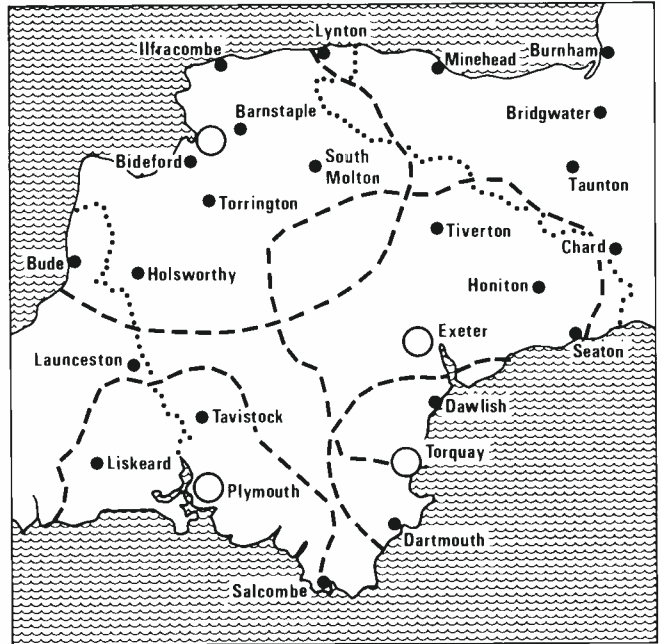


Unserved areas in Cornwall are shown shaded.

## Radio Derby



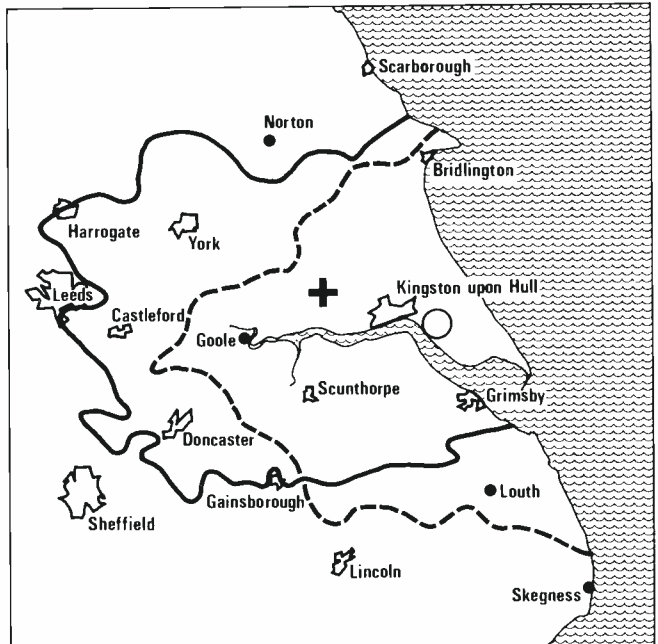
## Radio Devon MF



## Radio Devon VHF

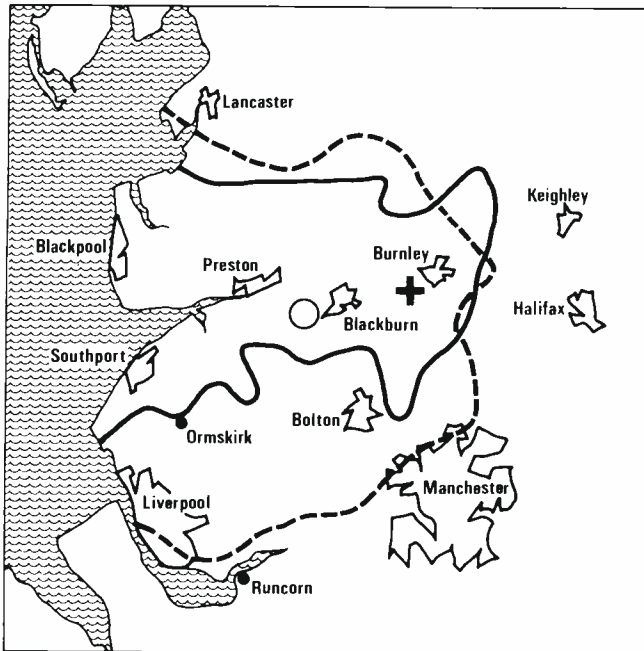


## Radio Humberside

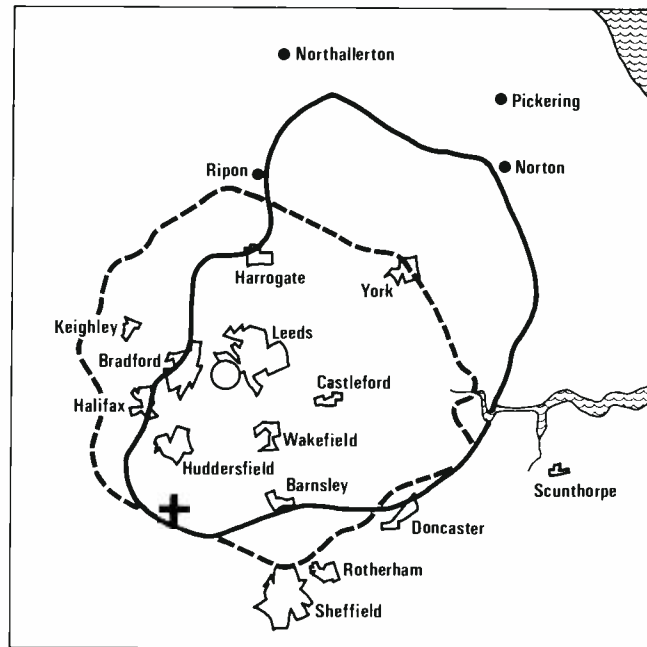


Unserved areas in Devon are shown shaded.

