

BBC

Annual Report and Handbook 1986

BBC Handbook 1986

**Incorporating the Annual Report
and Accounts 1984–85**

British Broadcasting Corporation

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Contents

Part One: Annual Report & Accounts 1984–5

Foreword Mr Stuart Young (Chairman) *v*

Board of Governors *viii*

Board of Management *ix*

Introductory *1*

Programmes *5*

Television *5*

Radio *14*

The News Year *23*

Broadcasting from Parliament *27*

Religious broadcasting *30*

Educational broadcasting *33*

Programme production in the Regions *44*

Bristol *44*

Pebble Mill *48*

Manchester *50*

The English TV Regions *51*

BBC Data *54*

The BBC and its audiences *56*

Broadcasting research *57*

Public reaction *60*

Public meetings *64*

International relations *66*

Advisory bodies *67*

Broadcasting Complaints Commission *73*

Engineering *76*

Transmission *77*

Television production *78*

Radio production *80*

Research and development *80*

Recruitment *82*

Training *82*

Personnel *84*

Appointments, recruitment, training *84*

Consultancy *86*

Occupational health *86*

Employee relations *86*

Legal matters *87*

Central Services Division *87*

Commercial activities *89*

Publications *89*

BBC Enterprises Ltd *90*

BBC Co-productions *96*

Direct Broadcasting by Satellite *97*

National Broadcasting Councils *99*

Scotland *99*

Wales *108*

Northern Ireland *115*

Audit Report for the BBC *121*

Balance Sheet and Accounts – Home Services
and BBC Enterprises Ltd *122*

Balance Sheet and Accounts –
Open University *138*

Appendices I *143*

I Broadcasting receiving licences
1927–85 *144*

II Licences and licence fees *145*

- Ila Licence income and National Regions
1984/85 146
- III Hours of output 1984/85: Television 147
- IIIa Programme analysis 1984/85: Television
networks 148
- IV Hours of output 1984/85: Radio 149
- IVa Programme analysis 1984/85: Radio
networks 150
- V Regular religious broadcasts 151
- VI School Broadcasting 153
- VII Broadcasts by the Political Parties 156
- VIII Radio and Television Audiences 157
- External Broadcasting** 160
 - Language Services 162
 - World Service 167
 - The Monitoring Service 174
 - Finance: Balance Sheet and Accounts –
External Services 175
- Appendices 2** 181
 - IX External Services broadcasting
hours 182
 - X Rebroadcasts of BBC External
Services 183
 - XI World Service programmes 187
 - XII World radio and television receivers 191
 - XIIa External broadcasting by other
countries 192
- Part Two:**
Guide to the BBC
- Constitution and organisation** 194
 - The Constitution of the BBC 194
 - Royal Charter 199
 - Licence and Agreement 208
 - Ministerial broadcasts 217
 - BBC dates 218
 - BBC senior staff 222
 - BBC addresses 224
 - London 224
 - Regions 224
 - Local Radio with frequencies and map 226
 - BBC overseas 231
- The BBC and the public** 233
 - Broadcasting research 233
 - Programme correspondence 233
 - Transcripts and radio tapes 233
 - Publicity and information 233
 - Public meetings 234
 - Lectures 234
 - Film and Video Unit 235
 - BBC orchestras and choirs 235
 - Auditions 235
 - Submission of scripts and scores 235
 - Tickets for BBC shows 236
 - Appeals for charity 236
 - SOS messages 236
 - Community Programme Unit 236
 - Recruitment 236
 - Broadcasting Complaints Commission 237
- Sales and services** 237
 - BBC Publications 237
 - BBC Enterprises Ltd 237
 - BBC Data 238
 - Other BBC Libraries 241
 - Weather forecasts 242
 - Teletext 243
 - BBC Monitoring Service 243
 - BBC Transcription Service 243
 - BBC Topical Tapes 243
 - International relations 244
 - Television Liaison 244
 - Television Training 245
- Engineering information** 246
 - Services 246
 - Receiving the programmes 247
 - Basic technical data 249
 - Vhf-fm radio tables and map 250
 - Lf and mf radio tables and map 254
 - Television tables and map 258
 - Engineering information publications 267
- Membership of the BBC advisory councils
and committees** 268
- Bibliography** 275
- Lectures** 283
- Index** 284

Note: BBC Facts and Figures appear on the four colour pages preceding page 151.

Foreword

Mr Stuart Young Chairman of the BBC

The past year has been a testing one for the BBC. As the licence fee debate got underway, the Corporation co-operated in two independent reviews, examining value-for-money in both the external and domestic services. A high level of press and political interest continued throughout 1984–85, not all of it constructive. It says much for our creative staff that they did not allow those distractions to prevent them from reporting the events of a troubled political year with objectivity or from producing a distinguished range of entertaining and innovative programmes.

The licence fee settlement was less than we wished for and difficult decisions have had to be taken as a result. Those decisions were informed by a determination to concentrate resources where they count most – on the air. During 1984–85 the cost of covering just one story, the miners' strike, was a reminder of what public service broadcasting demands in terms of cash and equipment. We remain committed to offering the audience the level of service it has learned to expect. That means a taut organisation which wrings the greatest benefit from every pound spent.

Professor Peacock's committee is wrestling with the task of assessing the impact of new methods of funding the BBC. Is it possible to suggest alternatives to the licence fee which would, nevertheless, support the quality, range and independence of existing services and leave unscathed the worthwhile institutions within the media? The case has not yet been made. We have offered our first full tranche of evidence and will be supplementing it with the results of our own research before the end of the year. We await Professor Peacock's conclusions with great interest. The Government decision which follows will be one of the most important in the history of broadcasting.

If some have seen the past year as one of unusual difficulty for the Corporation, my view is that it takes more than a few knocks to unbalance an institution as tough and healthy and deeply rooted as this one. And if anyone is tempted to believe we are less ready to defend ourselves against all comers than on previous occasions, let me reiterate the determination of myself and my Board to guard the independent traditions of the BBC with all watchfulness and courage.

Part one

Annual Report and Accounts

of the British Broadcasting Corporation for the year 1984-85
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 at at 31 March 1985



Stuart Young
Chairman
(1.8.83)
(Governor, 1.8.81)



Sir William Rees-Mogg
Vice-Chairman
(1.8.81)



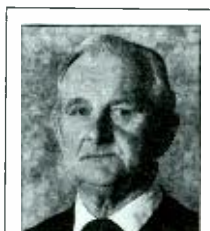
Lady Faulkner of
Downpatrick, CBE
National Governor for
Northern Ireland
(1.10.78)



Alwyn Roberts
National Governor for
Wales
(1.10.79)



Watson Peat, CBE, JP
National Governor for
Scotland
(1.8.84)



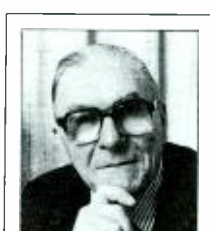
Sir John Johnston
GCMG, KCVO
(1.12.78)



Jocelyn Barrow
OBE
(1.2.81)



Daphne Park
CMG, OBE
(1.8.82)



Sir John Boyd,
CBE
(1.11.82)



Malcolm McAlpine
(1.8.83)



Lady Parkes, JP
(1.8.84)



The Earl of Harewood
(1.1.85)

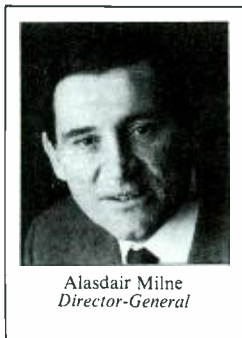
Dates of appointment to the Board are shown in brackets.

Mr Watson Peat succeeded Sir Roger Young who retired as National Governor for Scotland on 31 July 1984, and Lady Parkes succeeded Professor Christopher Longuet-Higgins, FRS, who retired on 31 July 1984.

Lady Faulkner of Downpatrick retired on 31 July 1985, and was succeeded as National Governor for Northern Ireland by Dr. James Kincade on 1 August 1985; Sir John Johnston retired on 31 July 1985.

The Board of Management

Membership as at 31 March 1985



Managing Director, Radio
Managing Director, Television
Managing Director, External Broadcasting
Assistant Director-General
Director of Engineering
Director, Public Affairs
Director of Personnel
Director of Programmes, Television
Director of Resources, Television
Director of Finance
The Secretary
The Deputy Secretary

Richard Francis
Bill Cotton OBE
Austen Kark
Alan Protheroe MBE, TD
Bryce McCrerrick
John Wilkinson
Christopher Martin
Brian Wenham
Michael Checkland
Geoff Buck
David Holmes
Patricia Hodgson

Introductory

The year 1984–85 was the last year of the licence fee triennium begun in 1981. It was accordingly the year in which the needs and expectations of the future had to be determined and quantified, and application made for the necessary licence fee. For the BBC, it was a year of sustained internal examination and external scrutiny.

The first task of the Corporation was to honour its undertaking to make the 1981 licence settlement last for three years and four months. The settlement had been substantially below what the BBC had sought, and had necessitated a far-reaching programme of economies. These were achieved by skilful management, and by an acceptance that many ideas for programme enhancement and other advances would have to wait. We came to the end of the year with the books in balance, and with the improvements in management systems introduced in recent years thoroughly established. In addition to improvements in financial accountability and in management training, it was decided to introduce, as an integral part of the budgetary control procedures, a system of 'activity reviews', the first three of which were put in hand during the year. These reviews derive from the recommendations of independent consultants, Peat, Marwick and Mitchell, who were commissioned by the BBC in 1982 to report on the management systems of the domestic services.

Each involves the detailed examination of a single area of activity, with the help of outside consultants, and is designed to identify savings in cost and improvements in managerial efficiency. A programme of approximately 12 such reviews each year was laid down for the future.

Much time and thought was devoted to the preparation of the application for an increase in the licence fee for the next triennium. Our first concern had to be the maintenance, as economically as possible, of the range and quality of existing services. But we were equally concerned that, as the national instrument of public service broadcasting, the BBC should be in a position to respond to the undoubted public desire for an increase in home-produced programmes of all kinds, and a reduction in the number imported. We were anxious to meet the insistent demand for improvements in quality and in coverage of all aspects of the national life, in all parts of the British Isles. And we were conscious of the need to sustain the BBC's capacity to contribute to the artistic and cultural life of the country by creating opportunities for new talent, and by its patronage of writers, composers and musicians.

These objectives called for a careful estimate of the likely effect of inflation on existing services, and the inclusion of an element for improvements and enhancement in our forecast of requirements. Our professional advice was that inflation in the broadcasting industry, many of whose costs are determined by a specialised marketplace of which the BBC is only one part, was likely to run ahead of the retail price index over the next few years. We received helpful assistance from Peat, Marwick and Mitchell in our studies of the potential rate of inflation. Our conclusion was that if we were to meet public expectations of us, we needed to request an increase in the licence fee, for a three-year period, to £65 for a colour set and £18 for monochrome.

While these studies were taking place, the

Board commissioned, at the request of the Home Secretary, a 'value-for-money' review from Peat, Marwick and Mitchell, who were asked as independent consultants to assess what economies might be achieved through increased efficiency, while maintaining the range and quality of existing services. The consultants' report made 30 detailed recommendations, and concluded that up to one per cent might be saved on projected expenditure. The Board accepted all but six of the recommendations, agreeing that four should be considered further, and finding only two relatively minor ones unacceptable. The implementation of the accepted recommendations was put in hand immediately. We were encouraged by the consultants' general statement that they had 'found everywhere a determination to provide quality and programme services which give value to the public' and 'a commendable resolve to identify and achieve more effective and efficient methods of working'.

We were conscious that, in seeking to repair some of the ravages of inflation, the increase for which we were asking was substantial. We therefore thought it important to explain to the public the composition and purposes of the bid we were making, and to draw their attention by comparative references to the value for money represented by the licence fee we sought. We had not ourselves, in correspondence, at public meetings, or in our consultations with our advisory bodies, encountered any general unwillingness to see the BBC properly funded to meet public expectations; but we were acutely conscious of the difficulties the licence fee presented for those in straitened circumstances. We took the opportunity to publicise the variety of ways in which the licence fee could be paid by instalments, and to urge the authorities to consider ways in which those in most need might be assisted through the social services.

The public debate which followed was conducted chiefly by the press, though there was also keen parliamentary interest in the issues raised, and was highly controversial. Despite assurances from the Home Secretary that the licence fee system, at least on this occasion, was not in question, the debate was rapidly widened to include the question of whether the BBC should be financed to some degree by advertising; and in parts of the press it was made the vehicle for wholesale attack on the BBC, and on the present

organisation of broadcasting in the UK. *The Times* went so far as to propose that the BBC be broken up and its constituent parts sold to private interests. There was little constructive discussion of what the BBC should be doing in the public interest over the next three years, and what level of funding would be necessary to achieve it.

The Government's decision to fix the licence fee at £58 for colour and £18 for monochrome was a disappointment, implying as it did that far greater savings than had been estimated as possible either by the BBC or by the outside consultants could be achieved, or that our calculations of likely inflation (which accounted for some 70 per cent of the increase we had sought) was misjudged. And it was clear that we had not been granted the provision we had made for the improvement and enhancement of our services to the public. The Board therefore ended the year faced with the urgent task of once more reviewing priorities in all areas of operation, and with the responsibility of ensuring that the quality and range of our service to the viewing and listening public should be as little affected as possible.

The Home Secretary also announced that he was setting up a committee under Professor Alan Peacock to review alternative or supplementary methods of financing the BBC, taking account of the impact of any possible changes in present arrangements on independent broadcasting, the press, and actual or potential cable and satellite services. In the light of some of the facile and misleading arguments which had been advanced during the licence fee debate, and of its own concern that the future financing of public service broadcasting in the UK should be established on a secure and acceptable basis, the Board welcomed the opportunity now created for an independent and dispassionate examination of all aspects of this complex problem.

The External Services were also subject to outside review in the course of the year. After discussions with the Foreign and Commonwealth Office, the Board invited a Review Team, appointed by the Foreign Secretary in consultation with the BBC, to consider the efficiency and effectiveness of the services. The Review Team, under Treasury leadership, reported in January. The Board welcomed the thoughtful and searching examination the team had made, and accepted in principle the financial and managerial recommendations made in the Report, which was pub-

lished. The Board welcomed in particular the recommendation in the Report that the Grant-in-Aid be set on a triennial basis, in line with the licence fee. This would give the External Services a degree of stability and a capacity to plan ahead which at present do not exist, and which would contribute substantially to efficiency and effectiveness.

In a letter published with the Report, the Foreign Secretary confirmed that none of the recommendations implied any dilution of the responsibility of Bush House for managing the External Services, or of their traditional editorial independence.

Despite these financial and organisational pre-occupations, with their severe demands on management, a high standard of programme output was achieved. There are full details in the chapters which follow, and it is unnecessary to rehearse them here. But if prizes are a proper touchstone, it should be noted that BBC Television won 16 of the 26 awards made by the British Academy of Film and Television Arts, and, internationally, the Golden Rose of Montreux. BBC Radio won 20 of the 25 Sony Radio Awards.

As the detailed narratives show, it was a year of some innovation, with Radio 4 and the World Service joining to offer listeners round the world the opportunity to put questions 'live' to Presidents and Prime Ministers: and, at the other end of the scale, with Local Radio in Manchester conducting an experiment in establishing 'neighbourhood' stations, offering valuable insights into the potential of 'community radio'. In television, perhaps the most significant innovation was the televising of the House of Lords, which has enriched the BBC's political coverage and has in a variety of ways enlightened the nation.

It was above all, particularly in the field of news and current affairs, a year of extremely hard work, with the BBC's resources at times stretched almost to breaking-point. Abroad, BBC correspondents in the Middle East lived in some danger: and from Ethiopia Michael Buerk's reports on the famine unlocked the nation's compassion and generosity. At home, the long drawn out miners' strike imposed unprecedented demands, physical and editorial, on those whose duty it was to report, analyse and interpret a conflict which affected everyone in the land. The strike vividly illustrated the benefits of a unitary BBC, in which the specialised knowledge and

immediacy of access of local radio and regional television could combine with the central resources in a sustained attempt to keep before the public as comprehensive and balanced an account of the situation as was humanly possible.

The achievement of balance in political coverage was a continuing challenge, given the complexities of the situation after the 1983 General Election. News bulletins must report events fully and accurately, but their content is primarily determined by what is news. In current affairs, there seems no single statistical formula capable of reflecting the emergence of a significant third force in national politics, in the electoral and parliamentary circumstances of the SDP, which would win general acceptance: and the BBC must continue to carry the responsibility of attempting to reflect the views of the political parties fairly over a reasonable period of time. But if there are no simple answers, it behoves the BBC to pay particular attention to this responsibility in as fair and balanced a fashion as possible, retaining its independence of judgement and resisting pressures from whatever quarter.

The External Services continued to enjoy the admiration and respect of the world's broadcasters, and to command the attention of an audience which, in the year under review, was estimated at 120 million regular listeners. In the Spring of 1984 they received a remarkable accolade when the Chairman, on behalf of the External Services, received the Alexander Onassis Athinai Prize for 'establishing standards of objectivity and balance in the field of international news broadcasting'. With him was the Managing Director, Douglas Muggeridge, at what proved to be his last public engagement before the onset of the illness from which he so tragically died in February. It was a fitting tribute to his own dedication to the ideals of public service broadcasting.

The longer-term future occupied our attention in a number of ways. The need to replace the ageing facilities of Broadcasting House and our inadequate accommodation in Edinburgh took us through several stages of careful planning. And the potential of satellite and cable for delivering extra programme services was a constant on our agenda. The BBC joined with independent broadcasters and a number of commercial companies to explore the possibility of collectively financing and operating a national DBS service,

transmitting three additional channels direct to individual receivers throughout the UK. It has to be recorded that by the end of the year the commercial viability of such a service, without Government assistance, and within the conditions established by Government, was looking increasingly doubtful. But the BBC has every intention of remaining at the forefront of the development of new technologies serving the public interest.

Programmes

Television

For BBC Television, the year brought a new look, both on the screen and in the schedules. In two substantial steps BBC-1 established two key punctuation marks in weekday viewing. The process began in September, with the new *Six O'Clock News*, at half an hour's length and a strengthened regional news magazine. In February, *Wogan*, three times a week, and the new serial, *EastEnders*, on the other two days, made a second fixed point, Monday to Friday, for early evening viewers, at seven o'clock.

As part of this re-structuring, some established programmes and well-tried series were given a new placing, sometimes on a new day. Such changes proved invigorating. *Panorama*, for example, so long a landmark before the *Nine O'Clock News*, found an audience of almost nine million, twice its previous average, for its first edition at the new time after the news and it has sustained a much bigger audience since.

Alongside such scheduling changes, built around old favourites and successful newcomers, the exploitation of rapid advances in computer graphics added sparkle to network presentation: the new BBC-1 globe is more than a face-lift, while the weather forecasts have gained much in depth and potential.

Two peaks of activity marked the year, both centred on America: the Olympic Games in Los Angeles, and the United States Presidential Elections. Each called for substantial special efforts, with the reward of the most comprehensive Olympic coverage ever brought to British screens,

but, given the predictability of the Reagan victory, a certain degree of anti-climax, after such heavy and necessary commitment to the elections themselves, was inevitable.

Entirely new on the screen has been the experimental televising of the House of Lords. Whether in the live broadcasts of debates carried on BBC-2, or in the many recorded extracts in regular and specially extended news and current affairs programmes, the Upper House made a television debut which left a deep impression with the audience and undoubtedly affected the attitude of MPs to the eventual televising of the Commons.

Network developments

For both BBC television channels, the year has meant further adjustment to a four-channel situation, and that against a background of rising production costs at home, and currency fluctuations which made overseas operations increasingly costly.

In part, the process of adjustment lay in more deliberate scheduling – four Agatha Christie *Miss Marple* adaptations, transmitted in rapid succession and as 'mini-series' were an example (and incidentally established Joan Hickson as the definitive Miss Marple).

The more radical change in the structure of the BBC-1 schedule has already been mentioned: for the *EastEnders* as a twice-weekly serial, many strands had to be brought together for a successful launch – the newly acquired Elstree studios,

crucial to sustained intensive production; designing and constructing Albert Square as a permanent set; building a team of producers, writers, directors and their supporting staff; and assembling the right cast.

The other part of the seven o'clock equation, *Wogan*, presented a different challenge. A chat show, three times a week, makes demands rarely encountered in such intensity. To maintain variety and impetus, to retain freshness and vigour requires in both host and production team a combination, in high degree, of talent, personality and experience. An early *Wogan* success was the appearance of Princess Anne in an interview delightful for its ease and humour.

Establishing the earlier fixed point, at six o'clock, called for other considerations again: clearing the logistics and providing the resources for a half-hour news programme, finding effective programmes, suitable for time and audience, to run up to the news, assessing the consequences in regional television. A smooth start spoke well for the work that had gone into the preparations.

Drama

A number of established drama series and dramatisations of quality gave solidity to the schedules, during the week and on Sundays. A new run of *Tenko* went from strength to strength (and earned a BAFTA nomination), and a further series of *By the Sword Divided*, taking the story forward to the restoration of Charles II, proved altogether more successful than the first run, with costume and history most accurately done, although few of the characters found a place in the hearts of viewers. The spread of adaptations was generous: on BBC-1 *The Pickwick Papers* and *The Prisoner of Zenda* for family viewing on Sundays; rather less successfully – H. G. Wells's *Invisible Man*, but on BBC-2 Arnold Bennett's *Anna of the Five Towns* brought to the screen an outstanding newcomer in Linsey Beauchamp. Also on BBC-2, Tom Sharpe's *Blott on the Landscape* made a total contrast in its rumbustiousness.

Original work for television included *Big Deal*, written by Geoff McQueen, *Morgan's Boy*, written by Alick Roe, and *Inside Out*, a first series for BBC-2 by Simon Moore. *Knockback*, with

Pauline Collins and Derrick O'Connor, the love story of a prisoner and a social worker who visits him in prison, was based on a real life original and was very well directed. Peter Barkworth returned to BBC-1 in *Late Starter*, a Professor of Literature whose private world is shattered as he reaches retirement.

Outside ready categorisation were two important BBC-2 programmes in September which faced the implications of nuclear war. *Threads* treated a nuclear attack on an English city in drama-documentary form, and *On the Eighth Day* looked at the aftermath of such an attack. With a late night follow-up discussion (in *Newsnight*), they were a sombre trio, but one that made a big impact on viewers and was widely regarded as most responsibly handled.

Comedy and Variety

As in other areas, both channels built on a mixture of proven successes and promising new programmes. *Only Fools and Horses* once again probably did better than any other comedy show, both on first showing and as a repeat. The tragic death during filming of Lennard Pearce (the Grandfather) for a time put a question mark over the future of the series. However, by making the character's death part of the plot, and by introducing in Uncle Albert a new character with his own different dimension of oddity, the writer, John Sullivan solved the problem with ingenuity and poignant sensitivity. *Hi-de-Hi!*, transferred to Saturday evenings, had its sixth run, even more successful. *Ever Decreasing Circles* also went into a new run, to bring rather gentler comedy to Sunday evenings, and in *Last of the Summer Wine*, Foggy, Compo and Clegg returned to delight a regular audience of 16 million viewers. In the father-and-son comedy *Don't Wait Up*, Tony Britton and Nigel Havers gave new roundness to the two doctors in their second series. A new character, though in the familiar shape of Ronnie Barker, made his debut as the Welsh photographer, *The Magnificent Evans*. If this brave new venture was not an instant success, it did, however, give a first big-role to an attractive comedy actress, Sharon Morgan.

BBC-2's new offerings included Marti Caine in her series, *Hilary*, the ups and downs in the life

1. Famine victims in East Africa.



2. Michael Buerk cradles a starving child in Ethiopia.





1 2



1. Miners' strike: a clash on a Yorkshire picket-line, June 1984.
2. India – Bhopal disaster.
3. Sir Robin Day has chaired BBC1's **Question Time** since 1979.
4. **This Week Next Week**: a new political review programme presented by David Dimbleby.
5. Fred Emery, one of the senior reporters on **Panorama**, which has gained a new audience with its change of time to 9.25 pm.





1



2

1. The Brighton bomb: The Grand Hotel, October 1984.

2. The House of Lords televised.



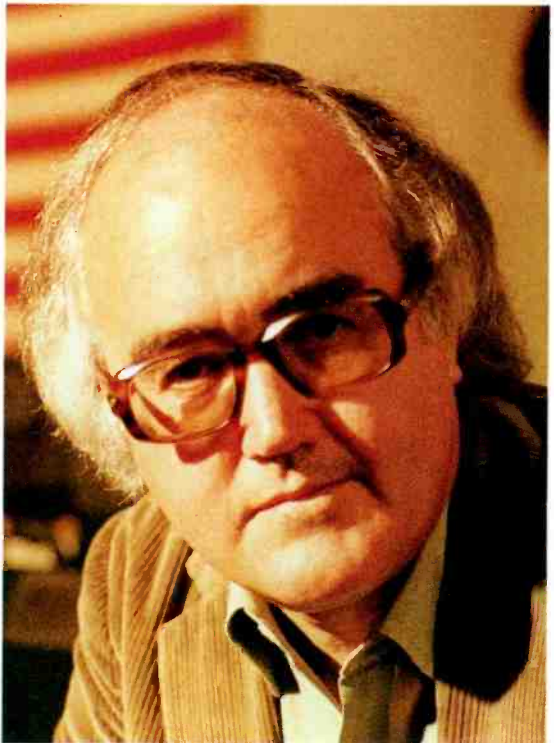
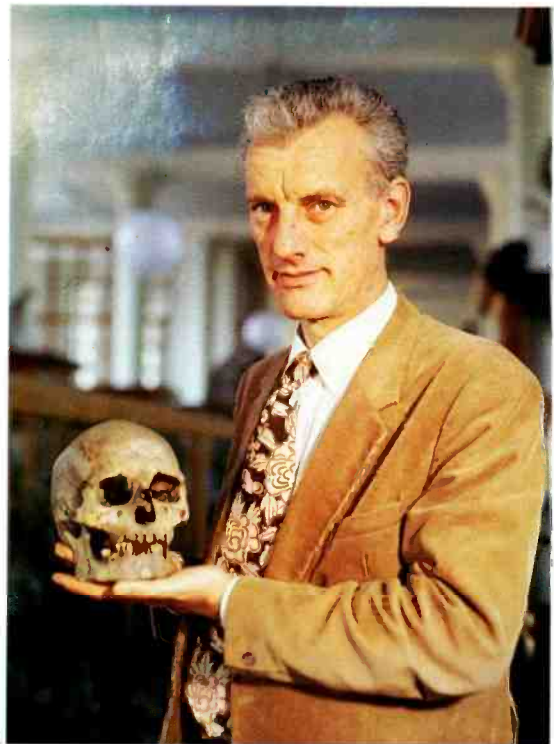
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1. Children in Need: Joanna Lumley with just a few of the children who benefited from the appeal. The 1984 appeal raised a record £24 million. Every penny raised goes to needy children throughout the UK.



2

2. Come on Down with Barry Norman.



1. **Forty Minutes: The End of the Pier Show.**

2. **The Sea of Faith:** Don Cupitt.

3. **Threads.** The prize-winning drama documentary about the likely human and scientific consequences of a major nuclear war between East and West. It won a number of awards when it was transmitted in September 1984 including four British Academy Awards, the Broadcasting Press Guild Award and the Prince Rainier Prize at Monte Carlo. Photo shows Karen Meagher as Ruth Beckett.

4. **The Day the Universe Changed** presenter James Burke.

5. **The Weather Forecast:** Ian McCaskill.

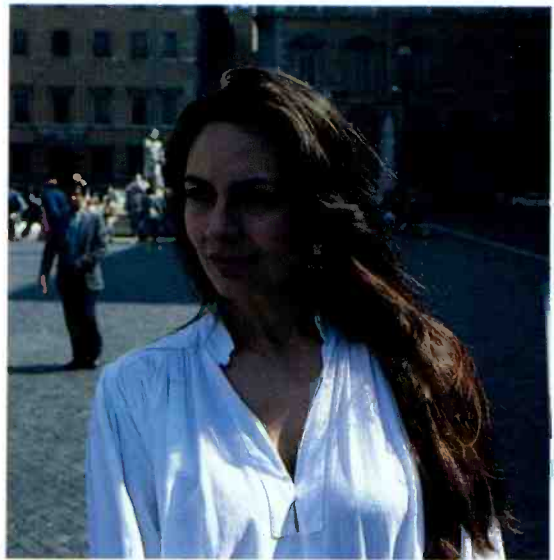
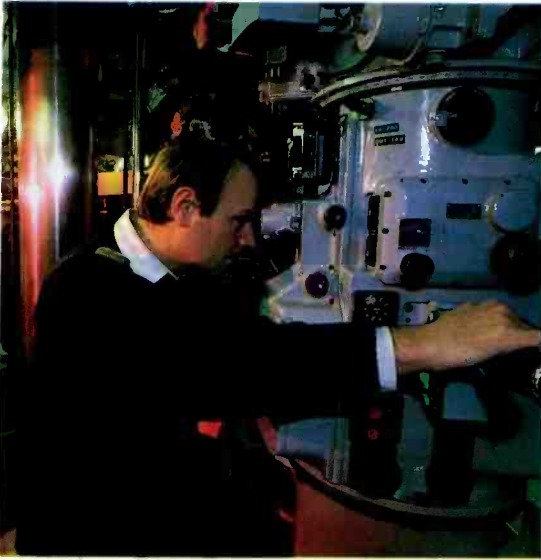
6. **Crimewatch UK:** a new dimension in viewer participation with (centre left) Sue Cook and (centre right) Nick Ross.



5



6



1. **Submarine:** a documentary series about the underwater world of the Royal Navy's most secret service.
2. **Italians.** A documentary portrait of Italy today, seen through the eyes of 10 different Italians. Here – actress Mirella D'Angelo in Rome.
3. **Just Another Day:** Great Ormond Street. A second series of John Pitman's highly popular documentaries about places which are part of the British way of life.



of a television researcher; *Bootle Saddles*, placing cowboys firmly in Lancashire; and *The Mistress*, a new Carla Lane series, with Felicity Kendal, Jane Asher and Jack Galloway, the triangle whose deceit and stratagems had slightly mixed notices, in spite of a good script. But in terms of writing, the comedy hit of the year was probably *Victoria Wood . . . as seen on TV*, also on BBC-2. Victoria Wood writes her own material; the programme drew much critical acclaim and a growing audience.

Well-known names were again the backbone of Light Entertainment: *The Two Romies* brought their huge audiences with them to their new Wednesday placing; Paul Daniels added to his own brand of magic guest speciality acts in his show; *Little and Large* and *The Laughter Show* both became stronger and gained in popularity, with audiences of 12 million. Lenny Henry starred in a show of his own; Les Dawson took

over *Blankety Blank* and Bob Monkhouse remained the highly professional host of the fast-moving *Bob's Full House* quiz. *Jim'll Fix It*, after some temporary signs of flagging, returned strongly in the winter to underpin Saturday family entertainment on BBC-1.

The Christmas morning highlight was the *Noel Edmonds Late Late Breakfast Show*, with live satellite pictures from the Falklands, shot from helicopters, and the whole under the Edmonds command from the Telecom Tower in London. Then, Jim Hacker alias Paul Eddington, found himself Leader of his party in an extended Christmas edition of *Yes Minister*, and contemplated a distant prospect of Prime Ministerial office. On New Year's Eve, Ernie Wise's compilation *Morecambe and Wise Classics* revived past moments of high entertainment and made a fitting retrospective for his late partner.



A bank of video monitors in Studio 2 at Television Centre, set up for coverage of the Olympic Games.

Sport

To provide the year's Olympic coverage production teams worked in shifts, in London and Los Angeles, to ensure that no key moment was missed. *Grandstand*, now in its 26th year, and *Sportsnight* followed major sporting fixtures through the calendar – the Grand National, the Cup Final, the traditional Rugby and Football internationals, the Australian Rugby Tourists in their successful encounters with France and all four home teams. During the summer, traditional coverage brought Wimbledon, the Tests, Open Golf, three-day eventing, show jumping, the British Grand Prix and racing, in a sporting mix that is taken for granted by large and devoted audiences. The progress of Barry McGuigan, the Irish featherweight, was closely followed, in several contests in Belfast, broadcast live and reflected the special atmosphere created by the passion of his supporters.

Ski Sunday had up to six million viewers clustered round their sets for the World Skiing Championships. Live soccer, on the international plane, and *Match of the Day* retained their hold, and the popularity of snooker remained unabated.

Sports staff, and their engineering colleagues in Outside Broadcasts and the studio, have another year of achievement to their credit, not only in the breadth of their coverage, but in the way they exploit every technical and production advance to the full, to the benefit and greater understanding of the sporting audience.

News and Current Affairs

Throughout the period under review a single subject dominated the output, in an unprecedented way (just as it recurs again and again in the pages of the BBC's Annual Report). The miners' strike and all that went with it, month after month, was the continuing major theme in daily news reporting, and in the examination of the underlying issues and questions arising from it – energy policy, the powers and rights of unions, the tensions within the mining communities and their future, the role of the police, Coal Board and Government attitudes. The length of the dispute alone strained staff and programme resources,

both centrally and regionally; its complexities were a constant challenge to editorial judgement emphasising the nationwide resources of the Corporation. *Newsnight*, on BBC-2, demonstrated again its ability to rise to a challenge, completing with careful late-night analysis the daily cycle of coverage which began each day with *Breakfast Time* and continued with full reporting in mid-day, early and mid-evening news programmes.

Panorama, taking a periodic longer view, examined aspects of the strike on six occasions. For the end of the strike it made use of the freedom of its new, later placing, to mount an extended edition, and for the first time drew an audience larger than its commercial rival, *World in Action*.

A new weekly perspective on the week's events appeared in the BBC-1 schedule with *This Week Next Week*. Presented by David Dimbleby, it aimed at a broader and less purely political spectrum of events than LWT's *Weekend World*. An increasingly confident run of 16 editions demonstrated its impact and relevance whenever there was big weekend news. Later on Sundays, *The Money Programme* on BBC-2 maintained the high reputation it had earned in its own field, as did *That's Life*. *Question Time* had a successful and varied year; the Judges' Award of the Royal Television Society to Sir Robin Day was in the event particularly gratifying at a time when illness forced Sir Robin into a break from broadcasting.

BBC-1 and Radio 4 broke new ground with *Taking Sides*, a series of 10 live discussions, with Paul Sieghart as questionmaster. Members of the public faced a panel selected for their expertise or concern in the subject to be debated and put their questions in an hour-long session which was simultaneously broadcast on BBC-1 and Radio 4 from a Birmingham studio.

In the BBC's daily television journalism, *Breakfast Time* consolidated the achievements of its first year, nationally and regionally, with some notable actuality coverage from Tripoli, and impressive reporting of the assassination of Mrs Gandhi and the death and funeral of President Chernenko. But it was the Brighton bombing at the Conservative Party Conference which tested the programme's editorial strength to the full, and equally fully, demonstrated the value of the news-gathering resources at its disposal.

It was this same news-gathering strength and

experience of Television News combined with an innovative approach to news presentation, which quickly established the *Six O'Clock News*, both as a fulcrum in the evening's programming and as a successful fusing of news reporting skills with current affairs analysis. The programme, produced by a joint News/Current Affairs team from the Television Centre Newsroom (enlarged for the purpose) immediately had a greater sense of direction and firmness of purpose than its short-lived predecessor. *Sixty Minutes*, and soon took its place in public appreciation. This also served to give added confidence to the regional news magazines in their new placing.

Television News itself, apart from its new commitments and a major refurbishment of equipment and studios, withstood a 12 month as testing as any in the 30 years of its existence. Throughout the country the editorial and logistic demands of the miners' strike were daunting; almost equally taxing, though shorter lived, were the Libyan Embassy siege in London and its sequel in Libya itself. Around the world – India, Lebanon, Eastern Europe, Southern Africa, Central America – there was little respite. But it was the Ethiopian famine, and the reports and pictures which Michael Buerk, the BBC's South African Correspondent, and Mohammed Amin, of Visnews, brought to British screens that made a unique impact on the nation's consciousness, and throughout the world wherever the reports were seen.

Documentaries and Features

The documentary highlight of the year on BBC-2 was the 11-part industrial history of 20th century Britain, *All Our Working Lives*. Through the use of archive film, much of it not seen before, and the vivid recollections of workers and managers, the series gave a detailed and analytical account of industrial development which proved an outstanding success with critics and viewers alike. *Italians*, by contrast, fell a little short of expectation. Full of entertaining individual profiles and insights into life in modern Italy, the series did not add up to more than the sum of its parts. *Forty Minutes* continued at the high standard it has always set itself. *Whose House is it, Anyway?* was a memorable edition about two

elderly Yorkshiremen resisting the compulsory purchase of their home. *Love in Exile* recalled the marriage of the Duke and Duchess of Windsor, and another edition in more lighthearted vein, *On the Throne*, took Lucinda Lambton's engaging history of the lavatory as its theme. A new BBC-1 series, designed to strengthen contemporary documentaries, looked at *Real Lives*, under that generic title. *A Company* took some of the first soldiers to serve in Northern Ireland in 1969 and 1970 back to the Province; *Hostel People* examined the plight of the homeless in London; *Pushers* was a vivid account of the work of the Merseyside drug squad and its effort to break up a drugs ring; and *Baby Searchers* followed a London couple to Brazil in their quest for a baby to adopt. The Bhopal chemical disaster and a thoughtful picture of life in a Yorkshire mining village in the last days of the strike were other subjects in the series. *In at the Deep End*, also on BBC-1, used a different approach. Its two reporters, Chris Serle and Paul Heiney, trained for, and then tried their hand at, a variety of skills: acting with Michael Caine, designing high fashion, playing snooker with Steve Davis, auctioning Victorian watercolours at Sotheby's, singing in opera at the Coliseum. With an audience of over six million, this last edition almost set a record for a programme about opera!

Life of an Orchestra took the London Symphony Orchestra as its subject, for a four-part series, and *Just Another Day* gave a flavour of other British institutions, among them the Great Ormond Street Hospital for Children, a driving school, and the Natural History Museum.

The key new feature programme of the year was *Crimewatch*, on BBC-1. Transmitted 'live', and made in co-operation with police forces up and down the country, it seeks help and information from its audience in the solution of major crimes. Careful reconstructions, wherever possible on the actual site and using available witnesses, are mounted to assist recall. Public response has been enormous, and through the programme's phone-in desks, manned in the studio by police officers concerned in the case, many vital clues have reached the police who, after some initial scepticism became convinced of the value of *Crimewatch* in their fight against crime. *Hotline*, another ambitious 'live' series which tried to put viewers in touch with people and objects they were seeking was not so success-

ful: the pressure of moving, week by week, to different parts of the country and the complexities of a phone-in system, made for difficulties, although the programme did gain in strength as it developed.

Established series scored further successful runs – *Holiday*, *The Time of Your Life* and *The Sky at Night*. Baroness Warnock, much in the news during the year and already familiar on television, gave the year's Dimpleby Lecture. Her choice of subject, 'Teacher Teach Thyself', was as topical as it was contentious, at a time when teachers were interrupting school life through industrial action in support of their pay claim.

Purchased Programmes

During the year many big films had their first showing on British television, notably *Kramer v Kramer* (seen by 18 million on BBC-1); *Mary Poppins* (seen by 17 million); *Chariots of Fire* (14 million); *The Deer Hunter* (seen by 10 million on BBC-2); *The Elephant Man* and *Chaos*, an Italian film with English sub-titles, (seen by one million on BBC-2). The first ever season of five contemporary New Zealand films was shown on BBC-2 in the summer of 1984. *Fanny and Alexander* (in Swedish with English sub-titles and directed by Ingmar Bergman) was a mini-series on BBC-2. *Evita* (based on the life of Eva Peron and starring Faye Dunaway) was another mini-series on BBC-1. But the triumph of the year was undoubtedly *The Boat* on BBC-2 (the story of a German submarine, in German with English sub-titles, directed by Wolfgang Petersen). The final episode of this adventure attracted an audience of nine million, which was, incidentally, a record for a sub-titled programme.

Children's programmes

In the wide range of programmes for children, *Blue Peter* held its place and its drawing power, attracting just over a quarter of all children. Its appeals similarly continued to meet a generous

response. A double Lifesaver Appeal – to replace four in-shore lifeboats, originally provided in 1966 through *Blue Peter*, and to give long-term aid to Ethiopia – called for gifts of stamps, and buttons and old postcards. The packets and parcels flooded in – 3½ million with stamps, two million with buttons and postcards.

Even higher in popularity – a third of all children watched it – was *Box of Delights*. The most ambitious and expensive children's television programme, it won three BAFTA awards. In audience terms, only *Grange Hill* did better.

Beat the Teacher, the first daily quiz for children, had a seven-week season, and with its questions skilfully taxed teachers and taught alike. *Seaview*, a situation comedy about growing up in a Blackpool boarding house, had almost as many tears as laughter, and was well received. With *Fast Forward*, BBC-2 addressed itself to young teenagers in a new comedy programme with a talented writing team led by Trevor McCallum, and the strong on-screen presence of Floella Benjamin, Joanna Monroe, Nick Wilton and Andrew Secombe.

Four art college students joined forces with Tony Hart and Morph the plasticine man, displaying their different skills in a new programme, *Hartbeat*. *Wildtrack* confirmed its place as the natural history programme for children.

Saturday SuperStore provided three and a quarter hours of live and unrehearsed television each week, with a gap only in the summer when *The Saturday Picture Show* from Manchester took its place.

At the serious end of the spectrum, *Newsround Extra*, a spin-off from *John Craven's Newsround*, addressed the 8–10 age group with an extended weekly news report on subjects as diverse as *Children at War* and *BMX Bikes*. For teenagers, *Speak Out* was an opportunity to debate by satellite with their contemporaries abroad: the Common Market with young Luxembourgers, nuclear policy with Americans, and East–West relations with Russian youngsters. If the debates confirmed known attitudes and followed party lines, they nevertheless made interesting programmes and had touching moments when, by satellite and across an unbridgeable East–West divide, the teams waved to each other in farewell. The contribution of educational and religious programmes and those that are regionally based are reported on elsewhere in the Handbook.