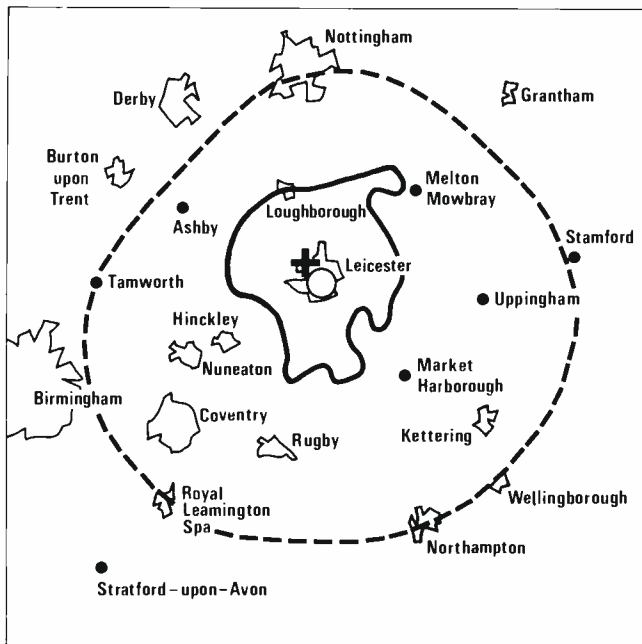
## Radio Lancashire



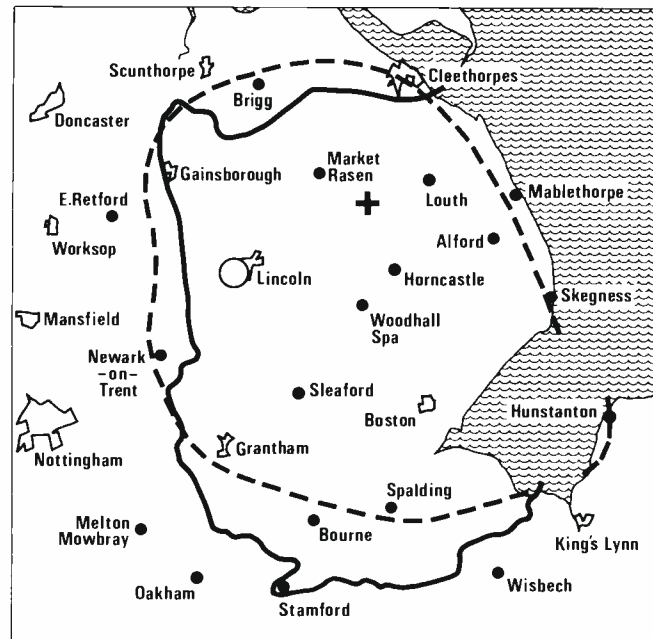
## Radio Leeds



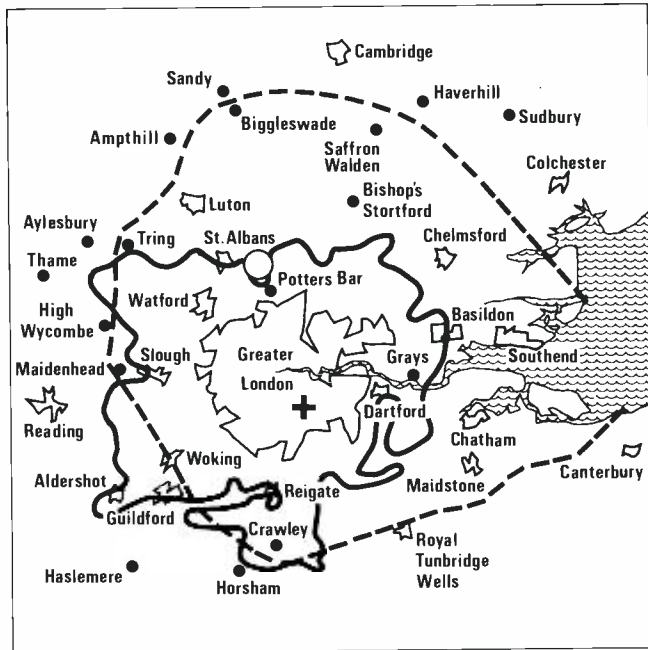
## Radio Leicester



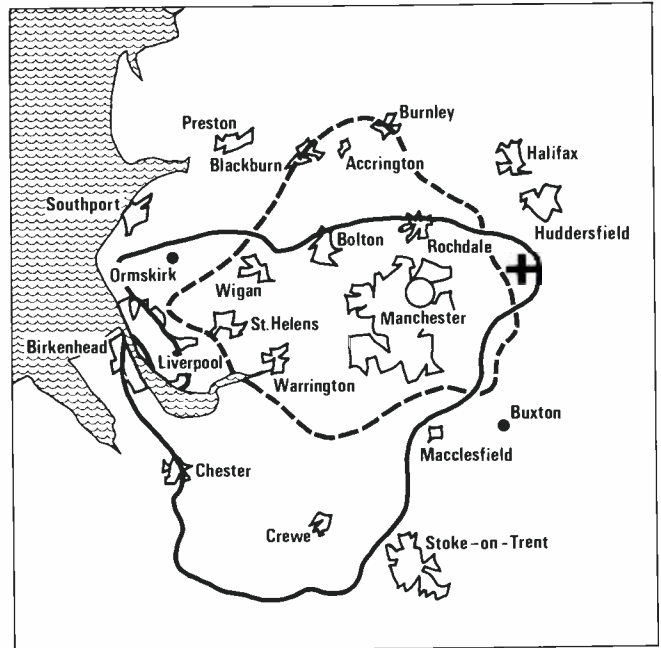
## Radio Lincolnshire



## Radio London



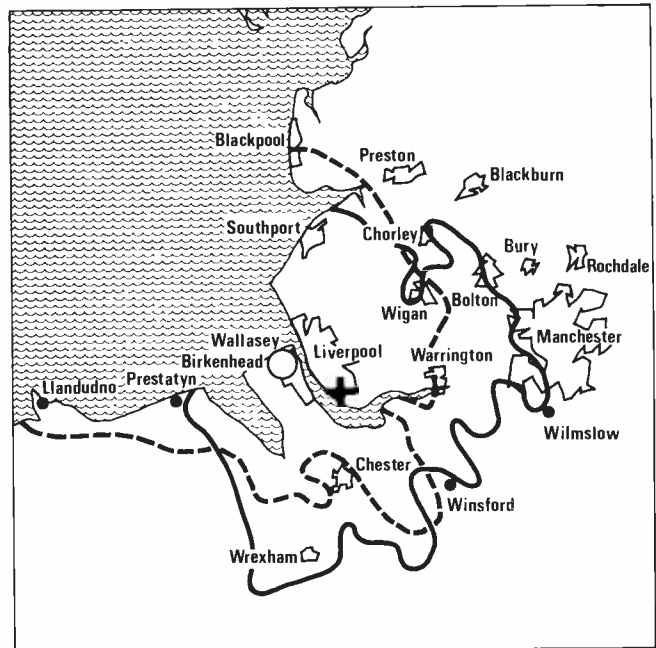
## Radio Manchester



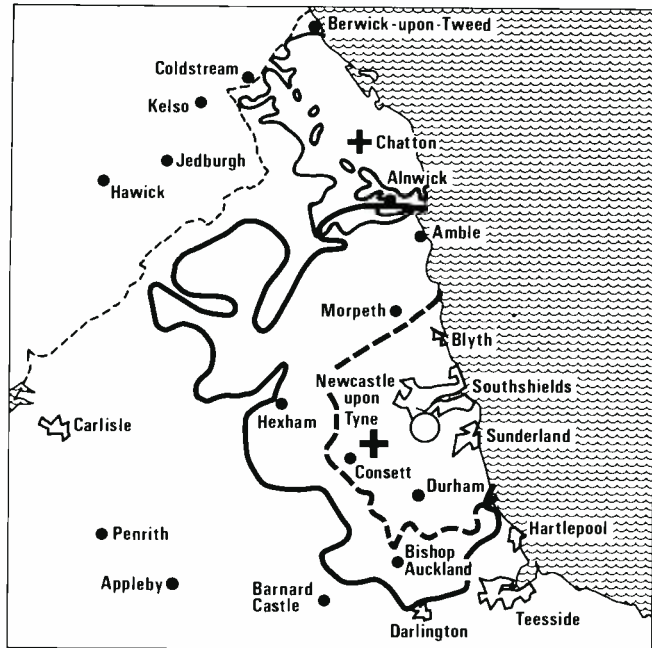
## Radio Medway



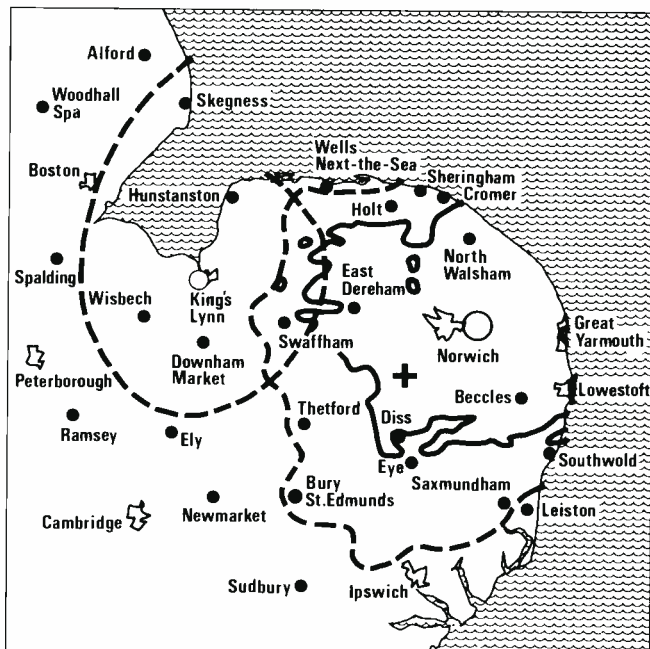
## Radio Merseyside



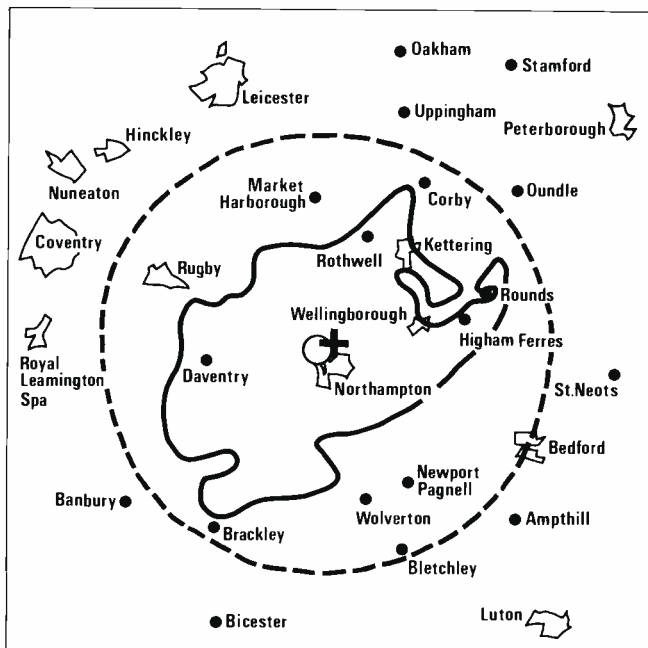
## Radio Newcastle



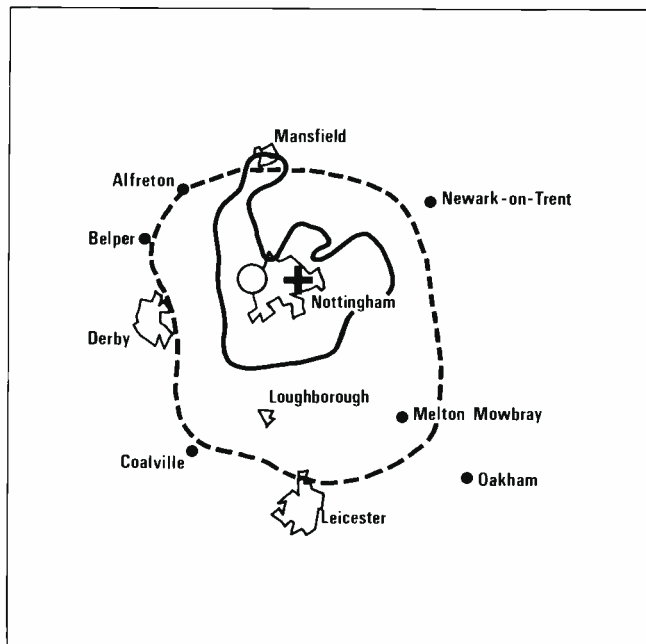
## Radio Norfolk



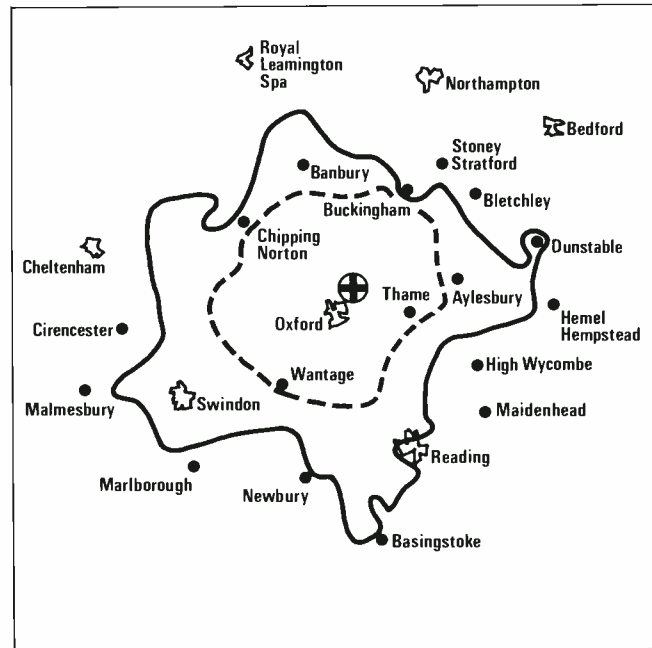
## Radio Northampton



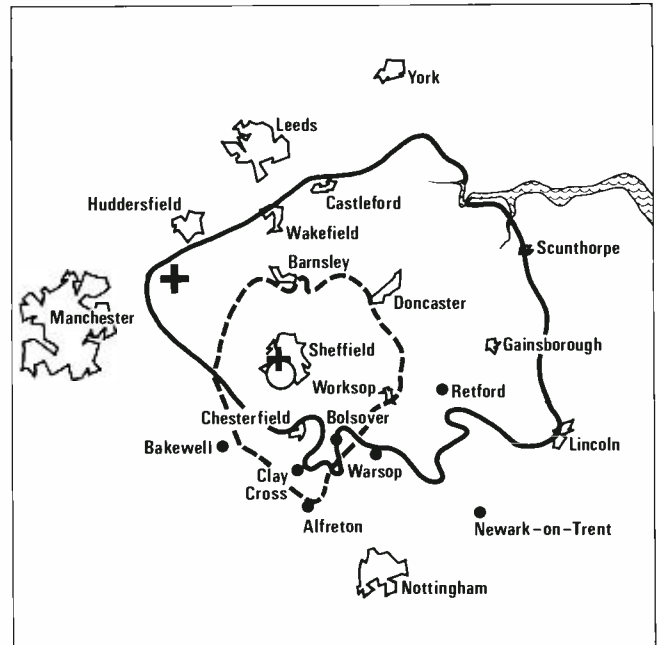
## Radio Nottingham



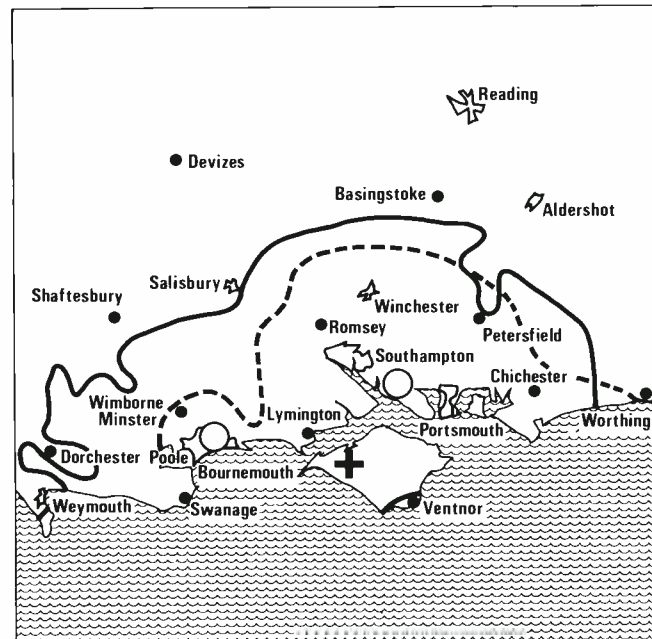
## Radio Oxford



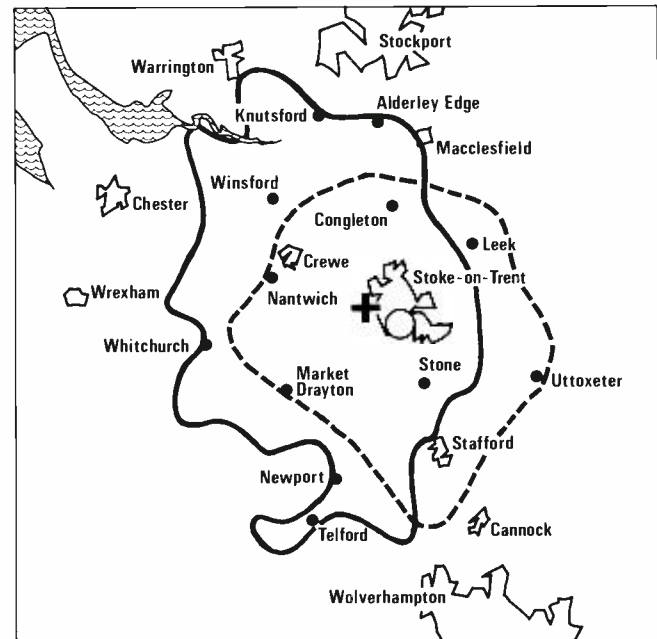
## Radio Sheffield



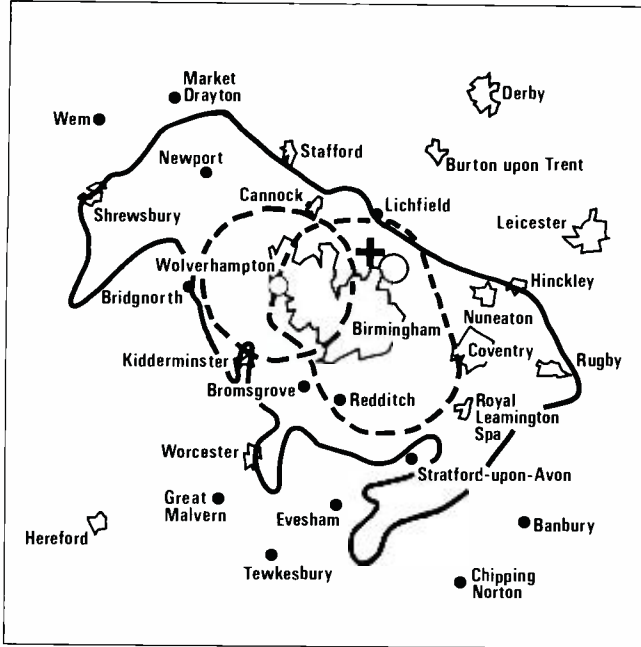
## Radio Solent



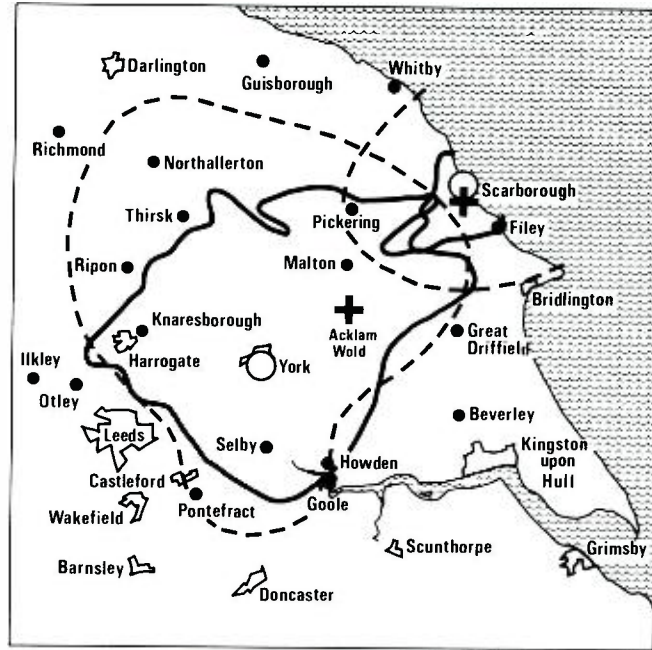
## Radio Stoke



## Radio WM



## Radio York



Scheduled to open during 1983.



## Vhf radio

**Notes: Stereo services:** all services are stereo except where (m) is shown against a frequency.

**Polarisation:** H indicates horizontal polarisation; M indicates mixed polarisation; V indicates vertical polarisation.

### England, Isle of Man, and Channel Islands

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4		
Belmont	88.8	90.9	93.1	H	8
Holme Moss	89.3	91.5	93.7	H	120
<i>Douglas (IOM)</i>	88.4 (m)	90.6 (m)	92.8 (m)	H	6
<i>Kendal</i>	88.7	90.9	93.1	H	0.025
<i>Morecambe Bay</i>	90.0	92.2	94.4	H	4
<i>Scarborough</i>	89.9	92.1	94.3	H	0.025
<i>Sheffield</i>	89.9	92.1	94.3	H	0.06
<i>Wensleydale</i>	88.3	90.5	92.7	H	0.025
<i>Windermere</i>	88.6	90.8	93.0	H	0.02
Oxford	89.5	91.7	93.9	H	22
Peterborough	90.1	92.3	94.5	H	22
<i>Cambridge</i>	88.9	91.1	93.3	H	0.02
<i>Northampton</i>	88.9	91.1	93.2	H	0.123
Pontop Pike	88.5	90.7	92.9	H	60
<i>Chatton</i>	90.1	92.3	94.5	M	5.6
<i>Weardale</i>	89.7	91.9	94.1	H	0.1
<i>Whitby</i>	89.6	91.8	94.0	H	0.04
Rowridge	88.5	90.7	92.9	H	60
<i>Ventnor</i>	89.4	91.7	93.8	H	0.02
Sandale	88.1	90.3	94.7	H	120
Sutton Coldfield	88.3	90.5	92.7	H	120
<i>Churchdown Hill</i>	89.0	91.2	93.4	H	0.027
<i>Hereford</i>	89.7	91.9	94.1	H	0.026
Swingate (Dover)	90.0	92.4	94.4	H	7
Tacolneston	89.7	91.9	94.1	H	120
Wenvoe	89.9	92.1	94.3	H	120
<i>Bath</i>	88.8	91.0	93.2	H	0.035
Wrotham	89.1	91.3	93.5	M	240
<i>Brighton</i>	90.1	92.3	94.5	H	0.15
<b>South West</b>					
Les Platons	91.1 (m)	94.75 (m)	97.1 (m)	H	1.5
North Hessary Tor	88.1	90.3	92.5	H	60
<i>Barnstaple</i>	88.5	90.7	92.9	H	0.15
<i>Okehampton</i>	88.7	90.9	93.1	H	0.015
<i>St Thomas (Exeter)</i>	89.0	91.2	93.4	M	0.055
Redruth	89.7	91.9	94.1	H	9
<i>Isles of Scilly</i>	88.8	91.0	93.2	H	0.02