Ceefax

The BBC's teletext service, Ceefax, made further headway, in numbers and scope. With close to 2½ million sets now in use in the UK, and production at the rate of more than half-a-million sets a year, the audience has been growing for this service which is on the air from 6.00 am to closedown on both BBC channels. The service has grown to more than 600 'pages', many of them updated at frequent intervals throughout the day. Ceefax, using micro-computers to feed information direct from the field, increasingly has its own sports coverage – Wimbledon, the Open Golf Championship and the World Snooker Championship have been notable occasions. Sub-titling of programmes, through the Ceefax system, has expanded rapidly, with the growth of the Glasgow-based BBC sub-titling unit. The deaf and hard of hearing now have upwards of 15 hours a week of sub-titled BBC programmes available, and exports of sub-titles have begun to Australian and New Zealand television. September saw the first regular sub-titling of 'live' programmes. *Blue Peter* has been sub-titled weekly, thanks to a generous grant from the National Deaf Children's Society, and to RECAP, a new piece of equipment which has also been used for experimental 'live' sub-titling of sports programmes. During the year, the Telesoftware service of computer programs has passed out of the experimental stage, and in a further development, computer programs to help enter 'O' and 'A' level candidates have been broadcast for schools.

British teletext, as the standard World Teletext System, has achieved world-wide recognition. Ceefax staff assisted with the launch of teletext in Malaysia and demonstrated it at the Los Angeles Olympic Games. When the Arab States Broadcasting Union met in Tunis in September, the BBC provided its mobile dish aerial for a display of BBC and IBA teletext, relayed via satellite, so giving Ceefax another opportunity in the international promotion of the system pioneered in Britain.

Prize-winning television programmes International Awards

UNITED STATES

National Board of Review of Motion Pictures: Best Television Film: *An Englishman Abroad*, Producer: Innes Lloyd, Director: John Schlesinger

New York International Film and TV Festival: Grand Award Trophy and Gold Award Medal, TV Entertainment, Outdoors Section: *Natural World: Secret Weapons*, Producer: Caroline Weaver; Bronze Awards Drama: *The Barretts of Wimpole Street*, Producer: Shaun Sutton, Director: Michael Darlow; and *Rainy Day Women*, Producer: Michael Wearing, Director: Ben Bolt.

American Film Festival: Blue Ribbon, Nature and Wildlife Category: *Wildlife on One: The Impossible Bird*, Producer: Richard Brock; Blue Ribbon, Cultural Studies: *Worlds Apart: South East Nuba*; Producers: Christopher Curling and Melissa Llewellyn-Davies.

Samuel G. Engel International Television Drama Award for Public Broadcasting in the Foreign Category, sponsored by Michigan State University: Sir Thomas Malory's *Morte D'Arthur*, edited and narrated by John Barton, devised and directed by Gillian Lynne.

National Cable Television Association: Best Theatrical Non-Musical Award: *The Deadly Game*, Producer: Neil Zeiger, Director: George Schaefer.

Intercom '84 Chicago Category: International Film Festival: Gold Plaque, Public Information: *Times for Design*, Producer: Peter Firstbrook; Silver Plaque, Training and Business: *Million Dollar Motor Car*, Producer: Peter Firstbrook; Silver Plaque, Science Technical: *Detroit's Fast Reaction*, Producer: Philip Ashby; Silver Plaque, Science Technical Production: *On the Right Track*, Producer: Kevin Newport.

Houston International Film Festival in Texas: Gold Award in the category feature length documentary: *Richard Strauss Remembered*, Producer: Peter Adam.

Columbus Film Festival: Chris Bronze Plaque: *Wildlife on One: Aliens from Inner Space*, Producer: Keenan Smart.

1984 Chicago Educational Film Festival: Golden Babe Award: *Wildlife on One: The Impossible Bird*, Producer: Richard Brock.

EUROPE

Golden Rose of Montreux: *The Paul Daniels Magic Show*, edited by John Fisher.

25th International Television Festival of Monte Carlo: Golden Nymph: *News Reports, The Ethiopian Famine*, Reporter: Michael Buerk, Cameraman: Mohammed Amin of Visnews. This programme also won the UNDA Prize. Special Prize of His Serene Highness Prince Rainier III: *Threads*, Director: Mick Jackson.

To mark the 25th anniversary of the Festival a special citation was awarded to the BBC and five other broadcasting organisations acknowledging their success over the years in this Festival.

37th Locarno Film Festival: Best Actress: Anna Massey for *Journey into the Shadows*.

Setmana Internacional de Cinema de Barcelona: Best Fiction Film of the Festival: *An Englishman Abroad*, Producer: Innes Lloyd, Director: John Schlesinger.

7th International du Film de Speleologie: Prix du Reportage TV: *The Lost River of Gaping Gill: Breakthrough*, Producer: Douglas B. Smith, Cameraman: Sid Perou.

International Prize for Television awarded by the Institut Universitaire d'etudes du development in Geneva: *Third Eye – Nigeria: A Squandering of Riches*, a co-production with Nigeria Television.

Austrian Sports Union: International Sport-Oskar: Jonathan Martin.

Lombardia Cinema & Television Festival: Premio Internazionale Lombardia: The Natural History Unit and in particular *The Living Planet* series.

Celtic Film Festival held in Brittany: Drama Fiction Award: *The Fasting Girl*, Producer: Richard Lewis and Director: Robin Rollinson from BBC Wales.

The Child in Our Time Competition, Milan: Special mention Diploma: *Talking Turtle*, Producer: Susanne Campbell-Jones.

Festival dei Popoli, Florence: The Golden Marzocco (jointly with LWT): *Arena: Sunset People*, Editor: Alan Yentob.

Silver Gentian for the best film on speleology held at the 33rd Festival Internazionale Montagna Esplorazione held in Trento: *The Lost River of Gaping Gill: Breakthrough*, Producer: Douglas B. Smith, Cameraman: Sid Perou of BBC North Region.

Festival Internacional de Cinema Espeleologic de Barcelona: Reportage of Aventura: *The Lost River of Gaping Gill: Breakthrough*, Producer: Douglas B. Smith, Cameraman: Sid Perou.

Prix Futura 1985, Berlin: Special Mention: *Horizon: China's Child*, Producer: Edward Goldwyn.

United Kingdom

British Academy of Film and Television Arts Awards: The Richard Dimbleby Award: Mark Tully; Best Single Drama: *Threads*, Director: Mick Jackson; Best Factual Series: *River Journeys*, Series Producers: Roger Laughton and David Wallace; Best Comedy Series: *The Young Ones*, Producer: Paul Jackson; Best Programme/Series without Category: *Did You See . . . ?*; Best Actuality Coverage: *Ethiopian Famine*, Reporter: Michael Buerk, Cameraman: Mohammed Amin (Visnews); Best Children's Programme – Entertainment/Drama: *The Box of Delights*, Producer: Paul Stone, Director: Renny Rye; Best Foreign TV Film: *Das Boot*, Producer: Dr Gunter Rohrbach.

British Academy of Film and Television Arts, Crafts Awards: Video Lighting: John Mason, *The Box of Delights*; Film Cameraman: Andrew Dunn, *Threads*; Film Sound: Lyndon Bird/David Old/Keith Rodgeron, *The Living Planet*; Film Editor: Jim Latham, *Threads*; Graphics: John Kennedy/Graham McCallum, *Jane in the Desert*; Sound Supervisor: Ray Angel, *Sounds Magnificent*; VTR Editor: Stephen Newnham, *The Box of Delights*; Design: Christopher Robilliard, *Threads*.

Royal Television Society Journalism Awards: Television Journalist of the Year: Michael Buerk;

International News Award (jointly with Visnews) for coverage of the Ethiopian Famine: Reporter: Michael Buerk, Cameraman: Mohammed Amin; Home News Award: BBC Television News for coverage of the Brighton bomb; Judges Award: Sir Robin Day; International Current Affairs Award: *Heart of the Matter: A Journey of Faith*, Series Producer: Colin Cameron; Regional Current Affairs Programme Award: *Week In Week Out*, Editor: Jeffery Iverson.

Variety Club of Great Britain Awards: Show Business Personality of the Year: Terry Wogan; BBC Personality of the Year: David Jason, *Only Fools and Horses*.

'TV Times' Top 10 Awards: Favourite Male TV Personality: Terry Wogan.

Television and Radio Industries Club Awards: Commentator of the Year: Desmond Lynam; News Presenter of the Year: Selina Scott; BBC Personality of the Year: Noel Edmonds; BBC Programme of the Year: *Tenko*, Producer: Ken Riddington; Situation Comedy of the Year: *Just Good Friends*, Producer: Ray Butt; Science Based Programme of the Year: *Tomorrow's World*, Editor: Richard Reisz.

Television and Radio Industries Club of Scotland Awards: Best Single Play: *Workhorses*, Director: Ian Knox; Best Drama Series: *The Secret Servant*, Director: Alastair Reid; Best Programme or Series Transmitted on a Daily or Weekly Basis: *Reporting Scotland*, Managing Editor: George Sinclair; Best Actor/Actress: Charles Dance, *The Secret Servant*; Pharic Maclaren Award for the Best Broadcast Script: Stuart Peterson, *Workhorses*; President's Award: The Sub-titling Unit for the Deaf, Senior sub-titler, Miss Irene Noble; Best Entertainment: *A Kick Up The Eighties*, Producer Colin Gilbert.

British Industrial Scientific Film Association: Silver Award: Training – Management, Supervisory and Staff Category: *The Scottish Tragedy*, Producer: Mike Crisp.

Education Executive of the Cooperative Union Awards: Media Award: *Blue Peter*, Editor: Biddy Baxter.

Shell UK Award, Television (jointly with Yorkshire TV's *Enterprise '83*): *The Money Programme*, Editor: Richard Tait.

Wildscreen '84: Scientific Award: *Natural World: Secret Weapons*, Producer: Caroline Weaver; Editing Award: *The Living Planet: The Open Ocean*, Editor: Andrew Naylor; Script Award: *The Living Planet: New Worlds*, Writer: David Attenborough; Bristol and West Building Society Conservation Award: *The Living Planet: New Worlds*, Producer Andrew Neil.

British Association for the Advancement of Science Awards: Best Television Programme: *Natural World: Secret Weapons*, Producer: Caroline Weaver; Certificate of Merit: *Horizon: Conquest of Parasites*.

International Television Association UK Award: Training and Education Category Award: *On Camera*, Producer: Harris Watts.

Pye Colour Television Award: Best Regional Production, 1985: *The Lost River of Gaping Gill: Breakthrough*, Producer: Douglas B. Smith; Cameraman: Sid Perou.

Radio

In a busy programme year, events at home and abroad set much of the agenda – the miners' strike, unemployment and the economy, the assassination of Mrs. Gandhi, famine in Africa, a re-elected President of America and a rich sporting calendar with its Olympic highlight in the summer. There were occasions too for commemoration and celebration – the D-Day Anniversary, a Royal baby and the tercentenaries of those giants, Handel and Bach. The four networks and local radio maintained the range of their programmes, and were able to extend it with some innovations and experiments, both in programme ideas and in scheduling, the networks regularly drawing on the resources and the talent of the Regions and the Network Production Centres.

It was, however, also a year of growing concern over the illegal stations, operating widely on land and at sea. The effect in the summer was to dent both BBC and ILR audiences, but later the Government exercised its powers to prosecute some land-based stations, and storms took their toll of 'pirates' at sea and of their audiences.

Overall in the winter period patronage to the BBC networks, Radios 1, 2 and 4, and to ILR was slightly down, reflecting the impact of breakfast television, and listening hours per head were also lower by about half an hour per week. Nonetheless a healthy 35 million people heard at least one BBC service each week; nine million of them listened to BBC local services in England.

At the local level the Home Secretary announced his intention to authorise an experiment in 'community radio', that is new stations, outside the mantle of the BBC or IBA, licensed to serve either small local communities or 'communities of interest' such as ethnic groups or enthusiasts for specialist music. The BBC, which has long been active in serving many different communities, welcomed the proposal and has been discussing how it could help or advise new and smaller stations, though their rapid development is likely to be constrained by a shortage of frequencies. The World Administrative Radio Conference in Geneva came to a generally satisfactory conclusion on allocations in VHF Band II but current plans for its use by existing networks and local stations, and the relatively slow clearance of other users from some sections, will mean new initiatives can only be phased in slowly.

Radio 1

As a youth orientated network, Radio 1 attaches great importance to giving its listeners the chance to see as well as hear. The Radio 1 Roadshow caravan makes the ideal vehicle for taking favourite disc jockeys to their audiences. A large number of outside broadcasts and other events during the year were mounted to make sure that Radio 1 does not become remote or metropolitan.

In March, for instance, both Mike Smith and Peter Powell went to East Anglia. The new Roadshow vehicle is capable of operating as a closed mobile studio where the disc jockeys can be viewed through a large window. From this the network broadcast twice a day from Cambridge, King's Lynn, Norwich, Ipswich and Bury St. Edmunds, reflecting industry, life and leisure. That same Roadshow was on display at Castle Howard in Yorkshire later in the year when over 20,000 people came to participate in a Teddy Bears' Picnic with Mike Read, Steve Wright and Peter Powell.

In June Radio 1 moved to Scotland and Simon Bates joined the Border celebrations of Lanimer Day in Lanark and Steve Wright and Gary Davies went to Meadowbank Stadium. At the beginning of July it was Steve Wright who crossed to Northern Ireland for a week of programmes. This was the start of seven weeks of daily summer Roadshow outside broadcasts from the coastline of the UK.

In similar vein, and another first for Radio 1 in 1984, was a week of programmes afloat, broadcasting from a specially converted barge on the Leeds/Liverpool canal. During that week disc jockeys Janice Long and Simon Bates lived aboard, with the production team; they gave their listeners a graphic picture of life on the water and introduced some of the fascinating characters they met on their journey.

Perhaps the best illustration of how Radio 1 meets its public was provided at the end of the summer tour when the network went on holiday to the West Country, basing itself at Plymouth. All the regular daytime shows were broadcast from a variety of different locations in Devon and Cornwall. During the year Radio Outside Broadcast Department's ingenuity was tested to the full by being asked to provide live cover of disc jockeys speaking from mountains, heli-

icopters, a train, a plane, a submarine, a parachute, a diving bell, a speedway bike and a racing car.

The highlight of the year was the *Summer of 84 Concert* at Wembley Stadium in June when some 72,000 people gathered to enjoy radio's biggest rock concert. This was broadcast live throughout the afternoon and evening with Elton John topping the bill. The profit of £25,000 was donated to The Variety Club of Great Britain for handicapped children.

If a 'rock and pop' station is to stay contemporary, then it must develop new talented presenters, and during the last year several old favourites left and made way for new ones. Janice Long, from BBC Radio Merseyside, blossomed in the daily evening show. Gary Davies moved to the daily lunchtime spot and Bruno Brookes from BBC Radio Stoke took over at teatime. Other voices who came to the attention of the listeners were Gary Byrd from the USA, who presented a Sunday evening programme of inspirational music, Dixie Peach, Ian Brass and the Ranking Miss P.

It has always been a policy of the Network to encourage the best new British talent. Over 500 different recording sessions were held in BBC studios at Maida Vale, London, Pebble Mill, Birmingham and the Playhouse, Manchester last year; many hours of new music were recorded for subsequent transmission on Radio 1.

It is thanks to such efforts and the exposure given to new music on the airwaves that the British music industry is as healthy as it is today.

Radio 1 continued to make important documentaries and features throughout the year. These provide an insight for the audience into the backgrounds of the people who make their favourite music. Notable series were *Hitsville USA*, the story of Tamla Motown, *Who's That Girl?* which looked at significant female rock singers and *From Punk to Present*.

In an attempt to provide practical assistance to listeners several week-long campaigns were broadcast: *Which Way Now?* for 13-14 year olds, *Action Special* for 16+ and *Action Special* for 19+ age group. These are funded annually by the Manpower Services Commission and many thousands of young people applied for a free information pack. Many teachers also found the fact packs useful and informative.

Bearing in mind that a large number of listeners

rely on Radio 1 for their information about the world, *Newsbeat* continued to provide a comprehensive news service with two 15-minute bulletins per day and hourly news summaries.

In addition, the Janice Long programme continued to offer back-up to the news by featuring a variety of interviews and phone-ins on subjects of particular interest to young people. One small competition on this programme received a massive response with over 500 original designs for record sleeves arriving over the space of a few days. The designs went on show at arts centres and some were taken up by recording artists.

At the end of the current year, Radio 1 found itself competing for audiences with a growing number of 'pirate' stations broadcasting from the North Sea and from land-based sites. Ignoring the rights of artists and performers, their illegal and unlimited use of that expensive commodity, needletime, puts Radio 1 at a disadvantage. Given also that Radio 1 has no VHF-FM stereo transmission, it is surprising that the network still has the largest share of the radio audience in the UK. This is directly attributable to the talents of the disc jockeys and staff who work continually to make Radio 1 live up to its boast of providing the best sound in Britain.

Radio 2

The biggest change of the year was the departure (for BBC Television) of Terry Wogan who had started the day for the majority of Radio 2 listeners for almost 13 years. The opportunity was taken to reorganise the weekday pattern.

The 'unknown' Ken Bruce, who was already popular on Radio Scotland, performed the difficult trick of stepping into Terry Wogan's shoes with intelligence and aplomb. Initial audience reaction was most favourable.

At the same time Jimmy Young's daily programme was re-timed to run from 10.30 am-1.00 pm and this change has minimised the 'midday switch-off' from which the network had suffered for far too long. In response to audience requests, the daytime music is now chosen from a broader repertoire, with greater emphasis on melody. This is underlined by the introduction at lunchtime of David Jacobs presenting the type of music which has made his Saturday show so popular.

Like Radio 1, Radio 2 has continued its policy

of being seen as well as heard and taken its programmes on the road. Among such outings were Gloria Hunniford at Gatcombe Park, John Dunn in Hong Kong, Jimmy Young in Gibraltar on the day the border opened, and Brian Matthew and the *Round Midnight* team at the Edinburgh and Belfast Festivals.

The BBC Concert Orchestra, in addition to its three concerts in the International Festival of Light Music at the Royal Festival Hall, was again radio's ambassador in bringing live music to the audience around the country, with a series of out-of-town concerts including first-time visits to Margate, Blackpool, Liverpool and York.

In sport it was the year of the 23rd Olympics staged in Hollywood style in Los Angeles. The last time the Olympics were held there in 1932, the *Radio Times* shows that 'the wireless' carried one recorded report on the Games from Harold Abrahams. This time the Radio Sports Unit shipped two mobile studios to Los Angeles and provided round-the-clock coverage with hourly reports. A nightly three-hour programme presented by Terry Wogan brought all the highlights of the Olympics, and the glamour of Hollywood with guest appearances from many show business personalities.

Back at home Radio 2 sport provided round-the-year coverage of all the major events and reflected the increase of sport on summer Sundays with a new series of sport and music programmes which ran for four hours every Sunday afternoon from May to September. Guest presenters included Jimmy Hill, Stuart Hall and David Hamilton. The series enabled Radio 2 to provide comprehensive coverage of all the major golf tournaments, motor-cycling and motor-racing Grands Prix, tennis tournaments from the French Open through to the US Open and Sunday cricket.

The main religious strand on Radio 2 is still a 90-minute Sunday morning programme, *Good Morning Sunday*, presented throughout the year by Paul McDowell. Among his guests were Terry Scott, Ruth Madoc, Maureen Lipman and Little Richard from show-biz, and such leading churchmen as Lord Soper, the Bishop of Durham and Rabbi Lionel Blue. The aim of the programme is to present a mixture of sacred and secular music, and interesting conversation with well-known people about religious belief and current moral issues.

Pause for Thought – a three-minute insert in

the weekday early morning sequences – struggles with the problem of making a religious idea 'fit' into an entertainment format. On the whole it succeeds, and there is evidence that the audience finds the slot more palatable than sometimes in the past.

Light entertainment brought drama back to Radio 2 after many years' absence with a six-month season: murder, the Middle East, detection and outer space were to be found variously in *Space Force*, *Detective*, *The Doomed Oasis* and *Cast, in Order of Disappearance*.

Four new quizzes – *Dealing with Daniels*, *On the Air*, *On Cue* and *Some of These Days* – enlivened the evenings and late-night listeners stayed up with *Jeremy Beadle's Nightcap*.

Situation comedy proved elusive although *A Proper Charlie* was a promising newcomer and Irish comedian Pat Mooney, one of the team in *Bernie Clifton's Comedy Shop*, was given his own show, *Mooney's Monday Magazine*.

Les Dawson, *The Grumbleweeds*, Roy Castle and Hinge and Bracket continued on Sundays, Rolf Harris went on *Walkabout* to the North East, and Roy Hudd's *The News Huddlines* returned for two successful series.

Radio 3

Money became available during the year to extend the Radio 3 evening until midnight and to start up an hour earlier at weekends. This pleased the audience, and the last hour of the day has been variously devoted to chamber music, a series of Purcell's Ayres for the Theatre and a repeat of Alfred Brendel's cycle of Beethoven piano sonatas.