## Vhf radio

### Northern Ireland

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Ulster		
Divis	90.1	92.3	94.5	H	60
<i>Ballycastle</i>	89.0	91.2	93.4	H	0.04
<i>Brougher Mountain</i>	88.9	91.1	93.3	H	2.5
<i>Kilkeel</i>	88.8	91.0	93.2	H	0.025
<i>Larne</i>	89.1	91.3	93.5	H	0.015
<i>Londonderry</i>	88.3	90.55	92.7	H	13
<i>Maddybenny More</i>	88.7	90.9	93.1	H	0.03
<i>Newry South</i>	89.5	91.7	93.9	M	0.022
<i>Rostrevor Forest</i>	88.6 (m)	90.8 (m)	93.0 (m)	M	0.032

□ carries Radio Foyle (m)

### Wales

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru		
Blaenplwyf	88.7 (m)	90.9 (m)	93.1 (m)	H	60
<i>Dolgellau</i>	90.1 (m)	92.3 (m)	94.5 (m)	H	0.015
<i>Ffestiniog</i>	88.1 (m)	90.3 (m)	92.5 (m)	H	0.05
<i>Llandyfriog</i>	90.1 (m)	92.3 (m)	94.5 (m)	M	0.087
<i>Machynlleth</i>	89.4 (m)	91.6 (m)	93.8 (m)	H	0.06
<i>Mynydd Pencarreg</i>	89.7 (m)	91.9 (m)	94.1 (m)	M	0.4
Haverfordwest	89.3 (m)	91.5 (m)	93.7 (m)	H	10
Llanddona	89.6 (m)	91.8 (m)	94.0 (m)	H	12
<i>Betws-y-Coed</i>	88.2 (m)	90.4 (m)	92.6 (m)	H	0.01
<i>Llandinam</i>	90.1 (m)	92.3 (m)	94.5 (m)	H	0.02
<i>Llanrhaeadr-ym-Mochoant</i>	89.8	92.0	94.2	M	0.05
<i>Llanfyllin</i>	89.1	91.3	93.5	M	0.014
<i>Llangollen</i>	88.85 (m)	91.05 (m)	93.25 (m)	H	10
<i>Long Mountain</i>	89.6 (m)	91.8 (m)	94.0 (m)	H	0.024
Wenvoe	89.9	92.1	96.8	H	120
<i>Abergavenny</i>	88.6	90.8	93.0	H	0.017
<i>Blaenavon</i>	88.5	90.7	92.9	V	0.01
<i>Brecon</i>	88.9	91.1	93.3 (m)	H	0.01
<i>Camarthen</i>	88.9	91.1	93.3	H	0.01
<i>Carmel</i>	88.4	90.6	92.8	M	3.2
<i>Ebbw Vale</i>	88.4	90.6	92.8	H	0.01
<i>Kilvey Hill</i>	89.5	91.7	93.9	M	1
<i>Llandrindod Wells</i>	89.1	91.3	93.5	H	1.5
<i>Llanidloes</i>	88.1	90.3	92.5	H	0.005
<i>Pontypool</i>	89.2	91.4	93.6	H	0.026
<i>Varteg Hill</i>	88.9	91.1	93.3	M	0.05

# Vhf radio

## Scotland

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio ScotlandⓂ		
Kirk o'Shotts	89.9	92.1	94.3	H	120
Ashkirk	89.1	91.3	93.5	H	18
Ayr	88.7	90.9	93.1	H	0.055
Bowmore	88.1 (m)	90.3 (m)	92.5 (m)	V	0.08
Campbeltown	88.6	90.8	93.0	H	0.035
Forfar	88.3	90.5	92.7	H	10
Girvan	88.9	91.1	93.3	V	0.1
Innerleithan	88.4	90.6	92.8	M	0.02
Lethanhill	88.3	90.5	92.7	M	0.2
Lochgilthead	88.3	90.5	92.7	H	0.01
Millburn Muir	88.8	91.0	93.2	H	0.025
Peebles	88.7	90.9	93.1	M	0.02
Perth	89.0 (m)	91.2 (m)	93.4 (m)	H	0.012
Pitlochry	89.2 (m)	91.4 (m)	93.6 (m)	H	0.2
Port Ellen	89.4 (m)	91.6 (m)	93.8 (m)	V	0.1
Rosneath	89.2	91.4	93.6	H	0.025
South Knapdale	89.3	91.5	93.7	H	1.1
Strachur	88.6	90.8	93.0	M	0.02
Toward	88.5	90.7	92.9	H	0.25
Meldrum	88.7	90.9	93.1⊕	H	60
Bressay	88.3 (m)	90.5 (m)	92.7 (m)⊕η‡	H	10
Orkney	89.3 (m)	91.5 (m)	93.7 (m)⊕η	H	20
Thrumster	90.1 (m)	92.3 (m)	94.5 (m)⊕	H	10
Tullich	90.1	92.3	94.5	M	0.042
Rosemarkie	89.6	91.8	94.0†	H	12
Ballachulish	88.1 (m)	90.3 (m)	92.5 (m)†	H	0.015
Fort William	89.3 (m)	91.5 (m)	93.7 (m)†	H	1.5
Glengorm	89.5 (m)	91.7 (m)	93.9 (m)†	H	1.1
Grantown	89.8	92.0	94.6†	H	0.35
Kingussie	89.1	91.3	93.5†	H	0.035
Kinlochleven	89.7 (m)	91.9 (m)	94.1 (m)†	H	0.002
Mallaig	88.1 (m)	90.3 (m)	92.5 (m)†	H	0.02
Melvaig	89.1 (m)	91.3 (m)	93.5 (m)†↵	H	22
Oban	88.9 (m)	91.1 (m)	93.3 (m)†	H	1.5
Penifiler	89.5 (m)	91.7 (m)	93.9 (m)†↵	H	0.006
Skriaig	88.5 (m)	90.7 (m)	92.9 (m)†↵	H	10
Sandale	88.1	90.3	92.5	H	120
Cambret Hill	88.7	90.9	93.1	H	0.064
Stranraer	89.5	91.7	93.9	V	0.031

Ω Radio Scotland national service, also broadcast on 810 kHz medium frequency (reception of the medium frequency service is very poor in some parts of Western Scotland).

Ⓜ This service splits from the national Radio Scotland service at certain times to carry educational programmes and regional programmes.

⊕ carries Radio Aberdeen.

† carries Radio Highland.

‡ carries Radio Shetland.

η carries Radio Orkney.

↵ carries Radio nan Eilean.

# The television regions and main transmitting stations



## 625-line television

	Channel			Aerial group	Polarisation	Max. vision erp (kW)	Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC1	BBC2	ITV				Channel 4	BBC1	BBC2	ITV				Channel 4
<b>England</b>							Oxford	57	63	60	53	C/D	H	500
<b>London and South-east</b>							Charlbury	51	44	41	47	B	V	0.013
Bluebell Hill	40	46	43	65	E	H	30							
Chatham Town	58	68	61	54	C/D	V	0.014							
Crystal Palace	26	33	23	30	A	H	1000							
Alexandra Palace	58	64	61	54	C/D	H	0.07							
Bishop's Stortford	55	62	59	49	C/D	V	0.03							
Cane Hill	61	54	58	68	C/D	V	0.03							
Caterham	55	62	59	65	C/D	V	0.0075							
Chepping Wycombe	51	44	41	47	B	V	0.02							
Chesham	40	46	43	50	B	V	0.1							
Chingford	56	50	52	48	C/D	V	0.0075							
Forest Row	48	54	62	66	C/D	V	0.12							
Great Missenden	58	64	61	54	C/D	V	0.1							
Guildford	40	46	43	50	B	V	10							
Hemel Hempstead	51	44	41	47	B	V	10							
Hemel Hempstead Town	58	64	61	54	C/D	V	0.013							
Henley-on-Thames	48	64	67	54	C/D	V	0.1							
Hertford	58	64	61	54	C/D	V	2							
High Wycombe	55	62	59	65	C/D	V	0.5							
Hughenden	40	46	43	50	B	V	0.03							
Lea Bridge	55	62	39	59	E	V	0.006							
Marlow Bottom	58	64	61	54	C/D	V	0.011							
Otford	57	63	60	53	C/D	V	0.031							
Reigate	57	63	60	53	C/D	V	10							
Tunbridge Wells	51	44	41	47	B	V	10							
Walthamstow North	45	66	49	68	E	V	0.002							
West Wycombe	40	46	43	67	E	V	0.035							
Wooburn	49	52	56	68	C/D	V	0.1							
Woolwich	57	63	60	67	C/D	V	0.63							
Dover	50	56	66	53	C/D	H	100							
Chartham	21	27	24	31	A	V	0.1							
Dover Town	33	26	23	30	A	V	0.1							
Faversham	22	28	25	32	A	V	0.013							
Hythe	21	27	24	31	A	V	0.05							
Rye	58	44	41	47	E	V	0.015							
Heathfield	49	52	64	67	C/D	H	100							
Hastings	22	25	28	32	A	V	1							
Haywards Heath	39	45	43	41	B	V	0.037							
Newhaven	39	45	43	41	B	V	2							
<b>South</b>							Hannington	39	45	42	66	E	H	250
Aldbourne	21	27	24	31	A	V	0.009							
Alton	49	62	59	52	C/D	V	0.01							
Chisbury	55	62	59	52	C/D	V	0.025							
Hemdean	49	52	56	59	C/D	V	0.022							
Sutton Row	22	28	25	32	A	V	0.25							
Tidworth	22	28	25	32	A	V	0.1							
Midhurst	61	55	58	68	C/D	H	100							
Haslemere	22	28	25	32	A	V	0.015							
Rowridge	31	24	27	21	A	H	500							
Brightstone	51	44	41	47	B	V	0.100							
Corfe Castle	51	44	41	47	B	V	0.016							
Donhead	51	44	41	47	B	V	0.029							
Findon	51	44	41	47	B	V	0.05							
Hangleton	39	45	49	42	B	V	0.007							
Millbrook	51	44	41	47	B	V	0.035							
Ovingdean	65	42	44	68	E	V	0.02							
Patcham	46	40	43	50	B	H	0.07							
Poole	57	63	60	53	C/D	V	0.1							
Portslade	51	44	41	47	B	V	0.02							
Salisbury	57	63	60	53	C/D	V	10							
Shrewton	51	44	41	47	B	V	0.0045							
Till Valley	46	40	43	50	B	V	0.075							
Ventnor	39	45	49	42	B	V	2							
Whitehawk Hill (Brighton)	57	63	60	53	C/D	V	10							
Winterborne Stickland	40	46	43	50	B	V	1							
<b>Midlands</b>							Ridge Hill	22	28	25	32	A	H	100
Andoversford	55	62	59	65	C/D	V	0.056							
Garth Hill	57	63	60	53	C/D	V	0.025							
Hazler Hill	51	44	41	47	B	V	0.025							
Kington	39	45	49	42	B	V	0.025							
Ludlow	39	45	49	42	B	V	0.025							
Oakeley Mynd	39	45	49	42	B	V	0.05							
Peterchurch	57	63	60	53	C/D	V	0.076							