The network celebrated 50 years of Glyndebourne. The bicentenary of the birth of Spohr was marked by the first modern revival of *The Fall of Babylon*, and Smetana's centenary by the complete cycle of his operas. Many other series, without an anniversary connection, were broadcast. The first versions of the 26 Verdi operas occupied Saturday afternoons during the winter and for good measure the revisions of six of them were broadcast within a few days. There was a cycle of Beethoven symphonies from Claudio Abbado and the London Symphony Orchestra as well as a series devoted to Stockhausen. At Christmas, the schedule was dominated by reconstructions of services for The Octave of the

Nativity as they might have been conducted in medieval and Renaissance times, an enterprise notable both for the quality of the scholarship and the excellence of the performance.

Interest in jazz was maintained with a series of six concerts in the late evenings, and there were a number of documentaries about major jazz figures like Sidney Bechet and John Coltrane. Space was also found for more music from non-Western cultures. A series on the Shakuhachi, for example, created quite a lot of interest.

Principally, however, 1985 was to be the year of the late baroque, with the tercentenary celebrations of Bach, Handel and Scarlatti. There were series of Bach's 1724 cantata cycle and Handel's operas and oratorios. The St. Matthew Passion was relayed from Leipzig on Bach's birthday and a Handel commemoration from Westminster Abbey on his anniversary (this sim-

ultaneously with television). To mark European Music Year, three new works were commissioned for each of the four symphony orchestras.

An earlier commission was the Third Symphony by Peter Maxwell Davies. This was given its first performance by the BBC Philharmonic Orchestra as part of its Golden Jubilee season. All four of the BBC's symphony orchestras travelled abroad during the year and so did the BBC Singers. The Proms had an especially successful season. The European premiere of Sir Michael Tippett's *The Mask of Time* attracted a full house and much critical attention. Performances of early music were also well received.

During November Radio 3 presented a Scottish season. The music ranged from the medieval to the contemporary, there were programmes about Scottish painting and poetry and Gaelic culture and a number of new plays.



The BBC Singers with conductor John Poole.

The Radio 3 Magazine won a prize for design but ceased to be published. *New Premises*, a series offering a blend of talk, parody, interviews and new writing had a successful first run and introduced a number of fresh voices to the network.

Lewis Wolpert of the Middlesex Hospital Medical School conducted a series of conversations with distinguished scientists. John Keay presented *Of Cadres and Kings*, a substantial series about South East Asia, and individual documentaries ranged from *Twelve Identical Grey Suits* (about Erik Satie) to *Enter Certain Feathered Dancers*, a colourful exploration of Europe's response to the music and dance of the Americas. New drama included plays by Nigel Baldwin, Stephen Dunstone, Nick Dear and Howard Barker. On the eve of President Reagan's inauguration Radio 3 broadcast the National Radio Theatre of Chicago's production of *Of Thee I Sing*; rather different cultural insights were offered by a version of *The Duck Shoot* by the Soviet writer Alexander Vampilov. New productions of the classics included works by Feydeau, Thomas Heywood, Sophocles, Ibsen and Marivaux.

The network continued to broadcast a good deal of new poetry, though less of it was read by the poets themselves and more by professional actors. There was also a new policy for interval readings. Random excerpts from books mainly out of copyright were replaced by passages from newly published works, each book (fiction and non-fiction) holding the stage for a week at a time.

Radio 4

It was the year of the miners' strike, and the complexities of this divisive dispute demanded careful coverage, while it also strained resources and the patience of some listeners. Current affairs skills were tested repeatedly in the coalfields, after the terrible terrorist attacks in Brighton and Newry, Indira Gandhi's assassination and the disasters in Bhopal and Ethiopia. The news and current affairs sequences that dominate the Radio 4 schedule, *Today*, *The World at One*, *PM*, *The Six O'Clock News* and *The World Tonight*, helped set the framework for the national debate and told the story of an eventful year in authoritative

terms. They were greatly assisted in this task, and in particular with the miners' strike, by the extensive and important contributions made by local radio and national regional newsrooms.

It was a powerful year for drama; major projects included a series of plays by Giles Cooper, a season of Bernard Shaw at Christmas, a new production of *Macbeth* for Shakespeare's birthday, adaptations of Mervyn Peake's novels *Titus Groan* and *Gormenghast*, and the 18-part dramatization of John Master's four Indian novels about the Savage family. There were serializations of Dickens, Austen, Masfield, Waugh, Isherwood, Du Maurier, Chesterton, Somerset Maugham, H.G. Wells, and Jeffrey Archer, and over 45 per cent of this rich output was produced by the centres outside London, reflecting as never before a commitment to exert artistic patronage on a nationwide basis. *The Archers* continued to hold the regular allegiance of a very large audience, and Princess Margaret appeared in Ambridge.

About three per cent of the Radio 4 output was devoted to new experiments. *Rollercoaster*, in effect a three-hour magazine covering a range of subject matter, was introduced on a Thursday morning creating considerable controversy and interest. *Colour Supplement*, on Sunday mornings, proved popular; and for the first time there was a national experiment with *Radiovision* with simultaneous broadcasts from Pebble Mill, Birmingham on BBC-1 and Radio 4 on Thursday mornings in a debate moderated by Paul Sieghart, called *Taking Sides*. These programmes gave some movement to a somewhat inflexible Radio 4 schedule.

A further innovation was *It's Your World*, a simultaneous broadcast with the World Service which allowed listeners around the globe to put questions 'live' to major figures on the world stage, among them: King Hussein; the Irish Prime Minister Dr. Garret FitzGerald; the President of Israel; the Aga Khan; President Kenneth Kaunda and Mrs. Margaret Thatcher. *Analysis* and *File on 4*, with more editions and running in parallel, covered major stories at home and abroad – in depth, at length and with authority. In the autumn, five programmes called *The State of the Nation* looked at the problems of England, Scotland, Wales and Northern Ireland, from every conceivable angle, and gave listeners a snapshot of the UK in 1984. Parliamentary coverage increased with more live debates on unemployment, the

ound, and the miners. Radio 4 also covered for the first time a full Lords debate and the Foreign Affairs Select Committee on the Belgrano. *Science Now* earned a deserved repeat, and *Medicine Now* won the Glaxo award for the best entry from any medium on the theme 'improving human health in the 1980s'. *Kaleidoscope* widened its coverage with a first visit to the Soviet Union, going to Novosibirsk and Moscow; Gerald Priestland finally acquitted the Almighty in his thought-provoking series *The Case Against God*; while Professor John Searle's 1984 Reith Lectures *Minds, Brains, and Science*, won professional and public acclaim.

Amid the seriousness Light Entertainment offered some new jokes. In a new late night Saturday slot, *In One Ear* and *The Wow Show* joined *Radio Active*, *Son of Cliché* and *Don't Stop Now – It's Foundation*, in a campaign to blow some fresh anarchic air through the fusty comedy routines. Traditional fare continued with *Just a Minute*, *My Word, My Music*, *Brain of Britain* and *Week Ending*; while *I'm Sorry I Haven't a Clue*, which threatens to become a national pastime, gave us the inside story of the history of Mornington Crescent.

The Radio 4 perennials, *Going Places*, *Breakaway*, *Sport on 4*, *Down Your Way*, *Gardeners' Question Time*, *Pick of the Week*, *Bookshelf*, *You and Yours*, *Woman's Hour*, *Talking Antiques*, *Checkpoint*, *Desert Island Discs*, *Origins* and *With Great Pleasure* continued to attract devoted audiences, and *Any Questions?* after 16 years said thank you to David Jacobs and welcome to John Timpson.

The mortar between the bricks of Radio 4 are the features; this year they included programmes on St. Dunstan's, Winnie the Pooh, Laurie Lee, George Orwell, Frank Bruno, Jacqueline du Pré, Samuel Johnson, D-Day, Gorrillas, British Nudism in the 30s, Rebels, and a first series on political thought called *Plato to Nato*. *Spring Over Europe*, a Bristol production, charted the sap rising from the Mediterranean through to the Arctic Circle, but the most innovative was a new series called *Actuality* from Manchester, which, as its title suggests, recorded what actually happens behind the scenes in the lives of doctors, private detectives and clergymen.

It was, then, an informing, educational and entertaining year on this, the BBC's and the world's most panoramic radio channel.

Local Radio

For Local Radio, 1984 has been a year of consolidation and experiment. But the experiment – the closing months of Radio Manchester's venture into 'neighbourhood' radio – was important and an indicator of how future initiatives at the more local level may develop. A series of small stations was established, each of which broadcast for a few hours a day to one of the many communities which make up Greater Manchester: Oldham, Bury, Trafford, Rochdale and Wigan. Each station was on the air for a couple of months, and listeners were enthusiastic in their response.

Radio Manchester was also involved in coverage of the miners' strike which presented all stations in mining areas with their major news-gathering challenge of the year. Although the brunt of the task undoubtedly fell on Radios Derby, Nottingham and Sheffield all newsrooms in other mining districts contributed not only to their local output but played a key role in providing the national newsrooms with an up-to-date flow of detailed information about the dispute.

Still in the news area, the year also saw two developments which will strengthen local radio coverage of topics that are, perhaps surprisingly, becoming extremely important to it – Europe and Asia. British members represent local electoral areas in the European Parliament; EEC decisions can have a significant impact upon local affairs, especially industries. Local Radio has therefore joined with the English and National Regions, to send their own reporter to Brussels and Strasbourg. An experiment in the first place, it has already proved its value by enabling stations to provide full and rounded coverage of developments affecting their editorial areas.

News from Asia, on the other hand, is probably of greater interest to members of the Indian and Pakistani communities who provide a substantial part of the Local Radio audience. The decision to strengthen broadcasts to this audience by making available a daily bulletin of Asian news was taken immediately after the assassination of Mrs. Gandhi. The response to this emergency service was sufficient to justify continuing it. It is prepared by a Local Radio journalist working from the External Services newsroom, with access to the whole Bush House news intake and to the advice and experience of senior specialists in Asian affairs.



Local Radio Road Safety Awards presented by Lynda Chalker (centre) Minister of State for Transport to (left to right) Ian McConnell, BBC Radio Solway, Allan Muirhead and Richard Collingridge, BBC Radio Stoke-on-Trent and Alan Jackson, BBC Radio Merseyside.



BBC Radio Kent staff.

Some stations provide programmes especially for schools and colleges, and most include some material with an educative potential in general sequence programmes. There are, however, a number of specifically educative sequences – at Newcastle, Sheffield, Merseyside, Stoke, Leeds, Bristol and Sussex, for example – which offer material ranging from leisure-time archaeology at Newcastle to CSE exam advice at Bristol.

Stations with a strong educational presence often also supply schools and colleges with schedules and an invitation to record programmes for later teaching use. A number of archive/tape library systems have been established in teacher and resource centres and teachers are welcomed on secondment to stations. Radios Newcastle, Leeds, Sheffield, Northampton and Lincolnshire have benefited from such co-operation in that their listeners can enjoy well-researched and presented material which includes stories, plays, local history, environmental concern, ideas for the unemployed, child care, career advice, science, geography and discussions about major educational issues.

The need to examine education as a form of current affairs is recognised by many stations in this way and is a regular focus for some: Radio Cumbria, for example, devotes one half hour per week to an analysis of issues in *Across the Board*.

Help from the Local Radio Headquarters Education Unit has increased. Full series about *The Great War* and *The Great Western Railway*, centrally produced by the Education Adviser, have found a place in schedules alongside home-produced products.

This informal education for life – from cradle to the grave – is an essential part of Local Radio's commitment to community broadcasting, and two of the most important issues of the day – unemployment and the complex facets of a multicultural society – are prime targets. Many programmes in this field have the capacity to educate even when an educative aim is not acknowledged. *Kahanni Apni Apni* at Leicester, for example, is designed to help Asians master English and improve their employment prospects – though the programme format is 'soap opera'. The vexed question of work, and the lack of it, inevitably occurs in all parts of a station's output, and links with the Radio 1 *Action Special* and *Which Way Now* campaigns have strengthened local initiatives. The TXX Media Project is a grant-aided scheme run by the Education Producer of Radio Nottingham to provide unemployed people with constructive activity and help their general rehabilitation.

In this, as in other fields, Local Radio always offers listeners the opportunity to put a point of view – instantly.

There were no new stations in 1984, but existing stations improved their coverage. Radio Kent extended its transmitter range to cover Canterbury, Dover and Thanet and now offers a county-wide service which is reinforced by staff based at the new Canterbury studio. In similar fashion Radio Sussex opened a new studio at Eastbourne and extended its own coverage throughout East Sussex. The Eastbourne studio can now 'opt-out' from the main Radio Sussex output, to provide local information and makes use of this facility a great number of times a day. In the North East Radio Cleveland moved from its original cramped home to new purpose-built studio offices; the substantial investment involved demonstrated the BBC's commitment to the continued development of Local Radio. Elsewhere, a new medium

frequency transmitter for Radio Nottingham brought its programmes to a fresh audience in the Mansfield area, while the BBC's two smallest stations – Radio Jersey and Guernsey – began broadcasting their programmes in stereo VHF-FM.

Prize-winning radio programmes

British Awards

Television & Radio Industries Club: Radio Personality of the Year: Brian Redhead; Radio Programme of the Year: *The News Huddlines*.

Variety Club of Great Britain: Radio Personality of the Year: Richard Baker.

Broadcasting Press Guild Awards: Outstanding Contribution to Radio, 1984: Mark Tully; Outstanding Programme Contribution to Radio: *File on Four*.

Sony Awards 1985: Radio 1: National DJ of the Year and Best Popular Music Programme: *Steve Wright*; Special Award for Service to Radio: Derek Chinnery. Radio 2: Radio Personality of the Year: Jimmy Young; Best Outside Broadcast: *The Terry Wogan Olympic Show*; Best Technical Achievement: *Hubert Gregg says Maybe it's because . . .* Radio 3: Best Drama Script: *Scenes from an Execution*; Best Actress: Glenda Jackson for *Scenes from an Execution*. Radio 4: Best Current Affairs Programme: *Analysis: Post-Recession Britain*; Best Light Entertainment Programme: *In One Ear*; Best Classical Music Programme: *Deep River*; Best Community Service Programme: *In Touch*; Best Drama Production and Best Dramatisation: *Titus Groan/Gormenghast*; Best Actor: David March for *Mr. Norris Changes Trains*. Local Radio: Best Specialist Music Programme: Radio Derby; Best Local Radio Programme: Radio Stoke; Best Children's Programme: Radio Kent. BBC Radio Scotland: Best Documentary/Feature: *Strathinver*. Radio Sports Broadcaster of the Year: Peter Jones.

Scottish Broadcasting Awards 1984: Best Single Radio Play: *The Opium Eater* by Andrew Dallmeyer; Radio Scotland for Radio 3; Best Radio

Entertainment: *Naked Radio*: Radio Scotland; Best Radio Documentary or Feature: *Strathinver*: Radio Scotland; Radio Entertainer of the Year: Andy Cameron: Radio Scotland; Best Radio Actress or Actor of the Year: Eileen McCallum for *Mrs. Lynch's Maggor*: Radio Scotland for Radio 3.

The Glasgow Loving Cup: To BBC Scotland Radio & Television for coverage of the Glasgow Marathon.

Giles Cooper Awards: Wally K. Daly for *Time Slip* (Radio 4); Shirley Gee for *Never in my Lifetime* (Radio 3); Gerry Jones for *The Angels they Grow Lonely* (Radio 4); Steve May for *No Exceptions* (Radio 4); Martyn Read for *Scouting for Boys* (Radio 4).

Glaxo Science Writers Awards: Best Entry from any Medium: *A Pox On All Infections* (Radio 4); Best Broadcast Script, Radio: *Deserts – The Last Resource*.

Medical Journalists Association/Smith Kline & French: Medical Radio Award: BBC Radio WM: *Sounds of Destruction – Tinnitus*.

Royal Geographical Society: Cuthbert Peek Award for contributions to geographic education: Geoffrey Sherlock. BBC School Radio.

Local Radio Road Safety Awards: Best Reporting Award: Radio Stoke; Best Public Service Announcement: Radio Solway; Best Feature: Radio Merseyside; Special Outstanding Contribution: Richard Collingridge (Radio Stoke).

J.R. Freeman News Awards: Radio Reporter of the Year: Bob Orchard, Radio Wales.

The National Organisation for the Widowed and their Children: CRUSE Radio Award: *The One Left Behind* (Radio 4).

Conoco Motoring Writers Awards: *Going Places for Motor Show Special 1984*.

DJ Awards: Radio 1: *Smash Hits Magazine* voted Mike Read the Best Radio Show of 1984 and *The Summer of '84 Concert* was voted the event of 1984; John Peel's programme was voted best by *New Musical Express* readers.

International Awards

Premios Ondas Prize 1984: *Son of Clichè* (Radio 4).

EBU: New Music for Bands Competition 1984 *Continental Caprice* by Goff Richards, commissioned by Radio 2.

Asian Broadcasting Union Radio Prize: *Folk on 2* (Radio 2); Special Commendation for *Medun and Message – Pro Bono Publico* (Radio 3).

Atomic Industrial Forum (USA): Award for best contribution to public understanding of atomic energy: *Not In My Back Yard* (Radio 4).



Jane in the Desert: Glynis Barber. The programme won the BAFTA Craft Award for Best Graphics.

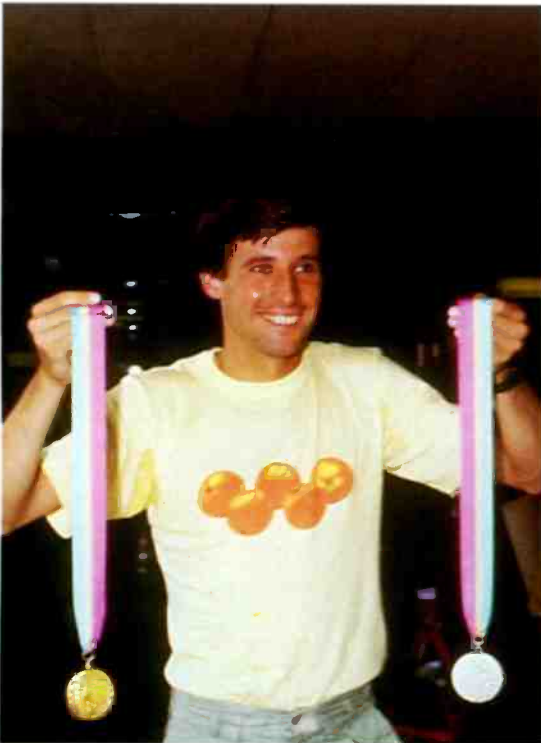


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2

1. Daley Thompson, winner of the 1984 Olympic Games pentathlon.
2. Virginia Holgate on Priceless winner of this year's Badminton Horse Trials.
3. Sebastian Coe, with his 1984 Olympic medals.
4. Olympic synchronised swimming.



3



4



1. Trooping the Colour.

2. Tom O'Connor series. Tom with Derek Griffiths.

3. One Man and His Dog: Phil Drabble (left) and Eric Halsall.



1. Andrew Lloyd Webber's **Requiem** with principal singers Placido Domingo, Sarah Brightman and Paul Miles-Kingston, the composer Andrew Lloyd Webber and conductor Lorin Maazel.
2. Brian Cox as J.S. Bach (seated) from **The Cantor of St. Thomas's** 1985 Bach tercentenary.
3. **The New Pacific**: a Chimbu tribesman dressed for a bride-price ceremony in the Highlands of Papua New Guinea.





1. **Dynasty:** Joan Collins, John Forsythe and Linda Evans.

2. **Dolly Parton in London.**

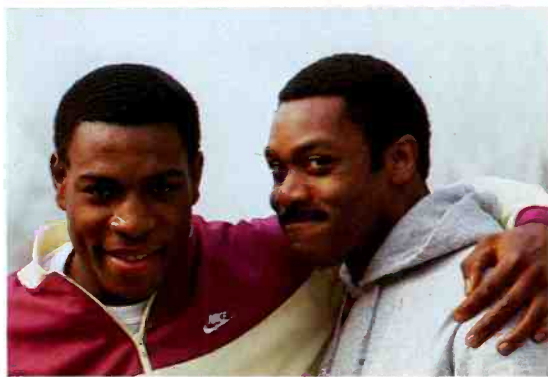
3. **Entertainment USA:** Jonathan King.

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5

1. Dave Allen.
2. **Bob's Full House:** Bob Monkhouse.
3. **Blankety Blank:** Les Dawson.
4. **The Two Ronnies.**
5. **The Lenny Henry Show:** Lenny Henry with Frank Bruno.



The Paul Daniels Magic Easter Show which won the Golden Rose Award at the Montreux TV Festival.

The News Year

For the BBC's journalism, it has been a year which tested the 'news machine' to the full, not least in covering the miners' strike, one of the most important and longest-running home stories of recent years. But other events, too, put the qualities of the BBC's journalism to the proof, at home and abroad: the attempt to murder the Prime Minister and her Cabinet colleagues during the Brighton conference; the famine in Africa; the assassination of Mrs Gandhi; the American Presidential election; the siege of the Libyan People's Bureau in London.

In reporting some of these, BBC journalists faced challenges new even to their professional experience: but the task of reflecting these dramatic events accurately and responsibly in bulletins and programmes was achieved with distinction, and the reporters, correspondents and camera crews acquitted themselves in a way which confirmed the BBC's place among the world's leading news-gathering organisations.

The year at home

The miners' strike received more coverage than any other in the history of British broadcasting. Each one of the BBC's news and current affairs programmes on radio and television broadcast many hours of reports and interviews about the strike, the background to the dispute, its effects on mining communities, on the economy and on other industries. For local radio stations and regional television newsrooms in the major mining areas, the dispute was the dominant theme of the year, with most of the available news-gathering resources devoted to covering the round-the-clock developments in the strike.