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	Channel				Aerial group	Polarisation	Max. vision erp (kW)		Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC1	BBC2	ITV	Channel 4					BBC1	BBC2	ITV	Channel 4				
<b>South-west (continued)</b>																
<i>Truro</i>	58	64	61	54	C/D	V	0.022		<i>Bristol Barton House</i>	21	27	24	31	A	H	0.01
<i>Woolacombe</i>	39	45	42	49	B	V	0.006		<i>Bristol Ilchester</i>							
<i>Huntshaw Cross</i>	55	62	59	65	C/D	H	100		<i>Crescent</i>	40	46	43	50	B	V	0.5
<i>Brushford</i>	21	27	24	31	A	V	0.019		<i>Bristol Kings</i>							
<i>Chagford</i>	21	27	24	31	A	V	0.012		<i>Weston Hill</i>	45	48	42	52	B	V	1
<i>Swimbridge</i>	33	26	23	29	A	V	0.0066		<i>Bristol Montpelier</i>	33	26	23	29	A	V	0.01
<i>Westward Ho!</i>	21	27	24	31	A	V	0.032		<i>Bruton</i>	40	46	43	50	B	V	0.0015
<i>Redruth</i>	51	44	41	47	B	H	100		<i>Calne</i>	21	27	24	31	A	V	0.05
<i>Boscastle</i>	33	26	23	29	A	V	0.0056		<i>Cerne Abbas</i>	22	28	25	32	A	V	0.11
<i>Bossiney</i>	58	64	61	54	C/D	V	0.0074		<i>Chalford</i>	21	27	24	31	A	V	0.125
<i>Downderry</i>	55	62	59	65	C/D	V	0.026		<i>Chiseldon</i>	30	49	34	67	W	V	0.019
<i>Gulval</i>	33	26	23	29	A	V	0.026		<i>Cirencester</i>	33	26	23	29	A	V	0.25
<i>Helston</i>	58	64	61	54	C/D	V	0.01		<i>Coleford</i>	42	52	45	39	B	V	0.0019
<i>Isles of Scilly</i>	21	27	24	31	A	V	0.5		<i>Countisbury</i>	39	56	49	67	E	H	0.105
<i>Porthleven</i>	33	26	23	29	A	V	0.0025		<i>Crockerton</i>	51	44	41	47	B	V	0.064
<i>Portreath</i>	33	26	23	29	A	V	0.0025		<i>Dursley</i>	40	46	43	50	B	V	0.055
<i>Praa Sands</i>	55	62	49	65	C/D	V	0.01		<i>Frome</i>	21	27	24	31	A	V	0.0018
<i>St Anthony-in-Roseland</i>	33	26	23	29	A	V	0.0017		<i>Hutton</i>	49	66	39	68	E	V	0.142
<i>St Just</i>	58	64	61	54	C/D	V	0.25		<i>Lydbrook</i>	40	46	43	50	B	V	0.0075
<i>Stockland Hill</i>	33	26	23	29	A	H	250		<i>Marlborough</i>	22	28	25	32	A	V	0.1
<i>Bampton</i>	39	49	45	52	B	V	0.03		<i>Monksilver</i>	45	48	52	42	B	V	0.015
<i>Beaminster</i>	55	62	59	65	C/D	V	0.02		<i>Nailsworth</i>	33	26	23	29	A	V	0.03
<i>Beer</i>	55	62	59	65	C/D	V	0.0029		<i>Ogbourne St George</i>	40	46	43	50	B	V	0.015
<i>Bridport</i>	51	44	41	47	B	V	0.1		<i>Porlock</i>	48	45	42	52	B	V	0.025
<i>Culm Valley</i>	39	45	49	42	B	V	0.058		<i>Portishead</i>	66	39	49	68	E	V	0.007
<i>St Thomas (Exeter)</i>	51	44	41	47	B	V	0.25		<i>Seagry Court (Swindon)</i>	44	51	41	47	B	V	0.0025
<i>Tiverton</i>	40	46	43	50	B	V	0.1		<i>Slad</i>	33	26	23	29	A	H	0.0028
<i>Weymouth</i>	40	46	43	50	B	V	2		<i>Stroud</i>	48	45	42	52	B	V	0.5
<b>Channel Islands</b>									<i>Ubley</i>	21	27	24	31	A	V	0.079
<i>Fremont Point</i>	51	44	41	47	B	H	20		<i>Upavon</i>	33	26	23	29	A	V	0.07
<i>Alderney</i>	58	64	61	68	C/D	V	0.1		<i>Washford</i>	49	66	39	68	E	V	0.062
<i>Les Touilletts</i>	56	48	54	52	C/D	H	2		<i>West Lavington</i>	21	27	24	31	A	V	0.012
<i>St. Helier</i>	55	62	59	65	C/D	V	0.034		<i>Westwood</i>	40	46	43	50	B	V	0.1
									<i>Wootton Courtmay</i>	22	28	25	32	A	V	0.066
<b>West</b>									<b>North-west</b>							
<i>Mendip</i>	58	64	61	54	C/D	H	500		<i>Winter Hill</i>	55	62	59	65	C/D	H	500
<i>Avening</i>	51	44	41	47	B	V	0.0056		<i>Backbarrow</i>	57	63	60	50	C/D	V	0.003
<i>Backwell</i>	22	28	25	32	A	V	0.094		<i>Bacup</i>	40	46	43	53	B	V	0.25
<i>Bath</i>	22	28	25	32	A	V	0.25		<i>Birch Vale</i>	40	46	43	53	B	V	0.25
<i>Box</i>	40	46	43	50	B	V	0.0068		<i>Bollington</i>	21	27	24	31	A	V	0.021





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	Channel				Aerial group	Polarisation	Max. vision erp (kW)		Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV	Channel 4					BBC 1	BBC 2	ITV	Channel 4			
<b>North (continued)</b>								<i>Whitehaven</i>	40	46	43	50	B	V	2
<i>Oliver's Mount</i>	57	63	60	53	C/D	V	1	<i>Workington</i>	58	64	61	54	C/D	V	0.01
<i>Oughtibridge</i>	55	62	59	65	C/D	V	0.039	<i>Chatton</i>	39	45	49	42	B	H	100
<i>Oxenhope</i>	22	28	25	32	A	V	0.2	<i>Berwick-upon-Tweed</i>	21	27	24	31	A	V	0.04
<i>Primrose Hill</i>	57	63	60	67	C/D	V	0.028	<i>Rothbury</i>	55	62	65	59	C/D	V	0.05
<i>Ripponden</i>	58	64	61	54	C/D	V	0.06	<i>Pontop Pike</i>	58	64	61	54	C/D	H	500
<i>Shatton Edge</i>	52	58	48	54	C/D	V	1	<i>Alston</i>	52	45	49	42	B	V	0.4
<i>Sheffield</i>	31	27	24	21	A	V	5	<i>Bellingham</i>	21	27	24	31	A	V	0.05
<i>Skipton</i>	39	45	49	42	B	V	10	<i>Catton Beacon</i>	40	46	43	50	B	V	0.14
<i>Skipton Town</i>	21	27	24	31	A	V	0.013	<i>Durham</i>	40	46	43	50	B	V	0.015
<i>Stocksbridge</i>	58	64	61	54	C/D	V	0.012	<i>Esh</i>	39	45	49	42	B	V	0.012
<i>Sutton-in-Craven</i>	33	26	23	29	A	V	0.012	<i>Fenham</i>	21	27	24	31	A	V	2
<i>Tideswell Moor</i>	56	63	60	66	C/D	V	0.25	<i>Haydon Bridge</i>	51	44	41	47	B	V	0.1
<i>Totley Rise</i>	39	45	49	42	B	V	0.012	<i>Hedleyhope</i>	40	46	43	50	B	H	0.018
<i>Wharfedale</i>	22	28	25	32	A	V	2	<i>Humshaugh</i>	39	45	49	42	B	V	0.075
<i>Wincobank (Sheffield)</i>	55	62	59	65	C/D	V	0.002	<i>Ireshopeburn</i>	55	62	59	65	C/D	V	0.011
<b>North-east</b>								<i>Morpeth</i>	22	28	25	32	A	V	0.044
<i>Bilsdale West Moor</i>	33	26	29	23	A	H	500	<i>Newton</i>	33	26	23	29	A	V	2
<i>Aislaby</i>	39	45	52	49	B	V	0.04	<i>Seaham</i>	51	44	41	47	B	V	0.059
<i>Bainbridge</i>	57	63	60	53	C/D	V	0.031	<i>Shotleyfield</i>	22	28	25	32	A	V	0.2
<i>Grinton Lodge</i>	40	46	43	50	B	V	0.025	<i>Sunderland</i>	40	46	43	50	B	V	0.013
<i>Guisborough</i>	57	63	60	53	C/D	V	0.05	<i>Weardale</i>	44	51	41	47	B	V	1
<i>Limber Hill</i>	40	46	43	50	B	V	0.05	<i>Isle of Man</i>							
<i>Ravenscar</i>	58	64	61	54	C/D	V	0.2	<i>Laxey</i>	58	64	61	54	C/D	V	0.025
<i>Romaldkirk</i>	51	44	41	47	B	V	0.058	<b>Northern Ireland</b>							
<i>Skinningrove</i>	40	46	43	50	B	V	0.015	<i>Brougher Mountain</i>	22	28	25	32	A	H	100
<i>West Burton</i>	40	46	43	50	B	V	0.012	<i>Belcoo</i>	51	44	41	47	B	V	0.087
<i>Whitby</i>	55	62	59	65	C/D	V	0.25	<i>Divis</i>	31	27	24	21	A	H	500
<i>Caldbeck</i>	30	34	28	32	A	H	500	<i>Armagh</i>	39	45	49	42	B	V	0.2
<i>Ainstable</i>	52	45	49	42	B	V	0.1	<i>Bellair</i>	48	56	52	67	C/D	V	0.04
<i>Bassenthwaite</i>	52	45	49	42	B	V	0.16	<i>Benagh</i>	22	28	25	32	A	V	0.056
<i>Bleachgreen</i>	57	63	60	53	C/D	V	0.006	<i>Black Mountain</i>	39	45	49	42	B	V	0.025
<i>Dentdale</i>	57	63	60	53	C/D	V	0.052	<i>Carnmoney Hill</i>	40	46	43	50	B	V	0.02
<i>Gosforth</i>	58	64	61	54	C/D	V	0.05	<i>Cushendall</i>	40	46	43	50	B	V	0.0175
<i>Haltwhistle</i>	55	62	59	65	C/D	V	2	<i>Cushendun</i>	22	28	32	25	A	V	0.035
<i>Keswick</i>	21	27	24	31	A	V	0.12	<i>Glenariff</i>	58	64	61	54	C/D	V	0.015
<i>Orton</i>	40	46	43	50	B	V	0.031	<i>Glynn</i>	58	64	61	54	C/D	V	0.0014
<i>Ravenstonedale</i>	57	63	60	53	C/D	V	0.011	<i>Kilkeel</i>	39	45	49	42	B	V	0.5
<i>St Bees</i>	58	64	61	54	C/D	V	0.012	<i>Killowen Mountain</i>	31	27	24	21	A	V	0.15
<i>Threlkeld</i>	57	63	60	53	C/D	V	0.011	<i>Larne</i>	39	45	49	42	B	V	0.5