Reporting the dispute raised a number of ethical and editorial issues. An important factor that had to be borne in mind was that whatever was reported on radio and television rapidly became itself an ingredient in the unfolding story, and occasionally determined the immediate course of the dispute.

There were considerable pressures on radio and television reporters covering events at the pithead picket lines and in the mining communities. Some, with their camera crews, were

attacked and injured. Equipment and vehicles were damaged. The attitude of the leadership of the mineworkers' union towards the media – accusatory and critical from the outset – seemed to be interpreted at grass-roots level as an invocation to hamper and hinder journalists, particularly television journalists who are inevitably conspicuous. Too frequently, it became necessary to deploy camera crews behind police lines in situations where there was conflict between pickets and police – it was not possible to guarantee the safety and security of staff in any other way. Nevertheless, the decision to deploy reporters and crews in this way became itself the subject of controversy, with critics citing it as proof of the BBC's 'partiality' in reporting.

The reporting was not by any means confined to the violence on the picket lines. There was reportage, analysis and explanation of the background to the strike, of the social effects upon mining communities, and of the deeper issues underlying the dispute, such as the prospect of attracting new industry and alternative employment to areas affected by pit closures. These aspects of the coverage were largely ignored by some critics who preferred to accuse the BBC of undue emphasis on picket-line violence. There was a perceived difficulty for the BBC in maintaining a balance between the protagonists, in that one party – the union's leadership – made most of the running, with the National Coal Board and the Government choosing to be silent for long periods. But perhaps the greatest difficulty was that of reporting a major domestic story of this nature – and the political investment on both sides cannot be ignored – to a polarised audience who sometimes found it difficult to accept or recognise the BBC's neutrality.

Because of this the BBC was criticised on the one hand by those who saw BBC coverage as partial towards the miners, and on the other hand by those who saw it as hostile to the union and part of an Establishment and media conspiracy.

At home, the other enduring image of the year was the horrific bombing of the Grand Hotel in Brighton, as the Conservative conference was drawing to a close. The challenge here was to respond to the need for immediate information with clear reporting that was compassionate in tone, but devoid of sensationalism and voyeurism. The professionalism of the BBC team at Brighton

was internationally acclaimed, in particular the quality of the immediate television reporting in the early hours of the morning. Both in its scope and its response to the developing situation it demonstrated that BBC Television News – like BBC Radio News – is, with the advent of breakfast television, an effective 24-hour operation. It vindicated the BBC decision to make its *Breakfast Time* programme soundly based on a pattern of news bulletins. The coverage on radio and television also confirmed the BBC's long-held view that it is proper for the annual political conferences to be covered by strong teams of BBC journalists, backed by technical resources sufficient to mount substantial programme segments from conference venues. For BBC Television in particular, the dramatic pictures available of Mr. Norman Tebbit's rescue called for calm and sensitive editorial decision-making in determining the way these images were used initially, in the early morning, and subsequently re-used during the course of the day. Mr. Tebbit, in a letter to *The Times*, personally recognised the propriety of covering and transmitting his rescue.

Editorial decisions of a similar nature were called for during the siege of the Libyan People's Bureau in St. James's Square. This incident, and, several months later, the negotiations for the release of the British hostages in Libya, demanded careful reporting of a high order. Reporters at St. James's Square found their work made the more difficult as a result of some misunderstanding on the part of the police authorities on the proper role and requirements of media representatives in situations such as this. This is not the first time such difficulties have arisen, and so the BBC in conjunction with other news organisations is now engaged in discussions with senior police officers throughout the UK in order to develop a better understanding for the future. It is clear from the progress being made in these discussions that the value of cooperation with the media during emergencies of this kind is now better understood by the police, particularly the need to allay public concern and alarm. For the BBC, however, the importance of the saving of life, and the prevention of any activity which may imperil an operation designed to save life, remains a paramount consideration, overwhelming all other aspects.

In Northern Ireland reporting was again dominated by continuing terrorist violence and political impasse. Confrontations on the street led to a

number of staff being injured while attempting to cover difficult security incidents. Events in the Republic which have a special significance for the Northern Ireland audience and the audience in the rest of the United Kingdom have also been extensively covered. These include the report of the New Ireland Forum, the seizure of an IRA arms ship off the Irish coast and the debate about social reform in the Republic.

The predominance of the miners' strike meant that other areas of industry were perhaps given less attention than might otherwise have been the case. But coverage on regional television and local radio did succeed in redressing any imbalance – for example, 'good news' stories from industry in Northern Ireland, with export successes for the Harland and Wolff shipyard and the Belfast aircraft firm Shorts. Unemployment continued to be a major preoccupation in a number of regions, with substantial redundancy announcements in some areas that had not previously suffered major job losses. In general, the economy, interest rates, the value of the pound and the rate of inflation have been recurring themes, interpreted and analysed by the BBC's own team of specialists.

The difficult relationship between Whitehall and a number of local authorities in England over the method of financing of local government was widely reflected and debated in regional and local output, although the coverage of the controversy over the future of local government in Greater London drew some attention to the fact that the BBC at present caters less comprehensively for the regional audience in London and the South-East than elsewhere in Britain.

The 'political year' reflected the turbulence of the miners' dispute, unemployment and the rate-capping argument. There were signs of some unease among Conservative backbenchers about the course of Government policy, and occasional signs of some friction between the partners in the SDP/Liberal Alliance. There was also concern on the part of Alliance leaders about their role vis-a-vis the major Opposition party, which has been suffering its own internal strains, and the way that was reflected by the broadcasters.

Another major topic in the news which was of particular importance to journalists was the issue of secrecy and security, and the prosecution of Sarah Tisdall and Clive Ponting. The outcome of the Ponting trial in particular was widely seen as

having served finally to discredit the 'catch-all' provisions of Section Two of the Official Secrets Act.

The year abroad

Despite the pre-occupation with the miners' strike at home, dramatic and often disturbing events abroad received due coverage, and the BBC's corps of foreign correspondents gave depth and distinction to news and current affairs programmes with first class reporting.

The overseas story that most stirred public imagination and sympathy throughout the world was the famine in Ethiopia and in neighbouring countries. The situation in Ethiopia first revealed by the BBC's Michael Buerk, accompanied by Mohammed Amin of Visnews as cameraman, triggered an enormous and unprecedented response among viewers in Britain, horrified by the tragic images brought to their screens. It led to a major voluntary fund-raising effort in Britain, and in many other countries where television

networks re-broadcast the BBC's reports. Other reports and documentaries examined the gravity of the crisis elsewhere in the Sahel region, tracing the origins of the famine and the outlook for the region's future. This achievement for BBC journalism, and for Michael Buerk in particular, was recognised by a number of international awards.

Springing from this crisis was the air-lift of Ethiopian Jews to Israel. It was a remarkable story, but one in which journalists subsequently had to consider where their responsibilities lay, since the reporting of the air-lift – reporting that originated in the US – had the effect of preventing some from leaving the famine area.

Elsewhere in the continent, the dominant theme was of continuing and increasing unrest in South Africa. The presence there of BBC correspondents for both radio and television ensured authoritative analysis of this complex situation for the audience at home.

In the Middle East, the deteriorating situation in the Lebanon and the war in the Gulf resulted in BBC reporters and camera crews working in



Reporting from Beirut.

considerable danger. The killing in the Lebanon of a local camera crew working for an international news agency was a reminder of the risk run by journalists in war zones. In order to attempt to reduce that risk, some BBC staff were withdrawn at times of particular tension.

India was also often in the headlines. The under-current of tension between India's Sikh community and the country's Government was already well-reported, in particular the attack on those taking refuge in the Golden Temple at Amritsar. The assassination of Mrs Gandhi, her funeral, her son's accession as Prime Minister, the accompanying unrest and the elections were reported with distinction by the Delhi staff augmented by additional reporters. Particularly notable were the dispatches of Mark Tully, the Delhi correspondent. From time to time his work, and the range of the BBC's output, discomfited the Indian authorities. They were particularly exercised by reports that some Sikhs in Britain regarded the assassination of Mrs Gandhi as just retribution for the attack on the Golden Temple. These reports prompted demonstrations directed against the BBC's office in Delhi, and were a timely reminder that reporting for one part of the BBC's output – be it a regional news magazine or a local radio bulletin – can have repercussions elsewhere upon the BBC's journalism.

There was other news from the subcontinent to bring chilling and disturbing images and voices to prick Western consciences: the leak of poisonous fumes from the chemical plant at Bhopal, with its many deaths and injuries.

In the Soviet Union well-rehearsed political – and broadcasting – procedures went into action on the death of Mr. Chernenko to ensure a smooth and orderly succession. The official announcement of his death was preceded by changes in the broadcasting schedules of Soviet radio and television, which were identified and analysed by the expert listeners of the BBC's Monitoring Service. On that basis the imminence and nature of the announcement from Moscow was accurately predicted by the Monitoring Service, and reported worldwide by the BBC. (With the increasing difficulty of gathering journalistic intelligence in certain areas of the world, the output of the Monitoring Service has become increasingly important as a news source and also as a supplement to other news sources in countries such as Poland, China and India). The task of analysing the sub-

sequent events in Moscow would have been immeasurably more difficult without the presence in the Soviet capital of established correspondents for both radio and television.

The main focus of interest in North America was the US Presidential election campaign, the party conventions, election day itself, and the inauguration for a second term of President Reagan. While the eventual outcome was rarely in doubt, the significance and spectacle of this process was effectively reported.

There were elections too in Europe – including the second direct elections to the European Parliament. This contest did not succeed in firing the imagination of the British electorate, but the campaigning and the results from each country in the Community were adequately reported. EEC affairs were primarily concerned with the question of the enlargement of the Community with the admission of Spain and Portugal. For the first time, BBC Local Radio and regional television have co-operated in basing a reporter in Brussels and Strasbourg to report and interpret the impact of Community and Parliament decisions at local and regional level in Britain.

While the news abroad was dominated by tragic and disturbing events, it was not an unrelieved catalogue of gloom. There was the spectacle and excitement of the Los Angeles Olympics. There was too the sometimes sombre, but often pleasantly nostalgic, commemoration of events of the closing months of World War II, in particular the fortieth anniversary of the D-Day landings, which brought Western leaders to the beaches of Normandy. There were Royal visits abroad, marked by special programmes, and – at home – the birth of Prince Henry.

In its foreign coverage, the BBC continues to rely on traditional sources – the words and pictures provided by international news agencies and by exchanges between broadcasting organisations. In a period of financial stringency for the BBC – and at a time when exchange rate movements have made foreign news coverage alarmingly expensive – these sources must remain important. Yet it is the BBC's own sources – its large team of experienced correspondents, its extensive network of 'stringers' and the intelligence provided by its Monitoring Service – that give the BBC's worldwide news coverage the authenticity and flavour on which its reputation at home and abroad is built.

Organisation

The BBC news and current affairs departments are now established within the Radio and Television directorates, but with oversight of the standards and precepts of the BBC's journalism the responsibility of the Assistant Director-General, to whom the Director-General has devolved the day-to-day exercise of his role as Editor-in-Chief. The Assistant Director-General is thus the corporate point of reference for news and current affairs editors and a frank and direct dialogue is conducted – at both a formal and informal level – about editorial issues and problems.

The constraints

The miners' strike demonstrated the importance of the network of newsrooms at local radio stations and at regional television centres around the country for the range and quality of the BBC's news-gathering. But it also demonstrated that some of these operations are working to narrow tolerances in resource terms, and that such a lengthy dispute put strains on these resources which occasionally brought them uncomfortably close to breaking point.

The year was also one in which other pressures and strains upon those who report the news were increasing. Of concern from time to time has been the practical application in the courts of statutes intended to safeguard the freedom of the individual and the fairness of the judicial process, like the Contempt Act, which had a restricting effect on the full reporting that is also a safeguard in a democratic society. With such developments at home, and other more direct pressures overseas, the BBC continues to declare its belief in full, free and fair reporting, at home and abroad, and the freedom of access that must go with it.

Broadcasting from Parliament

The principal development in Parliamentary broadcasting has been the six-month experiment of televising the proceedings of the House of Lords (and some of its committees), following the Lords' decision in December 1983 to allow the cameras into their Chamber for an experimental period.

Coverage began with the 'live' broadcast on Wednesday 23 January of a debate on the economy. It proved an auspicious start, with a remarkable speech by the 90-year-old Lord Stockton (the former Prime Minister, Mr. Harold Macmillan).

For the experiment, the BBC and ITN have been permitted to bring in cameras whenever they chose to record proceedings or to transmit them live. The Lords' Sound Broadcasting Committee and representatives of the BBC, ITN and the IBA agreed the conditions (including some exceptions) as to what was to be televised, and in order to make the best use of the time available, but also to reduce costs, the BBC and ITN have given each other access to its pictures from the Lords, while retaining full editorial control over their own transmissions.

By the time of the Easter Recess, the BBC had broadcast major parts from a number of debates 'live' and recorded well over 30 summaries and extracts for News and Current Affairs programmes. It was too early at that stage to speculate whether the Lords will wish to continue the experiment beyond the end of the session (when the six months period ends) or whether the House of Commons will wish to follow their example, and admit the cameras.

Throughout the year, sound broadcasting from both Houses has continued with 'live' transmissions for the whole radio network on 16 occasions and for National, Regional and Local Radio programmes on 17 occasions.

As required under the Licence and Agreement, *Today in Parliament* has been broadcast each day when Parliament has been sitting. Criticism of *Yesterday in Parliament*, loud when it was presented by the BBC's Political Correspondents, has quietened, while the audience has been larger



Cameras in the House of Lords.

than before the change. *The Week in Westminster* and *Inside Parliament*, as well as all the regular daily radio news and current affairs programmes have continued to make effective use of actuality from both Houses and given wide and varied coverage to Parliamentary business.

Over 3,000 reports and interviews have been provided from Westminster for the BBC's Local Radio stations and eight English Regions in the course of the year – a remarkable demonstration both of the appetite for parliamentary and political news at regional and local level, and of the enthusiasm and industry on the part of the mainly youthful local radio and regional parliamentary staff.

A successful extension of parliamentary and political reporting from Europe has been the experimental posting to Brussels and Strasbourg of a reporter working for local radio and regional television. The work of the EEC and the European Parliament, notoriously difficult to reflect in network terms, has considerable interest and importance in regional and local terms, partly because subjects such as regional development, agriculture and fisheries go across national boundaries. The experiment of having a reporter to serve these local and regional interests has been both productive and editorially justified.

Broadcasting by the Political Parties

Under the agreement between the broadcasting authorities (BBC, IBA and S4C) and the political parties, broadcasting time was again made available to enable nominated spokesmen of the parties to put their point of view in party political terms.

In November 1983 the Committee on Party Political Broadcasting met and agreed the allocation of Party Political Broadcasts for 1984. They also agreed that (as in 1979) there should be an additional 10-minute broadcast for the European Elections. This gave a 10-minute national broadcast each to the Conservative, Labour and Alliance parties. In addition, the SNP and Plaid Cymru were each allocated a 10-minute broadcast in Scotland and Wales respectively. Any other party contesting 20 seats was to be allocated a 5-minute broadcast, but in the event no other party qualified.

The Committee also agreed that, following the result of the 1983 Election, there should be an additional 10-minute broadcast in 1983 for the Alliance parties. It was taken on 5 December.

Party Political Broadcasts

In the 15 months to 31 March 1985, the Conservative Party took six broadcasts on television, and eight on radio (Radio 2 and Radio 4). For Labour, the figures were six on television and eight on radio. The Liberal Party and the Social Democratic Party each had two broadcasts on television and one on Radio 4. As the Alliance, they had one on television and three on radio.

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

European Elections

In the period leading up to the European Elections, each Party (Conservative, Labour, Alliance, Scottish National Party, Plaid Cymru) had a special 10-minute election broadcast on television.

No party qualified for an additional European Election broadcast under the rule that any party

contesting twenty seats or more would be entitled to a 5-minute broadcast. Full details are shown in *Appendix VII, page 156*.

Budget broadcasts

In 1985, the sequence of Budget broadcasts again included a broadcast by the Liberal/SDP Alliance.

The dates were:

Tuesday 19 March: The Rt. Hon. Nigel Lawson, MP (Chancellor of the Exchequer) on his Budget (BBC-1 and 2, Radio 4)

Wednesday 20 March: The Rt. Hon. Roy Hattersley, MP (for the Opposition) in reply (BBC-1 and 2, Radio 4).

Thursday 21 March: The Rt. Hon. David Steel, MP (for the Liberal/SDP Alliance) in reply (BBC-1 and 2, Radio 4).

Ministerial broadcasts

In the year under review, there were again no Ministerial Broadcasts under the terms of the Aide Mémoire, of 1969. (*For text, see p. 217.*)

Religious broadcasting

There is much vitality and confusion in the contemporary religious scene and a sprawling output reflects the fact. We have had bishops unloosing on their apparently astounded congregations theological notions that were *passé* in the 1930s and those scions of the Establishment, arch-bishops, challenging the status quo from the plush seats of the House of Lords.

Meanwhile, at ground level, mass evangelists, Dr. Billy Graham and Mr. Luis Palau have travelled the nation, employing techniques of crowd oratory the British public has not witnessed for three decades. There has been much material for programmes of record and analysis here.

Religion as a perfectly proper form of popular entertainment has become increasingly clamant through the musical culture of the Black Churches whose choirs have stormed the ultimate bastions of secularity, the light entertainment programme and the chat show. Hard-bitten TV hosts and presenters, have found themselves bellowing Gospel choruses in concert with black believers whose basic motive is to proclaim the Gospel; entertaining the public is a by-product.

The great non-Christian faiths such as Islam, Hinduism and Sikhism have joined Judaism in bringing increasing richness and diversity to our religious life. Because the sacred languages of their worship and observances are unfamiliar to the generality of listeners and viewers, broadcasters have technical problems in transmitting such programmes. But producers in radio and television are gaining in insight and self-confidence and receive much wisdom and understanding from the leaders of these communities.

Although religion is a minority area of broadcasting output it is still an occasional preoccupation of the majority of the population, if only because the landmarks of personal and national life still have religious overtones. So it appears impossible to get it really right. There will always be either too much or too little religion on the air. And the vast correspondence that reaches producers underlines this tantalizingly contradictory fact.

Worship programmes may attract comparatively few viewers and listeners but any gross

interference with them inspires expressions of protest from people who never listen to or watch them but feel that one of the essential decencies of British life is being eroded.

For the religious broadcaster, the unchurched masses are a formidable challenge verging on a dilemma. Programmes for the religiously committed must make assumptions which the general viewer finds incredible. On the other hand, aiming at the general public means committed listeners and viewers, who are in a sense the season ticket holders, will bridle at the dirty grey mish-mash of moderation the religious departments apparently hold to be belief.

Part of the problem is in the nature of religion itself. It both binds together (as in national ceremonies of solidarity and tradition) and divides. It conserves essential values and yet sets in motion forces which will radically modify those values. There is no neat and comprehensive way of encapsulating both these contradictory elements without appearing either simplistic or muddle-headed.

One possible solution is to treat religion coolly and clinically, with the admirable BBC objectivity that is brought to bear on scientific theory or in balancing political ideas. But such an approach ignores the fact that religious broadcasters themselves are not theological eunuchs – they too have their convictions and believe that there is the essential dimension of personal experience without which religion is little more than a body of arcane ideas or an area for historical enquiry.

To the committed religious broadcaster, trying to understand belief without believing is like studying the dynamics of marine life through the glass wall of an aquarium. On the other hand unless there is a proper vein of scepticism, rigorous tests for veracity, balance and significance – which are the very essence of responsible broadcasting in all other areas of output – may not be applied. Religious broadcasting would then become an engine for religious propaganda – which neither the BBC Charter nor the expectations of the British public will permit.

The cynical observer of the output might well be tempted to misquote the Scriptures and describe it as the bland leading the bland into every ditch in sight. The more charitable might recognise that religion has never been and can never be capable of neat definition, sharp edges, and simplistic truths. The broadcasters, for their part,

console themselves with the belief that it is better by far to wrestle with a reality that defies definition than to waste time with definitions devoid of reality.

Television

BBC-1 on Sundays carries the great bulk of the regular religious programmes on television, beginning with morning worship. Relays from churches accounted for more than half the Sundays between Easter 1984 and Easter 1985 – the year under review. In June 1984 a long series of services on the life and teaching of Jesus reached its end; at Whitsun, the Archbishop of Canterbury preached in Canterbury Cathedral; Advent 1984 was marked by a series from churches in Wales, Scotland and Northern Ireland, and Lent 1985 by a series from places of higher learning; at the beginning of 1985 the Head of Religious Broadcasting, the Reverend Dr Colin Morris, preached a series of sermons from St James's, Piccadilly, in London, on the Christian hope.

But between July and November 1984 the services were in a form specially devised for television, *This is the Day*. The programme is a live broadcast from a private home: it enables viewers in their own homes to feel that they are members rather than merely spectators of a worshipping congregation, and to share one another's concerns through hearing letters that ask for prayer. After a communion service from Motherwell Roman Catholic Cathedral on Easter Day 1985, *This is the Day* became from Low Sunday onward the main programme of worship on BBC Television, though relay worship will continue at festivals and on special occasions.