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	Channel			Channel 4	Aerial group	Polarisation	Max. vision erp (kW)		Channel			Channel 4	Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV						BBC 1	BBC 2	ITV				
<b>Northern Ireland (continued)</b>															
<i>Newcastle</i>	55	62	59	65	C/D	V	1	<i>Kirkfieldbank</i>	57	63	60	53	C/D	V	0.0058
<i>Newry North</i>	51	44	41	47	B	V	0.01	<i>Mallaig</i>	43	46	40	50	B	V	0.018
<i>Newry South</i>	39	45	49	42	B	V	0.02	<i>Netherton Braes</i>	22	28	25	32	A	V	0.005
<i>Newtownards</i>	58	64	61	54	C/D	V	0.011	<i>Oban</i>	51	44	41	47	B	V	0.012
<i>Rostrevor Forest</i>	48	40	46	50	B	V	0.058	<i>Onich</i>	58	64	61	54	C/D	V	0.017
<i>Whitehead</i>	48	56	52	67	C/D	V	0.012	<i>Ravenscraig</i>	21	27	24	31	A	V	0.016
<i>Limavady</i>	55	62	59	65	C/D	H	100	<i>South Knapdale</i>	57	63	60	53	C/D	V	1.45
<i>Ballycastle Forest</i>	39	45	49	42	B	V	0.0125	<i>Spean Bridge</i>	21	27	24	31	A	V	0.07
<i>Bushmills</i>	51	44	41	47	B	V	0.0065	<i>Strachur</i>	33	26	23	29	A	V	0.035
<i>Gortnalee</i>	21	27	24	31	A	V	0.032	<i>Strathblane</i>	21	27	24	31	A	V	0.0064
<i>Londonderry</i>	51	44	41	47	B	V	3.2	<i>Tarbert (Loch Fyne)</i>	21	27	24	31	A	V	0.004
<i>Strabane</i>	39	45	49	42	B	V	2	<i>Tillicoultry</i>	57	63	60	53	C/D	V	0.0055
								<i>Torosay</i>	22	28	25	32	A	V	20
								<i>Twechar</i>	22	28	25	32	A	V	0.0069
<b>Scotland</b>															
<i>Angus</i>	57	63	60	53	C/D	H	100	<i>Sandale</i>	22	—	—	—	A	H	500
<i>Auchtermuchty</i>	39	45	49	42	B	V	0.05	<i>Caldbeck</i>	—	34	28	32			
<i>Blair Atholl</i>	40	46	43	50	B	V	0.05	<i>Ballantrae</i>	58	64	61	54	C/D	V	0.0066
<i>Camperdown</i>	33	26	23	29	A	V	0.002	<i>Barskeoch Hill</i>	55	62	59	65	C/D	V	2
<i>Crieff</i>	33	26	23	29	A	V	0.1	<i>Cambret Hill</i>	44	51	41	47	B	H	16
<i>Cupar</i>	51	44	41	47	B	V	0.02	<i>Creetown</i>	58	64	61	54	C/D	V	0.032
<i>Kenmore</i>	33	26	23	29	A	V	0.12	<i>Glenluce</i>	58	64	61	54	C/D	V	0.015
<i>Methven</i>	22	28	25	32	A	V	0.0062	<i>Kirkcudbright</i>	21	27	24	31	A	V	0.006
<i>Pitlochry</i>	22	28	25	32	A	V	0.15	<i>Langholm</i>	57	63	60	53	C/D	V	0.025
<i>Sirathallan</i>	39	45	49	42	B	V	0.029	<i>New Galloway</i>	33	26	23	29	A	V	0.1
<i>Tay Bridge</i>	51	44	41	47	B	V	0.5	<i>Pinwherry</i>	22	28	25	32	A	V	0.056
<i>Black Hill</i>	40	46	43	50	B	H	500	<i>Portpatrick</i>	58	64	61	54	C/D	V	0.006
<i>Ballachulish</i>	33	26	23	29	A	V	0.018	<i>Stranraer</i>	57	63	60	53	C/D	V	0.25
<i>Bellanoch</i>	39	45	42	49	B	V	0.06	<i>Thornhill</i>	57	63	60	53	C/D	V	0.5
<i>Biggar</i>	22	28	25	32	A	V	0.5	<i>Craigkelly</i>	31	27	24	21	A	H	100
<i>Callander</i>	22	28	25	32	A	V	0.1	<i>Dunkeld</i>	51	44	41	47	B	V	0.1
<i>Cow Hill</i>	40	46	43	50	B	V	0.065	<i>Penicuik</i>	58	64	61	54	C/D	V	2
<i>Dalmally</i>	51	44	41	47	B	V	0.05	<i>Perth</i>	39	45	49	42	B	V	1
<i>Dollar</i>	58	64	61	54	C/D	V	0.01	<i>West Linton</i>	33	26	23	29	A	V	0.025
<i>Dychliemore</i>	22	28	25	32	A	H	0.001	<i>Darvel</i>	33	26	23	29	A	H	100
<i>Fintry</i>	34	24	27	31	A	V	0.026	<i>Ardentiny</i>	39	45	49	52	B	V	0.07
<i>Glengorm</i>	56	52	48	54	C/D	V	1.1	<i>Ardnadam</i>	51	44	41	47	B	V	0.025
<i>Haddington</i>	58	64	61	54	C/D	V	0.02	<i>Arrochar</i>	21	27	24	31	A	V	0.006
<i>Killlearn</i>	65	62	59	55	C/D	V	0.5	<i>Bowmore</i>	39	45	49	42	B	V	0.08
<i>Kilmacolm</i>	21	27	24	31	A	V	0.032	<i>Campbeltown</i>	57	63	60	53	C/D	V	0.125
<i>Kinlochleven</i>	55	62	59	65	C/D	V	0.011	<i>Carradale</i>	51	44	41	47	B	V	0.029
								<i>Claonaig</i>	55	62	59	65	C/D	V	0.074

## 625-line television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)		Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC 1	BBC 2	ITV	Channel 4					BBC 1	BBC 2	ITV	Channel 4			
<b>Scotland (continued)</b>								<i>Scoval</i>	55	62	59	65	C/D	V	0.16
<i>Dunure</i>	40	46	43	50	B	V	0.0123	<i>Skriaig</i>	21	27	24	31	A	V	0.87
<i>Gigha Island</i>	51	44	41	47	B	V	0.06	<i>Tarbert (Harris)</i>	39	45	49	52	B	V	0.06
<i>Girvan</i>	55	62	59	65	C/D	V	0.25	<i>Uig</i>	53	46	43	50	B	V	0.004
<i>Kirkconnel</i>	58	64	61	54	C/D	V	0.25	<i>Ullapool</i>	39	45	49	52	B	V	0.078
<i>Kirkmichael</i>	39	45	49	52	B	V	0.019	<i>Keelylang Hill</i>	40	46	43	50	B	H	100
<i>Kirkoswald</i>	22	28	25	32	A	V	0.032	<i>Baltasound</i>	39	45	42	49	B	V	0.018
<i>Largs</i>	39	45	42	49	B	H	0.0118	<i>Bressay</i>	22	28	25	32	A	V	10
<i>Lethanhill</i>	57	63	60	53	C/D	V	0.25	<i>Collarfirth Hill</i>	51	44	41	47	B	V	0.415
<i>Lochwinnoch</i>	57	63	60	53	C/D	H	0.086	<i>Fetlar</i>	40	46	43	50	B	V	0.13
<i>Millburn Muir</i>	39	52	42	49	B	V	0.25	<i>Fitful Head</i>	39	45	49	42	B	V	0.094
<i>Millport</i>	58	64	61	54	C/D	H	0.0027	<i>Scalloway</i>	55	62	59	65	C/D	V	0.029
<i>Muirkirk</i>	51	44	41	47	B	V	0.1	<i>Swinister</i>	55	62	59	65	C/D	V	0.16
<i>New Cumnock</i>	40	46	43	50	B	V	0.012	<i>Weisdale</i>	58	64	61	54	C/D	V	0.06
<i>Port Ellen</i>	22	28	25	32	A	V	0.09	<i>Knock More</i>	33	26	23	29	A	H	100
<i>Rosneath</i>	58	64	61	54	C/D	V	10	<i>Balblair Wood</i>	55	62	59	65	C/D	V	0.083
<i>Rothesay</i>	22	28	25	32	A	V	2	<i>Craigellachie</i>	57	63	60	53	C/D	V	0.07
<i>Rothesay Town</i>	55	62	59	65	C/D	V	0.0066	<i>Grantown</i>	51	44	41	47	B	V	0.35
<i>Tighnabruaich</i>	39	45	49	42	B	V	0.1	<i>Kingussie</i>	40	46	43	50	B	V	0.091
<i>Troon</i>	58	64	61	54	C/D	V	0.02	<i>Laing</i>	51	44	41	47	B	V	0.013
<i>West Kilbride</i>	51	44	41	47	B	V	0.35	<i>Rosemarkie</i>	39	45	49	42	B	H	100
<i>Durris</i>	22	28	25	32	A	H	500	<i>Auchmore Wood</i>	22	28	25	32	A	V	0.1
<i>Balgownie</i>	40	46	43	50	B	V	0.04	<i>Fodderty</i>	57	63	60	53	C/D	V	0.12
<i>Banff</i>	39	45	42	49	B	V	0.028	<i>Fort Augustus</i>	33	26	23	29	A	V	0.011
<i>Braemar</i>	39	45	42	49	B	V	0.015	<i>Glen Urquhart</i>	51	44	41	47	B	V	0.09
<i>Ellon</i>	39	45	42	49	B	V	0.0027	<i>Wester Erchite</i>	21	27	24	31	A	V	0.016
<i>Gartly Moor</i>	58	64	61	54	C/D	V	2.2	<i>Rumster Forest</i>	31	27	24	21	A	H	100
<i>Peterhead</i>	55	62	59	65	C/D	V	0.1	<i>Ben Tongue</i>	39	45	49	42	B	V	0.04
<i>Rosehearty</i>	51	44	41	47	B	V	2	<i>Thurso</i>	57	63	60	53	C/D	V	0.004
<i>Tomintoul</i>	40	46	43	50	B	V	0.0065	<i>Selkirk</i>	55	62	59	65	C/D	H	50
<i>Tullich</i>	55	62	59	65	C/D	V	0.07	<i>Eyemouth</i>	33	26	23	29	A	V	2
<i>Eitshal</i>	33	26	23	29	A	H	100	<i>Galashiels</i>	51	44	41	47	B	V	0.1
<i>Ardintoul</i>	39	45	49	42	B	V	0.06	<i>Hawick</i>	33	26	23	29	A	V	0.05
<i>Attadale</i>	22	28	25	32	A	V	0.01	<i>Innerleithen</i>	58	64	61	54	C/D	V	0.1
<i>Badachro</i>	40	46	43	50	B	V	0.035	<i>Jedburgh</i>	51	44	41	47	B	V	0.16
<i>Cletraval</i>	51	44	41	47	B	V	2.0	<i>Lauder</i>	22	28	25	32	A	V	0.0112
<i>Daliburgh</i>	57	63	60	53	C/D	V	0.03	<i>Peebles</i>	22	28	25	32	A	V	0.1
<i>Duncraig</i>	51	44	41	47	B	V	0.164	<i>Stow</i>	33	26	23	29	A	V	0.0056
<i>Kilbride (S. Uist)</i>	39	45	49	42	B	V	0.13	<i>Yetholm</i>	51	44	41	47	B	V	0.0065
<i>Ness of Lewis</i>	51	44	41	47	B	V	0.032								
<i>Penifiler</i>	39	45	49	42	B	V	0.04								

## 625-line television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)		Channel				Aerial group	Polarisation	Max. vision erp (kW)	
	BBC1	BBC2	ITV	S4C					BBC1	BBC2	ITV	S4C				
<b>Wales</b>																
<i>Blaenplwyf</i>	31	27	24	21	A	H	100		<i>Llandecwyn</i>	58	64	61	54	C/D	V	0.3
<i>Aberystwyth</i>	58	64	61	54	C/D	V	0.023		<i>Penmaen Rhos</i>	22	28	25	32	A	H	0.175
<i>Afon Dyfi</i>	22	28	25	32	A	V	0.0075		<i>Waunfawr</i>	22	28	25	32	A	V	0.026
<i>Carno</i>	21	27	24	31	A	V	0.011		<i>Moel-y-Parc</i>	52	45	49	42	B	H	100
<i>Dolybont</i>	58	64	61	54	C/D	V	0.01		<i>Bala</i>	33	26	23	29	A	V	0.2
<i>Fishguard</i>	58	64	61	54	C/D	V	0.056		<i>Betws-yn-Rhos</i>	21	27	24	31	A	V	0.015
<i>Kerry</i>	21	27	24	31	A	V	0.017		<i>Cerrigydrudion</i>	33	26	23	29	A	V	0.032
<i>Llanbrynmair</i>	22	28	25	32	A	V	0.020		<i>Corwen</i>	22	28	25	32	A	V	0.3
<i>Llandinam</i>	44	51	41	47	B	V	0.25		<i>Glyn Ceiriog</i>	58	64	61	54	C/D	V	0.007
<i>Llanfyllin</i>	22	28	25	32	A	V	0.125		<i>Llanarmon-yn-Ial</i>	21	27	24	31	A	V	0.0065
<i>Llangadfan</i>	22	28	25	32	A	V	0.0063		<i>Llanddulas</i>	33	26	23	29	A	H	0.015
<i>Llanidloes</i>	22	28	25	32	A	V	0.005		<i>Llangollen</i>	57	63	60	53	C/D	V	0.01
<i>Llanrhaedr-ym-</i>									<i>Pontfadog</i>	22	28	25	32	A	V	0.0064
<i>Mochnant</i>	39	45	49	42	B	V	0.077		<i>Wrexham-Rhos</i>	39	—	—	67	E	V	0.2
<i>Long Mountain</i>	58	64	61	54	C/D	V	1		<i>Presely</i>	46	40	43	50	B	H	100
<i>Machynlleth</i>	57	63	60	53	C/D	V	0.02		<i>Abergwynfi</i>	21	27	24	31	A	V	0.0032
<i>Moel-y-Sant</i>	34	27	24	31	A	V	0.115		<i>Broad Haven</i>	58	64	61	54	C/D	V	0.006
<i>Trefilan</i>	57	63	60	53	C/D	V	0.1		<i>Croeserw</i>	58	64	61	54	C/D	V	0.12
<i>Carmel</i>	57	63	60	53	C/D	H	100		<i>Dolgellau</i>	55	62	59	65	C/D	V	0.02
<i>Abercraf</i>	22	28	25	32	A	V	0.125		<i>Glyncorrwg</i>	57	63	60	53	C/D	V	0.01
<i>Builth Wells</i>	22	28	25	32	A	V	0.026		<i>Llandyfriog</i>	22	28	25	32	A	V	0.11
<i>Cwmgors</i>	21	27	24	31	A	V	0.026		<i>Llandysul</i>	57	63	60	53	C/D	V	0.01
<i>Greenhill</i>	21	27	24	31	A	V	0.074		<i>Lhwyn Onn</i>	22	28	25	32	A	V	0.05
<i>Llandrindod Wells</i>	39	45	49	42	B	V	2.25		<i>Mynydd Pencarreg</i>	58	64	61	54	C/D	V	0.12
<i>Llanelli</i>	39	45	49	67	E	V	0.1		<i>Pencader</i>	33	26	23	29	A	V	0.006
<i>Llanwrtyd Wells</i>	21	27	24	31	A	V	0.01		<i>Rheola</i>	55	62	59	65	C/D	V	0.1
<i>Mynydd Emroch</i>	40	46	43	50	B	V	0.012		<i>St Dogmaels</i>	33	26	23	29	A	V	0.015
<i>Rhayader</i>	33	26	23	29	A	V	0.1		<i>Trefin</i>	22	28	25	32	A	V	0.056
<i>Tenby</i>	39	45	49	42	B	V	0.03		<i>Wenvoe</i>	44	51	41	47	B	H	500
<i>Ystallera</i>	39	45	49	42	B	V	0.05		<i>Abercynon</i>	64	66	58	54	C/D	H	0.0062
<i>Llanddona</i>	57	63	60	53	C/D	H	100		<i>Aberdare</i>	21	27	24	31	A	V	0.5
<i>Amlwch</i>	22	28	25	32	A	V	0.035		<i>Abergavenny</i>	39	45	49	42	B	V	1
<i>Arfon</i>	51	44	41	47	B	V	3.5		<i>Abertillery</i>	22	28	25	32	A	V	0.28
<i>Bethesda</i>	57	63	60	53	C/D	V	0.025		<i>Abertridwr</i>	57	63	60	53	C/D	V	0.05
<i>Betws-y-Coed</i>	21	27	24	31	A	V	0.5		<i>Bargoed</i>	21	27	24	31	A	V	0.3
<i>Cemaes</i>	40	46	43	50	B	V	0.012		<i>Bedlinog</i>	21	27	24	31	A	V	0.01
<i>Conway</i>	40	46	43	50	B	V	2		<i>Blackmill</i>	22	28	25	32	A	V	0.01
<i>Deiniolen</i>	22	28	25	32	A	V	0.05		<i>Blaenavon</i>	57	63	60	53	C/D	V	0.15
<i>Dolwyddelan</i>	51	44	41	47	B	V	0.011		<i>Blaina</i>	40	46	43	50	B	V	0.1
<i>Ffestintog</i>	22	28	25	32	A	V	1.2		<i>Brecon</i>	58	64	61	54	C/D	V	1
									<i>Briton Ferry</i>	46	40	43	50	B	V	0.02