For four Sundays in June and July 1984, worship gave way to interviews with Muslim scholars under the title *Encounters with Islam*. And before morning worship, between June and November 1984, a children's programme from Manchester called *Knock*. *Knock* told religious stories from a number of faiths.

Late afternoon was for a while the time for religious entertainment. An innovation in 1984 was *The Rock Gospel Show*: broadly, rock-and-roll music with an evangelical message, which had a spring run (with reappearances at Christmas). It was followed in the summer of 1984 by *The World, the Flesh and the Devil*, a competitive

religious-knowledge quiz for theological students. During the year the decision was taken to move this strand to the late evening output in 1985/86, and to replace the quiz with a studio debate called *Choices*.

The year-round cycle of popular sacred music has retained its place early on Sunday evening. For nine months of the year it is *Songs of Praise*: each week the programme visits a different town, where Christians talk of their faith and choose hymns to be sung by a multi-denominational gathering in a local church (or, in high summer, on a local beach). Notable programmes during the year were from Fisherwick Presbyterian Church in Belfast in October 1984, to mark the BBC's 60th anniversary in Northern Ireland; from Lincoln Cathedral, for Christmas 1984; from Manchester Cathedral, early in 1985, to sing the ten hymns chosen by viewers as their favourites (a record of the programme was a commercial success); from St James's, Piccadilly, to sing the winning hymns in a competition for new work; from Chelmsford Cathedral, also in February 1985, to mark the 75th anniversary of the Girl Guides; and from Taizé, the French ecumenical community, at Easter 1985. For three months in the early summer *Songs of Praise* was as usual replaced by *Praise Be!*, in which Thora Hird presented repeats of hymns that viewers had asked for, and then by *Home on Sunday*, in which Cliff Michelmore asked famous people at home to choose sacred music.

Filmed documentary completes the religious output late on Sunday evening, under two titles. The more topical series, *Heart of the Matter*, again had a spring and an autumn run. (In 1984 the autumn run was moved to Thursdays). A typical programme, reporting the search by the family of an American priest for the facts about his death in Honduras, won the Royal Television Society's international current affairs award. The judges especially praised David Jessel's writing. The more reflective documentary series, *Everyman*, ran through the winter: besides single films its output included three pairs of filmed reports – on Islam in Iran, Buddhism in South-East Asia, and doctrinal uncertainty among the main British Churches.

As for weekday output, BBC-1 carried throughout Holy Week of 1984 a series of six short programmes in which Tom Fleming, on location in the Holy Land, gave an account of the events of

the first Holy Week. In 1985, the week was marked by eight programmes (two on Good Friday) in which Paul Alexander, in similar locations, recited passages from St John's Gospel in the Authorised Version.

On BBC-2, also on weekdays, a Billy Graham mission was examined in August 1984 in a series of interviews and a report from a rally at Aston Villa football ground; and in the autumn the channel found space for a further series of personal testimonies under the heading of *The Light of Experience*.

Radio

Religious programmes on radio divide – almost equally – between broadcasts of worship (mostly live) on the one hand, and talks, features and documentaries on the other. The *Daily Service*, which has been broadcast live each morning for nearly sixty years, continued to attract a highly committed audience while the *Morning Service* on Sundays on Radio 4 seemed to go from strength to strength, with an audience several times larger than those of its television 'rivals'. *Choral Evensong* on Radio 3, twice a week, brought a unique musical tradition before the general radio audience. It is interesting that at a time when church-going is widely assumed to be on the decline, listening to Christian worship on radio seems to be on the increase.

Where talks and features are concerned, the main output has been channelled into *Soundings*, the topical religious documentary series. During the year this tackled such diverse topics as drug abuse, the resurrection of the body, theories about science and creation, the peace movement, the Egyptian Coptic Church, the morality of strikes and the ethics of the soap opera. In addition, there were *The Woodland Gospels* and another distinguished series of exploratory theology from Gerald Priestland, *The Case Against God*.

Good Morning Sunday, usually presented by Paul McDowell, filled the popular early Sunday morning slot on Radio 2. The prayer request feature, conducted during this year by two Bishops, Peterborough and Stepney, continued to create a great deal of response from listeners. Guests on the programme included Cleo Laine, Terry Scott, Lord Soper, David Steel, Norman St John Stevas, Joe Gladwin, Maureen

Lipman, Little Richard and the Bishop of Durham – a truly catholic choice. Also among the guests, and featuring in a Radio 1 *In Concert* at Christmas, were the London Community Gospel Choir, indicative of the growing size and influence of Britain's black-led churches.

Religious programmes have continued to reflect the multi-cultural nature of modern Britain, with *Prayer for the Day* (now at 6.25 am) marking the major festivals of the non-Christian faiths, as well as providing a regular early morning reflection for the Radio 4 audience. News of all religions, and from all over the world, continued to be a feature of *Sunday* the live weekly magazine, presented, for the tenth year, by Clive Jacobs.

World Service

Since the External Services broadcast to a vast audience that is not only international, but of many faiths, the output of the Religious Broadcasting unit draws on all the major religious traditions, and has been building up a repertory of regular contributors to *Reflections*, representative of the different faiths.

In addition to this regular daily programme, the weekly *Report on Religion* and *Sunday Service*, the unit has contributed several programmes to the general output of the World Service, and co-operated with colleagues who include religious material in the various language services.

The inter-faith dialogue which is becoming such a widespread feature of the religious scene has been reflected during this past year in the religious affairs magazine. This has been complemented by inter-faith dialogue sessions in the studio, so that listeners could hear for themselves the theological debate around *Words of Faith* as interpreted in different religious traditions. The theological controversy within the Christian Church which received so much attention in the religious and secular press in Britain during the year has also been shared with World Service listeners in a series entitled *Believe It or Not*.

The programmes were based on books of opposing theological views which their authors discussed with each other under the chairmanship of Rosemary Hartill, the Religious Affairs Correspondent.

In the midst of so much debate, another series addressed itself to the precepts of the major faiths,

presented simply and concisely without discussion. The series opened with a phrase-by-phrase presentation of the Apostles' Creed by Bishop Trevor Huddleston, followed by a course on the Ten Commandments taught by Rabbi Hugo Gryn. The series was heard and appreciated both by adherents and by people of faiths other than the one being taught.

Co-operation continued with 'domestic' radio, so making available to the world audience religious programmes made for the home audience, but with international interest and universal relevance. During the past year a special series presented in the World Service a treasured part of Britain's religious heritage: the history and present-day spiritual life of six of the great British cathedrals, presented by Ann Kirch. It won considerable acclaim both from those who have visited Britain and those who enjoy that privilege only by radio.

Educational broadcasting

The past year has seen the continued development of a range of exciting innovations recently pioneered by the BBC Education departments. Many of these are based on new information technologies and involve, for example, the creation of computer programs in parallel with educational radio and television series and the increased use of CEEFAX for informational and educational purposes. But there have also been developments in styles of programmes. The introduction of night-time transmissions of radio programmes to schools has resulted in some new series being designed for use on cassette primarily for self-study purposes. School Television, on the other hand, has very successfully seized the opportunity of broadcasting a selection of its output for young people at home during the school holidays. And more BBC books, first produced to accompany School Radio and Television series, are now going on sale to a wider public through bookshops. A sizeable part of the Continuing Education Radio and Television departments' output is increasingly to be found in the 'popular' parts of the schedule, on Radio 4 UK and on BBC 1 and 2, with, in the case of television, frequent appearances of the supporting BBC books in the best seller lists.

During a period of increased economic restraint the BBC Open University Production Centre has begun to diversify its activities and, in addition to a range of OU undergraduate series, to use its know-how and technical facilities to produce audio-visual material for an increasing number of other agencies involved in education and training.

BBC Education Officers have played a key role in the organisation of data collection for the interactive video disc associated with the BBC's *Domesday Project*, yet another manifestation of the increasing role of the new information technologies in the world of education.

The National Regional element in BBC Education continues and develops. In Scotland, in particular, there have been a number of new ventures including increased involvement in educational series for adult audiences.

BBC Education continues to work closely with

the educational staff of BBC Local Radio, keeping them, and being kept, in touch with major developments and looking for ways of relating the output of the one with the output of the other.

International links with educational broadcasters round the world are of great concern. This is especially the case in respect of the Commonwealth and to those countries involved in the European Broadcasting Union. In 1984 BBC Education was represented at the Commonwealth Broadcasting Conference in Hong Kong by its Controller, and early in 1985 BBC Education was host at a seminar in London for EBU producers involved with information technologies.

As the pattern of education in the UK has changed and developed in recent years the boundaries between initial education in school and post-school learning opportunities have become increasingly blurred, and so too has the distinction between educational material suited for use with older children and that designed for adults. The concept of 'éducation permanente' is becoming a more and more widely accepted one. BBC Education, in the past year, has as a result brought the operation of its UK production departments into closer collaboration than ever before, seeking overall priorities and co-ordinated responses to them. The two major priorities for the immediate future, which have emerged from discussions, are the educational needs associated with the individual's place in the world of employment or non-employment, and the development of increased scientific literacy among all sections of the public, young and old alike. The next few years should see major developments by BBC Education in these areas, involving not only broadcasting but an increasingly wide range of other forms of electronic media.

School Radio

Adults listening to radio during the day will probably be doing something completely unrelated at the same time: driving a car, building, doing the washing-up. In a primary school, by contrast, infants will be listening to, say, *Let's Move* or *Time to Move* – not sitting still, though, but moving, mimicking and dancing to the pro-

gramme. A junior class might be taking *Time and Tune* or a new series on *Musicianship* from the radio. In both series children are invited to sing and respond musically during the broadcast. The new series offers a chance for teachers who may be non-specialists to help children acquire some knowledge of the theory of music. On Thursday morning schools can join in with the broadcast assembly for schools, using the BBC's *Come and Praise* hymn book, which has now sold over a million and a half copies. Later on a Thursday morning, nine to 12 year olds can listen to *In the News* which begins with an up-to-the-minute bulletin, specially prepared by the Radio Newsroom for young listeners, and follows with comment on the background to the news from BBC correspondents and topical stories of special interest to children. Children feature strongly in the programme: their voices, views and letters, often a thousand a week; their response to the series' opinion surveys (30,000 were involved in a survey on play-time). In Spring 1985 children took part in a competition to design a Ceefax-style electronic news-sheet, using school computers. *Radio Club*, another live series for seven to eight year olds, also invites listeners to contribute and runs a *Letterswap* scheme between schools. *Talk to a Sports Star* in the summer term gives children an opportunity to telephone questions to a star personality, and promotes a different sport each week.

On Friday afternoons, also in the summer term, children have a chance to influence the development of a serial by writing in to *Listen!* with suggestions for plot and characters in the following week's episode of an adventure play. All these series aim to catch the interest of children who may not have listened to a great deal of radio before.

One of the *Listen!* stories – *Armada Rock* – is published as a paperback and there have been other books based on series which can be used as a long-term resource for schools. *A Child's History of London* and *Introducing Geography* are two examples.

Computers are now a part of the furniture in most primary schools and are beginning to be used, not only for computer studies, but as an aid in the teaching of some curriculum subjects. School Radio has developed some computer software in the past year, in collaboration with BBC Publications. *Introducing Geography* is a soft-

ware pack of four simulation games with a geographical base. In the first, *River*, players find and follow a river route; in *Nomad* players discover how to assess environmental conditions in the Sahara and ensure the survival of the herds. *Maths with a Story*, another new computer software pack, published in Spring 1985, gives children opportunities to develop their understanding of mathematics. The pack is linked to a radio series for schools and to a book for parents and children published in Summer 1985.

Computer software has also been developed for use in middle and secondary schools. For pupils studying science, two packs, in physics and chemistry, (the *Mole Concept* and *Uniformly Accelerated Motion*) are synchronised with a recorded radio programme. The soundtrack guides the pupil through an informative program supported by attractive full-colour graphics. These 'pioneer' packs were developed by School Radio, with the support of the Government-sponsored Micro-electronics Education Programme. Another pack, *Computers at Work*, for 9–12 year olds, is linked to radio broadcasts on the application of computer techniques in the manufacture and purchase of a car.

In the past year, the output on radio for secondary schools has continued in the mainstream curriculum subjects, but there has also been an expansion into new areas. *Newscast* is a current affairs series for upper secondary pupils and college students. Some of the programmes are recorded in schools and colleges and give young people the opportunity to question people in the news. During Autumn 1984 *Newscast* visited three of the party conferences. Pupils at Bournemouth School discussed Liberal/SDP policy with Clement Freud MP and Michael Hancock MP; students at Blackpool Sixth Form College discussed the relationship between the Labour Party and the Unions with John Smith MP and Rodney Bickerstaffe, the General Secretary of NUPE. At Brighton Sixth Form College, unemployment, youth training and education were discussed with a panel of Government Ministers: Lord Young of Graffham, Peter Bottomley MP and Peter Brooke MP.

A monthly magazine on audio cassette, *News-tape*, has been offered to schools on a subscription basis. The cassettes, so far available four times in the year, are compiled by the *Newscast* team and distributed through the BBC School Radio Cas-

sette Service, run by the Centre for Educational Technology at Mold, in North Wales. The service was set up by the BBC when night-time broadcasting to secondary schools began in Autumn 1983, and it provides an emergency cassette service for schools which have had recording failures, as well as cassettes of some past programmes. Information about cassettes for sale is published in the *Radio Shop* catalogue and during 1985 this service was expanded to deal with orders from the general public as well, and to sell to customers outside Britain.

Meanwhile, for the majority of schools who still prefer to record broadcasts off-air, night-time broadcasting continues. A survey by Educational Broadcasting Services Research Unit indicated that 51 per cent of secondary schools had acquired time-switches by the end of the first year of night-time broadcasts, a substantial increase since the pilot survey in 1980–81.

School Radio should serve many audiences within education, because needs are so varied. In today's multi-ethnic Britain 'modern languages' are increasingly being seen as including the wide variety of non-European languages spoken in this country. A new group of programmes broadcast in Summer 1985 provides five magazines of 40 minutes each in Urdu/Hindi, Bengali, Gujarati, Punjabi and Cantonese. The broadcasts include plays, conversations, songs, stories and jokes and give the young listeners an opportunity to hear their mother tongue used on the air, to widen their own use of it and to share in the expression of their own special culture. The output of School Radio also includes *Mother Tongue Song and Story* in a different language each week, for very young children in infant schools. *Contact* is a special assembly series for primary schools where children are from various racial and religious backgrounds and it includes stories from a wide range of traditions and faiths.

Many teenagers who listen to the radio prefer to do so on headphones, which appear to create a private ambience that can be carried round from place to place. This preference is adapted for the purposes of study in a new series of *Help Yourself* programmes for use by the individual student rather than by classes. *Help Yourself to Biology* provides resource material on the heart, circulation and lungs, for pupils studying for GCE 'O' level exams or their equivalent; *Help Yourself to Mathematics* provides a resource in some of the

concepts in which pupils experience difficulty: area, ratio, percentages, fractions. Both sets of programmes are supported by work-books: the student will listen and follow the diagrams and exercises in the work-book at the same time, switching on and off as necessary.

Wavelength, the weekly pop-based programme for teenagers continues, introduced by Andy Peebles from Radio 1, with different experts each week. It introduces the views of a wide range of teenagers. Each programme usually deals with a single topic using a varied format of interviews, features, vox pop. Subjects over the last year have included the Youth Training Scheme, racism, contraception, heroin and International Youth Year. A separate series on sex education has also been broadcast, based on teenagers' questions about adolescence, relationships and responsibilities.

A number of School Radio series have been made for 16–19 year olds who may not necessarily be in school, but could be at college, in training or, unfortunately, unemployed. *Making Work*, which was first broadcast in July 1984 and was designed principally for Youth Training Scheme trainees and final year secondary students, provides dramatised case studies to help young people find and keep jobs and set up their own very small businesses. Its successor, *Using Unemployment*, is based on the experiences of YTS trainees who have not found work. Chris Serle interviews teenagers about their use of leisure, including voluntary community work and longer term strategies for survival. *Consumer Education: Value for Money* introduces students to the basics of consumer education.

School Radio continues to produce series in the comparatively new curriculum area of micro-electronics. *Microtechnology* looks at the working of electronic components such as transistors, op amps and digital circuits in the context of control technology. The series requires practical work and this is made possible by the provision of a kit of parts which can be assembled without soldering on a specially designed 'breadboard' system, which can be adapted to many uses. This series, which also has associated film-strips and computer software, is a flexible resource that can be used in many ways in the classroom.

These examples indicate the range of School Radio and its resources. They also demonstrate what schools should recognise: in the second half

of the decade radio for schools and colleges offers many styles and many accompaniments.

School Television

1984/5 was BBC School Television's second successful year as part of BBC-2's *Daytime on Two* with more than 70 series for children and young people aged from 4–19. Many of the 95 per cent of the country's secondary schools who use the programmes record the broadcast on video cassettes for storage and teacher-controlled use at any point in the school day. The number of primary schools which have video-recorders is rising and so teachers in these schools have a flexibility of choice as to when they will screen programmes, though many younger pupils still prefer the shared anticipation of regular live viewings.

The very youngest members of the audience, aged four and five, had 30 new programmes of *You and Me* to enjoy, whether they watched at home or in nursery and reception classes. New units in *Watch* investigated computers, the world of five senses, and the excitement of going on holiday, while in the Autumn 11 brand new stories were brought to life in *Words and Pictures*. The infant series *Thinkabout* started life with topics like *Me and My Friends*, *Reflections* and *Moving Things* treated in songs, stories and poems.

Viewers of *Zig-Zag* are used to exciting watching, but even they will have been surprised this year to move from the deserts of the Arabs, past and present, through the frozen world of the Eskimo – these programmes came aptly during one of our coldest winters – to a unit on cultivating their own gardens at school, and using them as mini-laboratories. A *Zig-Zag* special was transmitted to help schools get started on data collection for the videodisc planned in connection with the BBC *Domesday Project*. Top juniors again had to rack their brains with new problems from *Mindstretchers*, including cracking codes, designing a bedsitter in a limited space, and weighing up the evidence in a public enquiry on the siting of a new bypass. Twenty-eight new programmes in *Music Time* featured a puppet film of Kodaly's opera *Hary Janos*, and musical versions of *Dick Whittington* and the Ashanti

legend, *Anansi and the Sky God*. One of the most popular of all primary series, *Look and Read*, introduced a new story, *Badger Girl*, set on Dartmoor with an environmental and conservationist interest, while *Near and Far* went further afield with three new programmes looking at the Rhine and its exploitation.

You and Me, Words and Pictures and *Music Time* animations were linked in an attractive package for younger viewers and transmitted in the Christmas holidays under the title *Holiday Time*.

At secondary level, programming maintained its traditional balance between the interests and concerns of young people, and the requirements of school curricula and examinations.

Two new films for 11–13 year olds attracted considerable attention in Summer 1985, by showing two very young teenagers who have strong feelings for each other, and have to cope with the physical and emotional challenges of an adult kind of relationship. *Timmy's Story* is told from the boy's point of view; *Vicky's Story*, from the girl's. Both have a degree of candour that called for – and received – sensitive handling in the classroom. *Scene*, the most widely-viewed of all secondary TV series, continued to deal with topics of importance in the lives of older teenagers, including this year documentaries on glue-sniffing, sexual harassment and bereavement. The year also saw the launch of an experimental series, *Politics and You*, dealing with political issues at the grass-roots level; the voting process, local government, the welfare state, the law and the unions were all explored in the light of their impact on the young adult, while 13 new programmes were introduced to maintain up-to-date information on careers for school leavers.

Two subject areas were added to the provision for students at GCE 'A' level (*Advanced Level Studies*) both aiming to stimulate discussion on major elements in the syllabus. The history programmes looked at the interpretation of contemporary evidence for the church policy of Henry VIII, the social effects of the Industrial Revolution, and the British policy at Munich in 1938, while two English programmes aimed to provide fresh thinking about Geoffrey Chaucer and Jane Austen. Students of *General Studies* were offered an ambitious three-part unit on East-West relations, supported by a specially commissioned booklet, and exploring some key issues from

both Western and Soviet viewpoints, as well as topical material on the censorship of videos, the use of alternative medicine, and the intelligence – or lack of it – of the latest generation of computers. New versions of the evening documentary series *The Year of the French* were prepared with a French language commentary to combine insights into France and the French people with a listening comprehension resource for post 'O' level grade standard students. At GCSE level, 15 new programmes were broadcast in *Science Topics* and *Geography Casebook: Britain*, while *English File* screened a three-part production of the classic 1960s set text play, *A Taste of Honey*. Computer software, developing programme ideas in an alternative way, was published in conjunction with the *Science Topics* and *Advanced Level Studies: Statistics* series. Work has also begun on the Department's first videodisc.

School Television is maintaining its commitment to the education of deaf and partially-hearing children by continuing to provide subtitles for key programmes in its output.

In 1984 the Department won the RTS award for the broadcast *Sing a Song* in the infant series *Words and Pictures*; this broadcast was also nominated for the BAFTA Education/Documentary Award. A number of programmes were also selected for BBC-2 network transmissions to the general evening audience, including programmes from the series *Scene*, *General Studies*, and *English File*, the latter represented by its production of *Androcles and the Lion* starring Billy Connolly, Anna Calder-Marshall and Bernard Bresslaw.

Continuing Education Radio

The past year began with some major series placed on network Radio 4 including *Crisis in Education*, *The State of The Vatican* and *Central American Journey*. This range of subjects indicates the extent of the broad constituency of liberal adult education as the department and its advisers see it. The output, however, always includes programmes designed for very specific audiences such as adults wanting to learn foreign languages. Subjects and issues of social concern are also covered by Continuing Education programmes

with the aim of increasing understanding and raising the level of debate. The environment magazine *Groundswell* comes in this category; so also do the series on *Victorian Values*, *Dealing With Drink* and *Dealing With Drugs*.

Last autumn *A Vous La France!* began, as a new multi-media project. It provides a thorough beginners' course, and is accompanied by a book and audio cassettes, in carefully planned co-operation with the sister television department. Beyond the first stage in language learning, both radio and television provide programmes and materials for those wishing to take their interest further. A number of other language series provided interest and extension for those who have achieved some mastery of them; one popular series that has this function is *Euro-magazine*.

Although the prime target of most Continuing Education programmes is the individual at home, the department also provides an occasional series to be used in more formal courses of study. In 1985, the series *Inside Information* was a carefully constructed group of programmes which form part of a City and Guilds course. The programmes are accompanied by a paperback and computer software. The novelty of the project is that students can carry out their own assessment at the end of the course by taking an exam by means of an interactive computer program.

For some years the department has made a contribution to help those who are unemployed, and others who need training. The series *Back on Course* encourages adults to improve their qualifications. The department also produces the quarterly survey of working Britain in a Radio 4 'blockbuster' programme, *Workforce*, presented by Brian Redhead.

New ways are constantly being sought to present areas of knowledge and to widen the horizons of those who need to expand their leisure interests. *The Mind in Focus* looked at the current state of psychology and there were series of *Going Skiing*, *Six Walks with Mike Harding* and programmes offering ideas for *A Great Day Out*. In the round the department continued to carry out its broad brief – providing stimulus and learning material for those motivated to learn, opening up new subjects of interest, creating more understanding of areas of social concern and providing mental enrichment and a delight in the arts.

Continuing Education Television

Floella Benjamin, Bill Oddie, David Bellamy, Anna Raeburn and Jane Glover are just some of the personalities who have been involved in Continuing Education programmes in the past year.

The department transmits some 280 programmes per year covering a wide range of subjects, some specialised, others of a more general nature. The programmes are designed to provide an opportunity to learn at home, either to develop new interests or to explore existing hobbies and skills in greater detail.

Helping adults to learn foreign languages, for example, has been a long-established role of the department. 1984–85 was the year of the French series on radio and television. An introductory series, in which Joe Brown said *Excuse My French*, aimed to show that language learning can be a lot of fun and an audience of three million who switched on each week seemed to agree. The major radio and television series *A Vous La France!*, based on extensive material recorded and filmed in a number of regions, provided an opportunity for the beginner to see the French countryside and hear a wide range of people talking about their way of life. *A Vous La France!* attracted an audience of around one million a week, and the accompanying book had sold 73,000 copies by March 1985. Learners wishing to assess their progress could take an optional achievement test, and some of the successful applicants were awarded bursaries by the French Government enabling them to visit and study in France.

To complete the first year of beginners' French a short documentary series, *France Actuelle*, provided more opportunity for course followers to improve their comprehension skills.

A further French lesson, that of interpreting and analysing French news values, was provided by Chantal Cuer, the London presenter of *Télé-Journal*. The main French news bulletin of the day from TF1 and Antenne 2 was recorded via Eurovision and rapidly edited and subtitled to be transmitted after *Newsnight*. English viewers had the opportunity to see news from the French point of view, and to meet Christine Ockrent, France's No. 1 newsreader and journalist. So popular has the series become that a new longer run has been planned.



1. Victoria Wood - as Seen on TV: Victoria Wood and Julie Walters.

2. Noel Edmonds.



Terry Wogan.



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

2. *Don't Wait Up*: Nigel Havers, Dinah Sheridan and Tony Britton.





2



3

1. **Only Fools and Horses:** with Nicholas Lyndhurst and David Jason.

2. **The Mistress:** Jack Galloway and Felicity Kendal.

3. **Lame Ducks:** Lorraine Chase and John Duttine.



1. **Hilary:** Marti Caine.

2. **Just Good Friends:** Jan Francis and Paul Nicholas – the series won the Television and Radio Industries Club Situation Comedy of the Year.

3. **'Allo 'Allo:** Sam Kelly and Gordon Kaye.



1. **No Place Like Home:** Patricia Garwood and William Gaunt.

2. **Leaving:** Susan Hampshire and Keith Barron.



Hi-de-Hi! Jeffrey Holland, Su Pollard, Paul Shane and Ruth Madoc.

The Computer Literacy Project went 'live' in Autumn 1984 when Lesley Judd joined Ian McNaught-Davis to present *Micro Live*, a 50-minute programme broadcast monthly, through the autumn and winter, dealing with an extensive range of computer applications including word-processing, data processing, robotics, artificial intelligence and communications systems. American reporter Freff provided an international dimension by reporting on the computer scene from New York. *Micro Live* had information pages on Ceefax, an interactive page on Prestel, and its own computer bulletin board system, enabling anyone with a computer and a modem to dial in, read information, leave messages or even download associated software.

The recent development of relatively inexpensive micro-technology has also broadened the range of activity and experience available to the disabled. *With a Little Help from the Chip* examined how micro-technology could offer a number of solutions to a variety of problems. *The Learning Machine*, a series aimed at both parents and children, showed how to get the best out of computers at home and in schools.

Since the early Seventies the number seeking the help of Alcoholics Anonymous has doubled. It is with this in mind that Dr Michael O'Donnell looked at the effects of alcoholism on the individual and in society in *O'Donnell Investigates Booze*, two programmes transmitted mid-evening on BBC-2 in April.

The television series *The Coming of Age* gave elderly people the opportunity to speak for themselves and help their families to understand the stress of ageing. *Clare Rayner's Casebook* also helped people deal with particular personal and family problems.

At a time of high unemployment, broadcasts can provide some answers to the question of how best to spend too much spare time with too little spare money. Richard Blizzard's new series *Blizzard's Wizard Woodwork* gave ideas for the home carpenter, and sales of the accompanying book have been climbing steadily. *Ken Hom's Chinese Cookery*, a demonstration of one of the world's greatest culinary traditions, was the latest in a highly successful sequence of cookery series and was transmitted on Monday evenings on BBC-2. The programme had a regular audience of 2.5 million and by March 1985 over 335,000 copies of the accompanying BBC book had been sold.

The department's contribution to teaching English as a second language continued with two new series, *L-Driver*, which used the vocabulary connected with learning to drive as a basis for learning English and *Switch on to English*, a game show with a difference. Floella Benjamin hosted *Switch on to English* in which her weekly guests answered questions based on extracts from popular television series. The series was supported by a handbook published jointly by the BBC and the Adult Literacy and Basic Skills Unit in six languages. It provided an opportunity for viewers to practise the literacy skills demonstrated in the television programmes.

Communication by letter was the subject of *Write Now!* which aimed to help people of all levels of literacy to write more effective letters, both in private and working life. These programmes were launched in collaboration with the Letter Writing Bureau which provided a special accompanying pack of information cards.

Getting advice on housing or health or a job can all depend on the decisions made at interviews. The series *The Interview Game* examined what happens on both sides of the table during such interviews, and used documentary film to show how they can become a fairer experience for everyone. A 50-minute documentary, *The Black and White Media Show*, looked at ways in which a biased image of Britain's ethnic minorities can sometimes be projected. *Lifegames*, presented by Steve Blacknell, took a light-hearted look at personal effectiveness from a young person's point of view, including going for an interview, making new friends, and learning how to be articulate.

In *16 Up - The YTS Report*, some young people gave first-hand accounts of their varying experiences of the Youth Training Scheme.

In the open air, the perennial Geoffrey Smith presented his new series, *Flower of the Month*, while David Bellamy shrank electronically into a rock pool to take a close look at small organisms on his *Seaside Safari*. Anna Raeburn, Bill Oddie and Francis Wilson were among those who described their *Favourite Walks*. Meanwhile Tony Soper was busy *Discovering Animals* and their habitats.

Public response to many of the programmes suggests that learning at home is seen as a major way of obtaining information and guidance on

current issues. *The Politics of Pressure* looked at the art of political lobbying as seen by a number of campaigners including Mary Whitehouse and Des Wilson.

From current issues to experiments which changed the world. Heinz Wolff looked at *Great Experiments* on subjects ranging from radio waves to anti-microbial drugs.

Continuing Education offers a wide range of programmes for everyone, to show how learning at home can be entertaining and rewarding. The last year's output demonstrates the wide range of programmes which often reach out to areas that other parts of television cannot reach.

Open University Productions

During a period of severe economic pressure the Open University presented 135 undergraduate courses for the academic year 1985, of which 13 were being presented for the first time. The audio and video components of most of these courses, some of which are distributed directly on cassette to the University's registered students, have been produced at the BBC Open University Production Centre at Milton Keynes. Under the terms of the partnership between the BBC and the Open University, producers work with OU academics to devise and produce the audio visual components of the University's world renowned multi-media learning packages.

For the 1985 OU academic year the BBC transmitted 27 hours a week on television and six hours a week on radio, which provided for transmission of about 65 television and 18 radio programmes a week. Most of these transmissions were for courses which are being re-presented by the University.

Of the 13 new undergraduate courses, broadcast components include programmes for the new Arts Faculty course *Themes in British and American History c. 1760-1970*; two new Social Science courses *Changing Britain*, *Changing World*, a course which examines socio-economic changes on a worldwide basis and *Introduction to Economics*, *Personality Development and Learning*, a course presented by the School of Education,

uses dramatisation and case study materials to cover aspects of developmental psychology and the acquisition of knowledge and skills.

The Science Faculty has presented three new courses: *Matter in the Universe*, *Animal Physiology* and *Physical Chemistry*.

Environmental Control and Public Health, a course which deals with technological issues of concern to society, was presented by the Technology Faculty which also produced course materials dealing with organisational structures, *Managing in Organisation*, and basic technological training materials, *Engineering Mechanics: Solids and Fluids* and *Electronic Materials and Devices*.

Health and Disease is a multi-disciplinary course, which examines health issues of wide social concern.

In addition to being transmitted or distributed on cassette to the University's registered students, many of the programmes from the undergraduate courses are available for use by UK educational agencies through Guild Sound and Vision and are marketed overseas by Open University Educational Enterprises Limited, the University's marketing company.

As part of the provision for the Centre's technological updating, new courses in *Robotics*, *Polymer Engineering*, *Biotechnology* and *Manufacturing Systems* were presented in the period under review. The Business School courses include *Start Up Your Own Business* and *International Marketing*.

On the topic of land use and conservation the Countryside Commission provided support for *The Changing Countryside*.

With its production expertise as well as its full range of technical facilities, the BBC OU Production Centre at Milton Keynes is now gaining a reputation as a national resource for the production of audio-visual training materials for a wide variety of agencies which are embarking upon educational and training projects for education and industry. The Centre has provided material for the National Foundation for Education and Research project, *From Coping to Confidence* launched in early 1985 and for the Intelligent Knowledge Based System Sector of the Alvey Directorate. Further collaborative schemes are being planned with the Department of Trade and Industry, the Engineering Industry Training Board, and the Secondary Examinations Coun-

cil. Collaboration with the British Council has also enabled the third three-month course *Television Production in Education and Development* to be held at the Production Centre in the late summer of 1984. Presented by experienced production staff, the course is designed for educators, television producers, directors and writers who, as members of overseas broadcasting organisations and government agencies, are involved in the production of programmes for education and development. The Production Centre is also engaged in the production of support cassette materials for BBC Enterprises and BBC Publications educational projects.

In 1984 the following programmes received international awards: *Time for Design and Walking and Running* (New York International TV Festival); *Million Dollar Motor Car, Detroit's Fast Reaction* and *On the Right Track* and again *Time for Design* (Intercom International Film Festival, Chicago); the interactive video disc produced in collaboration with the University's Academic Computing Service for the University's Engineering Materials course received two Philips Interactive Video Disc awards.

The National Regions

In addition to the UK network Schools and Continuing Education series, each of the BBC national regions caters for its specific needs with series on both radio and television.

BBC Scotland's two television series for primary schools continue to be very popular: *Let's See*, a miscellany designed to encourage project work in a wide range of curriculum areas, and *Around Scotland*, a series related to social and environmental studies. In secondary schools the social history series *Scotland This Century* was well received.

On radio, all the major series from primary to fourth year secondary have adopted a graduated approach to the development and enhancement of listening skills. *Hopscotch*, for infants from four to six years, established a new pattern in 1985, a pattern designed to encourage the progressive development of listening skills at home or in infant classes. The series offers a theme-of-the-week developed, day by day, from Tuesday to Friday in a five-minute programme presenting, successively, a story, a song, a poem and a listen-



A scene from a drama programme for the 1985 Management course *Start Up Your Own Business*.

ing game. On Mondays, for reinforcement work in class, there is an omnibus edition of *Hopscotch*. In a similar venture at secondary level, various approaches are being tried in the English series in programmes designed to assist schools following the new Standard Grade syllabus. An extemporised drama promises to shake conventional ideas about what a radio play for schools should be.

In the area of Continuing Education it has been a year of development and progress in both media. On television *The Afternoon Show* was again networked on BBC-1 and its magazine format, featuring health and community topics in particular, has proved to be highly successful and has provoked a large audience demand for further information via Network, the Glasgow based referral service which provides follow-up support to broadcasts from Scotland.

On radio the daily magazine *Options* established an interested and responsive audience during this time. By the early part of 1985, referrals to Network could be counted in hundreds each week. The department is aiming at the production of more projects like *Action Plan*, a multimedia kit made in collaboration with the Scottish Education Department and focused on a radio programme broadcast in June 1984, designed to tell the public about changes in provision for the 16–18 age group at school or college.

In Wales, 1984–85, which saw the achievement of 60 years of school broadcasting in the Principality, was a year of entrenchment and consolidation. Recently established series continued to find their way and one new series was launched. This was *Dwedwch Chi*, a second stage in the planned cycle of second language materials for schools.

Welsh language television series, *Ffenestri*, *Hwnt Ac Yma*, *Hyn O Fyd*, *Daeryddiaeth* and *Y Ganrif Hon*, continue to be transmitted on S4C, the Welsh language Fourth Channel, and the BBC's educational input now approaches 70 hours annually. The two primary series, *Home Ground* on Welsh studies, and *Outlook* on social and environmental studies, continue both as opt-outs and network transmissions on Day-time on Two.

Radio output now totals 15 series, ranging from a pre-school series *Un, Dau, Tri!*, and a primary series, *Welsh Studies*, to adaptation of two secondary network School Television series

in history and geography. Radio series are also, currently, the subject of a broad review seeking an expansion for 1986 in two areas: series relating to the new GCSE examinations to be administered by the Welsh Joint Education Committee; and development of Welsh language series at the secondary level.

BBC Northern Ireland School Department produced two television series and seven radio series.

In radio the major new development was *Labhair Leat*, the Irish language programmes in the Irish Studies unit. The Irish language classes are increasing throughout the North. There are about six Irish language primary schools in Northern Ireland and Irish is increasingly popular as the third language in secondary schools, after French. The series has a supporting booklet which has so far sold about 2,500 copies, so the interest is there in strength.

For young children *One Potato, Two Potato* provides a varied and stimulating diet of song, story and poetry. Further up the age range, Irish history, legend and geography are covered in *Today and Yesterday in Northern Ireland*.

Modern Irish History, *Early Irish History*, and, in the next academic year *Medieval Irish History*, are three series providing a solid, relevant grounding for secondary pupils. A similar audience is the target for *Explorations II: Secondary English*. GCE 'O' level and CSE literature is presented through detailed studies of Irish writers and their work: Brian Friel, Graham Reid, George Bernard Shaw, Oscar Wilde and William Golding. *Irish Geography* is specified by the local examination board and the 10 programmes in the Autumn Term were a useful resource for teachers and pupils. The themes selected included transport, trade, urban change and industry, including the expanding service industry sector. These are also good topics for pupils working to mainland examination boards.

Television, in the new series *See Here!*, has focused on difficult themes. This series for teenagers uses specially written dramas to draw attention to social problems, relationships and leisure-time activities. Four young actors interchange roles to provide stimulating scenes intended to provoke classroom discussion. The evidence from schools and out-of-school audiences suggests that this stimulation is having its effects.

Ulster in Focus, for upper primary pupils, is broadly geographical in content and presents programmes on industry, transport, urban development and conservation. A two-part report on the Ulster Way was very popular, and the Way will be further explored in future programmes.

Educational Broadcasting Services

Educational Broadcasting Services is the BBC department which services the School Broadcasting Councils for the UK, and in the three National Regions, and the Continuing Education Advisory Council. Educational Broadcasting Services staff are located across the whole country, with concentrations in Glasgow, Belfast and Cardiff as well as representatives in Manchester, Leeds, Bristol, Southampton and Birmingham, and the core of the department situated close to the educational production departments in London. (*For further details of the work of the Councils see page 69.*)

The BBC's Education Officers conduct evaluative research in schools and colleges, with educational bodies throughout the country and with adults studying in their own homes. It is through the network of Education Officers and their contacts that many policies develop within educational broadcasting which eventually form the germs of programme ideas. These Officers try to feel the pulse of education, both formally in the schools, looking at the curriculum changes and the short and long term future of primary and secondary education, and in the broad areas of adult and continuing education ranging from basic literacy, for example, to advanced language studies and a range of leisure pursuits.

In 1984/85 the department was most notably involved in the Domesday video disc project, in collaboration with producers in the Television General Features Department. Some 12,000 schools and numerous volunteer community groups throughout the UK, are collecting information about each locality, using microcomputers as the means. Eventually more than a million people will be actively involved in the project. Not only should it prove to be a most valuable educational adventure in celebration of the 900th

anniversary of the original Domesday Book in 1986, but it might also prove to be a technological stepping stone towards an application of video disc technology not previously envisaged.

In close collaboration with BBC Publications, staff of the Information Unit of Educational Broadcasting Services have again produced the printed Annual Programmes for all broadcasts to schools, as well as developing for the first time in 1985, a bi-monthly newsletter for adult and continuing education.

Other supporting services

The reports of the School and Continuing Education departments show that the effectiveness of the broadcast output of BBC Education is significantly enhanced by printed and other materials initiated by these departments and made available through BBC Publications.

In the school year 1984/85 BBC Publications sold about four million items, related to broadcasts to schools, to nearly 30,000 schools and colleges in the UK. They included teachers' notes, filmstrips, computer software and pamphlets for pupils and students.

Additionally there was an increase in the number of booklets linked to BBC School Radio and Television series which were on sale not only direct to schools but also via the retail book trade to the general public.

During the same period retail sales of books associated with Continuing Education series were at a successful level. A new best seller, in addition to *Ken Hom's Chinese Cookery* and *A Vous la France!* mentioned above, was *Vegetarian Kitchen* which topped a third of a million copies a year after it was published in May 1984, while *Blizzard's Wizard Woodwork* had sold 18,000 copies within six weeks of its publication early in 1985.

The publication of computer software specifically linked to BBC School broadcasts continued to develop in 1984/85. Six new packs were created: *Introducing Geography*, *Geography: Advanced Studies*, *Science Topics - Waves*, *Science Topics - Relationships*, *Statistics - Advanced Studies* and *Astronomy*. (*For further information about BBC Publications see page 237.*)

BBC Enterprises Limited have now produced

a complete set of 14 brochures listing BBC Television series available for hire or sale on video cassette or film and suitable for education or training purposes, both in the UK and overseas. These brochures cover a wide range of topics including Business and Industry, Ethical and Social Issues and Natural History. In 1984/85 BBC Enterprises made available complete packages of education programmes in the fields of information technology and modern languages, thereby reducing the cost of individual items to the customer. This provision has been commercially very successful.

BBC Education has continued to make extensive use of the facilities provided by Broadcasting Support Services. BSS is an independent London based company with charitable status set up to provide back-up information and referral services for educational and social concern broadcasting.

Programme production in the Regions

In broad terms, for every 60 hours of network television produced in London, BBC studios and outside broadcast units outside the metropolis contribute another 19 hours to the two national networks, BBC-1 and BBC-2, and the regional centres' television output for their own audiences in total approaches double that of their network contributions (*see Appendix III, p. 147*).

For radio, the figures are also impressive (and that is without counting Local Radio). Just over one in eight network hours on Radios 1, 2, 3, and 4 come from outside London. The National Regions, Scotland, Wales and Northern Ireland, between them offer their own listeners rather more than three hours of radio for every four available on the networks (*see Appendix IV, p. 149*).

In their Annual Reports (*see pp. 99–120*) the three National Broadcasting Councils give their own accounts of programmes (including those for S4C) made in the National Regions, principally for their own audiences.

The eight English Regions offer television programmes only (the radio output has moved to local radio), centred on the nightly news magazine in each region, while the three Production Centres, Bristol, Pebble Mill and Manchester provide the bulk of network programmes produced outside London, with, in each case, an emphasis on particular areas of programme making.