## 625-line television

	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC1	BBC2	ITV	S4C			
<b>Wales</b> (continued)							
<i>Cilfrew</i>	39	45	49	52	B	V	0.015
<i>Clydach</i>	33	26	23	29	A	V	0.0017
<i>Clyro</i>	51	44	41	47	B	V	0.16
<i>Craig-Cefn-Parc</i>	46	40	43	50	B	V	0.0063
<i>Crickhowell</i>	21	27	24	31	A	V	0.15
<i>Crucorney</i>	21	27	24	31	A	V	0.011
<i>Cwmafan</i>	21	27	24	31	A	V	0.07
<i>Cwmaman</i>	39	45	49	42	B	V	0.0014
<i>Cwmfelinfach</i>	52	45	48	42	B	V	0.006
<i>Deri</i>	22	28	25	32	A	V	0.05
<i>Dowlais</i>	58	64	61	54	C/D	V	0.013
<i>Ebbw Vale</i>	55	62	59	65	C/D	V	0.5
<i>Efail Fach</i>	39	45	49	52	B	V	0.0084
<i>Ferndale</i>	57	63	60	53	C/D	V	0.08
<i>Gilfach</i>	21	27	24	31	A	V	0.05
<i>Kilvey Hill</i>	33	26	23	29	A	V	10
<i>Llanfoist</i>	57	63	60	53	C/D	V	0.018
<i>Llangeinor</i>	55	62	59	65	C/D	V	0.19
<i>Llanharan</i>	21	27	24	31	A	V	0.0017
<i>Llanhilleth</i>	39	45	49	42	B	V	0.03
<i>Maesteg</i>	22	28	25	32	A	V	0.25
<i>Merthyr Tydfil</i>	22	28	25	32	A	V	0.125
<i>Monmouth</i>	55	62	59	65	C/D	V	0.059
<i>Mynydd Bach</i>	58	64	61	54	C/D	V	0.25
<i>Mynydd Machen</i>	33	26	23	29	A	V	2
<i>Ogmore Vale</i>	57	63	60	53	C/D	V	0.1
<i>Pennar</i>	40	46	43	50	B	V	0.1
<i>Pennorth</i>	33	26	23	29	A	V	0.05
<i>Pontardawe</i>	58	64	61	68	C/D	V	0.125
<i>Pontypool</i>	21	27	24	31	A	V	0.25
<i>Pontypridd</i>	22	28	25	32	A	V	0.5
<i>Porth</i>	40	46	43	50	B	V	0.059
<i>Rhondda</i>	33	26	23	29	A	V	4
<i>Rhymey</i>	57	63	60	53	C/D	V	0.15
<i>Sennybridge</i>	40	46	43	50	B	V	0.08
<i>Taff's Well</i>	55	62	59	65	C/D	V	0.02
<i>Ton Pentre</i>	58	64	61	54	C/D	V	0.08
<i>Tonypandy</i>	55	62	59	65	C/D	V	0.02

	Channel				Aerial group	Polarisation	Max. vision erp (kW)
	BBC1	BBC2	ITV	S4C			
<i>Treharris</i>	56	48	52	68	C/D	V	0.05
<i>Tynewydd</i>	55	62	59	65	C/D	V	0.025
<i>Ynys Owen</i>	55	62	59	65	C/D	V	0.08

## BBC and IBA 405-line transmitting stations which will close in 1983

Station	Broadcasting Authority	Scheduled Closing Date (Year Quarter)
<i>England</i>		
Barnstaple (N. Devon)	BBC	2nd Quarter
Bath (Avon)	BBC & IBA	1st Quarter
Douglas (Isle of Man)	BBC	3rd Quarter
Huntshaw Cross (N. Devon)	IBA	2nd Quarter
Manningtree (Essex)	BBC	1st Quarter
Richmond Hill (Isle of Man)	IBA	3rd Quarter
Ridge Hill (Hereford)	IBA	1st Quarter
Richmond (N. Yorkshire)	BBC	1st Quarter
Weardale (Co. Durham)	BBC	1st Quarter
Wensleydale (N. Yorkshire)	BBC	1st Quarter
Weymouth (Dorset)	BBC	1st Quarter
Whitehaven (Cumbria)	IBA	3rd Quarter
Whitby (N. Yorkshire)	BBC	4th Quarter
<i>Wales</i>		
Ammanford (Dyfed)	BBC	2nd Quarter
Kilvey Hill (Swansea)	BBC	2nd Quarter
Llangollen (Clwd)	BBC	1st Quarter
Llanidloes (Powys)	BBC	2nd Quarter
<i>Scotland</i>		
Aviemore (Badenoch & Strath Spey)	IBA	2nd Quarter
Ballater (Kincardine & Deeside)	BBC	3rd Quarter
Bressay (Shetland)	BBC	2nd Quarter
Grantown (Badenoch & Strath Spey)	BBC	2nd Quarter
Kingussie (Badenoch & Strath Spey)	BBC	2nd Quarter
Lochgilphead (Argyll)	BBC	3rd Quarter
Millburn Muir (Dumbarton)	BBC	3rd Quarter
Orkney	BBC	2nd Quarter
Rosneath (Dumbarton)	BBC & IBA	3rd Quarter
Rothsay (Argyll)	IBA	3rd Quarter
Rumster Forest (Caithness)	IBA	2nd Quarter
Thrumster (Caithness)	BBC	2nd Quarter
Toward (Argyll)	BBC	3rd Quarter
<i>Northern Ireland</i>		
Larne (Co. Antrim)	BBC	4th Quarter
Newry (Co. Down)	BBC	1st Quarter

## BBC and IBA transmitting stations which will close in 1984

Station	Broadcasting Authority	Station	Broadcasting Authority
<i>England</i>		<i>Scotland</i>	
Brighton (E. Sussex)	BBC	Angus	IBA
Dover (Kent)	IBA	Forfar (Angus)	BBC
Eastbourne (E. Sussex)	BBC	Fort William	BBC
Folkestone (Kent)	BBC	Oban (Argyll)	BBC
Hastings (E. Sussex)	BBC	Pitlochry (Perth & Kinross)	BBC
Mendlesham (Suffolk)	IBA	Sandale (serving Dumfries & Galloway)	BBC
Peterborough (Cambridgeshire)	BBC	<i>Channel Islands</i>	
Rye (E. Sussex)	BBC	Fremont Point (Jersey)	IBA
Sandy Heath (Bedfordshire)	IBA	Les Platons (Jersey)	BBC
Sidmouth (E. Devon)	BBC		
Swingate (Kent)	BBC		
Tacolneston (Norfolk)	BBC		
<i>Wales</i>			
Arfon (Gwynedd)	IBA		
Bala (Gwynedd)	IBA		
Dolgellau (Gwynedd)	BBC		
Llanddona (Gwynedd)	BBC		
Holyhead (Gwynedd)	BBC		
Machynlleth (Powys)	BBC		

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at August 31, 1982

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 Mr D.Sanderson  
 Dr Q.A.Sayed  
 Mrs P.Slatton  
 Mrs P.Strafford  
 Mr D.A.Turner  
 Mr R.Usherwood  
 Mr J.White  
 Mrs S.Wilson, JP

#### **BBC Radio Solent**

Councillor Mrs B.Gudgeon (*Chairman*)  
 Mrs J.Arnold  
 Mrs E.Atherley  
 Miss T.Billett  
 Mrs J.M.Brocklehurst  
 Councillor C.M.Hayward  
 The Rev M.Heney  
 Mr R.L.Hensser  
 Mr E.Hounslow  
 Mr J.N.D.Langford  
 Miss P.McEwan  
 Mrs C.J.Mort  
 Miss U.Norton  
 Mr R.Purkiss  
 Miss V.Rayner  
 Capt H.N.J.Wrigley

#### **BBC Radio Stoke-on-Trent**

Professor M.Harrison (*Chairman*)  
 Mr B.Babb  
 Mrs J.Barcham  
 Mrs J.M.Beasley  
 Mrs S.M.Clews  
 Mr M.S.Gater  
 Mr G.Greaves  
 Mr S.Leake  
 Mrs K.Niblett  
 Mr E.F.Pedley  
 Mr A.A.Pugh  
 The Rev Dr B.A.Shaw  
 Mrs M.Spencer  
 Mr R.M.Tufail  
 Miss S.Vaughan  
 Mr J.Wallis

#### **BBC Radio WM**

Mr J.A.Davies (*Chairman*)  
 Mr G.Bayley  
 Mr P.J.Bott  
 Mrs M.G.Fenton  
 Mr M.J.Gaffney  
 Mrs V.Griffiths  
 Miss H.M.Heafield  
 Mrs M.M.Hobbs  
 Mrs T.M.Jackson  
 Mrs D.Maxfield  
 Mrs M.M.Moulton  
 Mrs J.Muss  
 Mr G.H.Norton  
 Mr J.H.Rice  
 The Rev P.W.Rodgers  
 Mr S.Zafar

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## Reith Lectures

The Reith Lectures, inaugurated in 1947 and named after the BBC's first Director-General are broadcast annually. Each year the BBC invites a person of authority to undertake a study of original research and to give the results of his work in a series of broadcasts. A list follows with publication details.

1948 Bertrand Russell, *Authority and the individual* (Allen & Unwin, 1949. n.e. paperback 1977. £1.30)

1949 Robert Birley, *Britain in Europe: reflections on the development of a European society*. (unpublished)

- 1950 John Zachary Young, *Doubt and certainty in science* (OUP, 1950. o.p.; Galaxy Books, 1960. o.p.)
- 1951 Cyril John Radcliffe, *The problem of power* (Secker & Warburg, 1952. o.p.)
- 1952 Arnold Toynbee, *The world and the West* (OUP, 1953. o.p.)
- 1953 J. Robert Oppenheimer, *Science and the common understanding* (OUP, 1954. o.p.)
- 1954 Oliver Franks, *Britain and the tide of world affairs* (OUP, 1955. o.p.)
- 1955 Nikolaus Pevsner, *The Englishness of English art* (Architectural Press, 1956. o.p.; Penguin Books, 1961. £2.75)
- 1956 Edward Appleton, *Science and the nation* (Edinburgh UP, 1957. o.p.)
- 1957 George F. Kennan, *Russia, the atom and the West* (OUP, 1958. o.p.)
- 1958 A.C. Bernard Lovell, *The individual and the universe* (OUP, 1959. o.p.; paperback 1961. 25p)
- 1959 Peter Medawar, *The future of man* (Methuen, 1960. o.p.)
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