Bristol

General

On 18 September 1984, 50 years to the day since the opening of the BBC's first studios in White-ladies Road, the Lord Mayor of Bristol visited the Centre and, in a ceremony which echoed the 1934 inauguration, opened the new linked news-room for BBC West and Radio Bristol, part of the first phase of the current Bristol development.

It was one of a series of events celebrating the

BBC's long association with the city and the region. A lively Radio Week was run from the Victoria Rooms, where a highly successful BBC exhibition also attracted good crowds. And the Chairman of the BBC, Stuart Young, exchanged representations with the Lord Mayor at two civic functions to mark the links between Bristol and the BBC. This partnership has been re-affirmed in other ways: Bristol is to be the regular host of the biennial *Wildscreen* film festival; BBC Enterprises held their 1984 *Showcase* in this city and it has become the headquarters of the new Radio Academy. BBC Bristol has also maintained its link with the Bath Festival, South West Arts, the Bristol Old Vic and University Drama Schools and other local and regional enterprises.

The Centre did, however, suffer a setback in August when the initial design for the second phase of the current development was refused planning permission. Close collaboration with the city's planning department and liaison with local amenity bodies has since produced a revised scheme to meet conservation and other requirements, while providing much-needed new accommodation for production and post-production operations. The effect has been to delay this long-awaited development for a further year. BBC Bristol management has meanwhile drafted a longer-term scheme for the planned development and rationalisation of a site which has grown piecemeal over fifty years.

Within the Centre, a good working relationship has been established between the network, the regional and the local radio operations. In the course of the year, Bristol engineers developed the innovative Macroglide apparatus for moving macro-photography and the introduction of portable single cameras for network programmes. The magazine *BBC Wildlife* is edited in Bristol.

In addition to its own productions, the Bristol centre has continued to service with distinction many other network productions. Among this year's 'hosted' successes were *Blott on the Landscape* and the post-nuclear attack drama-documentary *Threads* – which formed a challenging pair with the Natural History Unit's own *On the Eighth Day*. *Threads* brought 1985 BAFTA Craft Awards for Andrew Dunn (film cameraman) and Christopher Robilliard (designer).

BBC Bristol staff were much saddened by the news, as the review year ended, of the death of Arthur Negus. His inimitable style had brought

both delight and distinction to many Bristol radio and television programmes and he will be remembered here with great affection.

Natural History Unit

The Unit's international reputation was again enhanced in 1984 by a series of major honours at *Wildscreen '84*, the biennial wildlife film festival, from the British Association for the Advancement of Science and in the BAFTA Craft Awards (*see p. 12*).

Zoo 2000, produced by George Inger, and written and introduced by Dr. Jeremy Cherfas, dealt with developments in the zoo world. In November, a live broadcast, *Birdwatch on the Eve*, produced by John Dobson and using a remote-controlled camera on a roosting site, presented an unparalleled view of shorebirds to BBC-1 and to viewers in Germany. John Downer pioneered electronic techniques to dramatic effect in *The Galactic Garden*. This science fiction drama, starring Andrew Sachs and Sarah Neville, explored familiar situations through the experience of miniature space people, using the newly developed Macroglide equipment.

After an absence of eighteen months, *Wildlife on One* returned early in 1985. Produced by Richard Brock, the series ranged from giant pterodactyls to whale watching; *Road Runner – Clown of the Desert* was a fine species study, watched by nearly 12 million viewers. *Wildtrack*, under Mike Beynon's direction, continued as the unit's major contribution to children's television. The summer series included live pictures from a nestbox of great-tits, located in a suburb of Bristol, and led to a BBC-2 special with Tony Soper, *The Great Great-Tit Watch*. The winter series prompted a nationwide search for clever birds and resulted in an Easter programme for BBC-1, *Bird Brain of Britain*, hosted and mostly filmed by Sion King. It was seen by over 13 million viewers.

On BBC-2, *The Natural World* – the Natural History Unit's 'flagship' under the editorship of Peter Jones – has gone from strength to strength. Caroline Weaver's *Peacocks*, *Parasites and the Puzzle of Sex* featured an imaginative use of electronic effects, as did Mike Salisbury's *Through Animal Eyes*. *Kinabalu – Summit of Borneo*, produced by Pelham Aldrich-Blake, presented a

botanical view of this remote mountain. *Edward Lear – On the Edge of the Sand* was a drama-documentary written by Alan Plater and directed by John Glenister: it showed how the Victorian nonsense-artist struggled to portray the natural world in spite of a tortured personality, the fashion of his times and his own sense of the absurd.

Nature continued to develop its investigatory approach to wildlife and the countryside with challenging reports on the production of *foie gras*, the use of monkeys in laboratories and the trade in spotted cat skins. A whole edition was devoted to the ecology of hunger and was widely applauded.

During the year, the Radio section under Michael Bright broadcast over 117 hours on Radio 4 and Radio 2, representing 307 programmes. *The Living World* explored a kaleidoscope of topics from the natural history of wind to exploding termites, and the nature trails visited such diverse places as Salisbury Cathedral and the Gambian coast. When the series was rested, six editions of *Spring Over Europe* took its place and Michael Jordan traced the progress of Spring by talking to correspondents located throughout Europe and Russia. *Wildlife* was as popular as ever. Short series included *Through My Window*, *What's in a Name?* and Johnny Morris talking of amusing encounters with animals in *Just Like You and Me*. Major documentaries and features included *Too Late for the Oak*, *Ash and Elm*, *The Four Seasons*, *Gorilla*, *Rats* (the Pied Piper story seen from the rats' point of view) and *The Fisher King*. On Radio 2, a further series of the wildlife quiz, *Give us a Conch*, was produced by Melinda Barker.

The Natural History Unit continues to expand its relationship, through co-productions and sales, with other broadcasters. *Nature*, a Public Broadcasting Service series produced by the New York station WNET and largely based upon the unit's programmes, was among the top-rated series on that network. *The Living Planet* has been broadcast worldwide and greatly acclaimed: it has become the most highly rated series ever on the United States Public Broadcasting Service.

The Unit's library services – and with them its international reputation – have grown and developed as an essential part of the programme operation. The NHU Sound Library under John Burton has re-established contacts with the Cornell Library of Natural Sounds and secured a

substantial part of a leading North America sound recordist's collection for the BBC archive. Two major recording trips were mounted, to Gambia and Israel. The library also produce two stereo commercial discs for BBC Records and Tapes – *Waders* and *Your Favourite Bird Songs*. The Film Library, directed by Michael Kendell, is continuing the computerisation of stock footage and programme archives. It is evolving as one of the foremost wildlife data banks in the world and provides a link between the Natural History Unit and major film and television producers, distributors and specialist cameramen throughout the world. As Head of Natural History Development, Christophe Parsons continued to devise new and original ways of promoting the further exploitation of BBC natural history ventures.

Television features

The year again demonstrated the variety and extent of Bristol's General Programmes output and culminated in the Unit being given the status of a full department with the new title of Television Features, Bristol.

The year started with another series of *Antique Roadshow* produced by Robin Drake. One of the few genuinely new programme formats to achieve success in recent years, it regularly attracted large audiences on BBC-1 and showed every sign of continuing to do so. *Arthur Negus Enjoys and Know Your Picture*, with John FitzMaurice Mills combined erudition with charm and achieved good audiences.

Though antiques programmes are the department's only real area of specialisation, documentary programmes have become almost as much its trademark. This year produced a particularly strong batch. In June, BBC-2 transmitted six films about the Maasai people: *The Women's Olamal* and *Diary of a Maasai Village*. These beautiful and reflective films attracted both critical praise and fierce attack because of their unconventional structure. They achieved good audiences. *Last Pit in the Rhondda*, two films about the Mardy Pit made before and during the miners' strike, revealed very clearly the sinews of this enclosed and embattled community. Two further films, *A Wedding in the Potteries* and *Dossers*, marked the end, for the time being, of the department's attempt to make anthropological pro-

ammes. It has produced films to be proud of and brought contact with people all over the world.

Three more notable documentary series have emerged this year. *The First Noels*, presented by Sir Geraint Evans, told the history of Christmas carols and gave much pleasure over Christmas. *Wonders to Keep* contained fascinating stories about Wonders by individuals to preserve some of the more ordinary of Britain's historic buildings and another group of lovely old ships was filmed by Brian Hawkins for *Under Sail*.

In drama, too, there was a notable success. The serial *A Winter Harvest*, produced and directed by Colin Godman and starring Cheryl Campbell, and transmitted on BBC-2 in the summer, reached the highest audience for a BBC-made drama on that channel during the year, a tribute to the excellence and effort of Bristol's servicing staff as well as those of the production team.

Bristol's contribution to good conversation on television has been two-fold. *The Levin Interviews*, produced by Chris Hunt, once more emerged as a vehicle for some fascinating people: Sir Clive Sinclair, Alan Ayckbourn, Vladimir Shkhenazy, Dame Elisabeth Frink, Sir John Gielgud, Dr Edward Teller, Lord Rothschild and Sir Roy Strong. A new series, *Thinking Aloud*, produced by Chris Graham and presented by Bryan Magee, had a promising start in the difficult area of the serious discussion of ideas.

The department also produced two series of *Johnny*. Bristol created and pioneered this lively series about black life in Britain and, while supporting its move to Pebble Mill, Bristol will miss the team and show, and wishes them well.

Network Radio

Bristol's increasing contribution to Radio 4 was well maintained during the year. Though much of this output is in now well-established series, there have also been several innovations.

David Jacobs left *Any Questions?* after serving his important series for sixteen years. His was not an easy act to follow for John Timpson, but he brought to the programme his own style which, according to audience research, is much liked by listeners.

In common with several long-running Radio 4 series, *Down Your Way* took a five-week rest in the summer and, in its place, Tom Salmon pre-

sented a delightful series which followed the River Severn from source to estuary. Bristol also produced, with Manchester, two editions of *Roller-coaster*. This was a taxing experiment for staff and facilities and produced a gratifying audience response.

In drama, as well as the now usual high output of single plays, Bristol broadcast a run of *Father Brown* stories, produced by Alec Reid; a thriller serial, *Deep Six*, produced by Brian Miller; and Shaun McLoughlin's series on the Crusades, *The World's Debate*. Poetry programmes included a celebration of the life of Frances Horowitz, and features output ranged from a programme on boxer Frank Bruno to John Knight's series *Hardy's Wessex*.

Output on Radio 3 continued at much the same level. The repertoire of both the Bourne-mouth orchestras was well represented and the three seasons of *Lunchtime Concerts* from St George's, Brandon Hill, included such artists as Tamas Vasary, the Alberni String Quartet and the Nash Ensemble. The Festivals in Bath and in Newbury and the Summer School at Dartington all produced broadcasts for the network during the year.

In addition, Bristol's music department under Eric Wetherell produced a series of the songs of Peter Warlock, contributions to *Bandstand* and a host of other programmes including amateur choirs, organ recitals and a share of the production of *Mainly for Pleasure*. *Choral Evensong* was relayed from the region's cathedrals.

Stuart Hobday's output for Radio 2 became much more significant during the year, with a large increase in the number of music sessions; with John Hosken presenting, he also produced ten two-hour programmes from 11 pm to 1 am in *Late Night Friday*. For the same channel, John Knight produced a series presented by Andre Previn on the lyrics of Ira Gershwin.

Alongside these programmes, many Bristol favourites continued to delight: *Talking About Antiques*, now sadly without Arthur Negus, *A Good Read*, *Origins*, *A Small Country Living*, *Poetry Please*, *With Great Pleasure*, *Strictly Instrumental* and Johnny Morris's *Around the World in 25 Years*.

Pebble Mill

General

The past twelve months have been a year of change for programmes from Pebble Mill in Birmingham. *Six-Fifty-Five Special*, *Junior Pot Black*, *One of the Family* and *Now Get Out of That* have gone; in have come three new light entertainment strands, more pop concerts from the National Exhibition Centre, a sailing magazine, nightly reports on the RAC Lombard Rally, and a number of one-off programmes.

But perhaps the most interesting experiment for the Centre in particular and the BBC in general was *Taking Sides*, the first networked radiovision programme broadcast at 9.05 am on Thursday mornings on Radio 4 and BBC-1.

Paul Sieghart acted as moderator in a discussion format which dealt with complicated issues by involving ordinary people in the debate. It was produced by members of Pebble Mill's net-

work radio department and the Television General Programmes Unit.

The series of ten programmes running up to Christmas made the maximum use of BBC resources, drew good audiences on both radio and television, and was acclaimed by press and public alike.

Network Television

The General Programmes Unit in the Birmingham Network Production Centre increased its output in 1984/85, with a mixture of new strands and single programmes for both BBC-1 and BBC-2.

One of the highlights for BBC-1 was the live transmission of a London concert by the American singer/songwriter Billy Joel, which was relayed to most European countries and was broadcast simultaneously on Radio 1. Hungary, Poland and Yugoslavia were among more than twenty countries to take the broadcast.

Three other Light Entertainment programmes



Paul Sieghart presenter of *Taking Sides*, a Pebble Mill production broadcast on BBC1 and Radio 4.

In the Miller Mood, Barry Manilow's *Christmas Magic and Culture Club in Concert*, as well as a new series, *The Golden Oldie Picture Show*, all achieved large audiences. *In the Miller Mood*, a programme linked to the 40th anniversary of the disappearance of American bandleader Glenn Miller, attracted 11½ million, the second highest viewing figure ever for a Pebble Mill programme.

New strands introduced to BBC-2 were *Making Waves*, a magazine devoted to water sports which made the channel's top ten, *The Telly Quiz*, *On Stage* and live reports on the RAC Lombard Rally.

Established series like *Pot Black*, *Kick Start*, *A Moment to Talk*, *Paddles Up*, *Top Gear* and *Hooked* again enjoyed successful runs.

Specialist programmes scheduled weekly over the year were *Farming*, *Gharbar* and *Asian Magazine* with English subtitles.

Outside broadcasts principally involved football, snooker, athletics and cricket.

Network Drama

Drama from Pebble Mill has seldom been stronger. One of the most successful BBC series of the year, *Anna of the Five Towns*, was produced by the English Regions Drama Unit. Hailed by the press as newcomer of the year, Linsey Beauchamp, played the starring role in the television adaptation of Arnold Bennett's novel. It was produced by Colin Rogers and directed by Martyn Friend.

Bird of Prey II was another series from the same producer. The computer thriller drew audiences of more than six million on BBC-1 and resulted in BAFTA nominations for the graphics artist, Bob Cosford and VT editor, Ian Collins.

The Exercise, *The Amazing Miss Stella Estelle* and *The Groundling and the Kite* were among Birmingham productions for *Play for Today*. *Space Station Milton Keynes* – a childhood fantasy about the not so new town – took its place in the much acclaimed series *Screen Two*.

But perhaps the most ambitious production was the Pebble Mill version of Sir Thomas Mallory's *Morte D'Arthur*. Directed by Gillian Lynne it provided an Easter classic for BBC-2.

Angels in the Annexe, about the production of a nativity play in a multi-racial primary school in Birmingham, held an audience of three million, almost up until midnight on Christmas Eve.

Pebble Mill also 'hosted' London productions of *Inside Out*, *Late Starter* and *Pickwick Papers*.

Pebble Mill at One

Pebble Mill at One achieved its highest audiences in 13 years, maintaining a popular involvement in topics such as gardening, cookery and family advice. More than 200,000 viewers wrote in to take advantage of a fact-sheet back-up service during the series.

Particular highlights over the year were the outside broadcast programmes and filmed reports from around Britain and from abroad – they ranged from a winter sports programme from Bavaria to a celebration of the Brecon Beacons.

HRH the Princess Anne visited the programme for the finals of the 'Youth Caring Awards', recognising community work done by groups of young people.

The department also produced a six-part film series, *Topol's Israel*, which took a musical journey to see another side of this troubled land through the eyes of stage and film star Chaim Topol.

Network Radio

Radio at Pebble Mill had a particularly high profile during the year – with a variety of experiments, new series, awards and Royal visits.

The regional editions of Radio 4's *Rollercoaster* from Birmingham were successful with one programme featuring Lord Wilson, Lord Blake, Mr Sid Weighall, The Bishop of Stepney and Mr John Easton, Chief Executive of Jaguar, in a discussion about national leadership.

In conjunction with *Radio Times*, the *Enterprise* series launched a new competition for small businesses and this attracted more than 500 entries. The main prize was won jointly by Market Answers Limited, a scratch-and-sniff manufacturing company and Georgina von Etdorf, a partnership of three textile designers and printers. The chief guest at the awards ceremony was Trade and Industry Secretary, the Rt Hon Norman Tebbit MP. The 1985 competition has begun.

Already responsible for Radio 2's Early Shows on Saturdays and Sundays, the Centre's production team created a new programme of light music – *Prelude* – to open Radio 4 on both weekend days. This has become a regular feature of the network.

Another innovation was the development of a series of live lunchtime recitals for Radio 3. Featuring the country's top musicians, the recitals attract enthusiastic audiences to the Pebble Mill studios every other Thursday.

Among the prizes won by Pebble Mill programmes were the Giles Cooper Award for Caryl Phillip's play *The Wasted Years*; second place in the Medical Journalist Association competition for Marjorie Lofthouse's *The Greying of America*; and second place also in the Royal Institute of Chartered Surveyors competition for programmes about land management, for David Addis's *On Your Farm* about public and private forestry.

The second Schools Radio Festival was held over three days under the patronage of HRH Princess Alexandra, with Duncan Goodhew, Rolf Harris and Sue Lawley acting as hosts. Among the programmes that resulted was a stunning musical version of *Alice in Wonderland*. Produced by Ann Tennant and Geoffrey Hewitt, it was performed by local schoolchildren, and attracted attention from the record industry and one West End theatre management with whom discussions were continuing at the time of writing.

Perhaps the Centre's coup of the year was the recruitment of HRH Princess Margaret to the cast of *The Archers*. This followed the Duke of Westminster's appearance on the programme talking about the NSPCC. Her Royal Highness, the NSPCC's patron, had indicated that she would be happy to take part and special scenes were written for her to appear with the fictional characters Jack Woolley and Caroline Bone. The newspaper headlines proved that even after 34 years, *The Archers* still holds a special place in the nation's affections.

Throughout the year, the Centre continued to produce its regular programmes across the board of serious and popular music, drama, sport, religion, features and documentaries.

Manchester

General

New Broadcasting House in Oxford Road has been open for little more than ten years. In that time, however, it has established itself as the third biggest output department in the Television

Service, producing each year more than 350 programmes – almost a programme a day for each day of the year. Network Radio too, is an integral part of the Manchester operation; production has been running at more than 1,000 hours of programmes for network transmission on Radios 1, 2, 3 and 4. This wealth of programming is backed by the largest outside broadcast base outside London. The Centre has identified its prime need as planning ahead for innovation and reinforcing its existing strengths, together with a continuing effort to attract able and talented people to Manchester. At a time of financial limitations and the need to husband resources, finding the means for investing in people and plant, and for the longer term backing to develop areas of excellence, remains a continuing concern. Having network television and radio under one roof, and such a notable asset as the BBC Philharmonic Orchestra based in Manchester, present opportunities offering scope for further exploitation.

Television

Manchester's television output has been concentrated in four areas – Sport, Entertainment, Features and Children's Programmes.

The Features Department has continued to develop as the main current affairs centre outside London, with its flagship *Brass Tacks* complementing radio's *File on Four*, and a major series on the working of the Ministry of Defence in production, for transmission in 1985. A major success has been the highly acclaimed historical detective series *In Search of the Trojan War*, Michael Wood's attempt to discover whether the story of the Trojan War is fact or fiction. The department was also responsible for the weekly live magazine programme *ORS 85* with its blend of music, interviews and studio guests, and for *The Travel Show*. Several documentaries in the making at the end of the year included *Moment of Truth*, a look at the lives of six groups of people at a point critical for their future success or failure, and *Voyage of the Heroes*, Tim Severin's recreation of the voyage of Jason and the Argonauts in search of the Golden Fleece. Manchester and Mycenae appeared to have become twin towns for the moment!

The Sports Department is responsible for all the BBC's snooker and darts coverage, as well as

major contributions to cricket, bowls and racing. Its expertise in televising snooker and darts was a fundamental factor in the renewal of the BBC contract for exclusive coverage of major events until the end of the decade. *A Question of Sport*, Manchester's own sports quiz, proved as popular as ever, going to number one in the BBC Top Ten, and recording its highest ever audience figures of 12 million viewers in its 13th series. Twice as many editions are planned for next year.

In entertainment, the difficult problem of finding a replacement for *The Good Old Days* was solved with *Halls of Fame*, in which Roy Hudd looked at the history of six of the country's variety theatres. It was favourably received by press and public alike. A second series of the family fun show *Anything Goes* from the Blackpool Tower Circus was screened in summer, and those *Dear Ladies* Dame Hilda Bracket and Dr. Evadne Hinge continued to go their idiosyncratic ways. The northern-based situation comedy, *Sharon and Elsie* returned to its home in Manchester, and Russell Harty went off on a highly personal tour of Hollywood and four European cities, taking a look at their people, their culture and their character. Rock and pop music, part of the output in the past, is to become a major element of the department's work; previous output in this field will be doubled in 1985/86.

The fourth team – Children's Programmes – has also had a very productive year, with a further 23 episodes of *The Saturday Picture Show* going out live on Saturdays. The department also took the credit for making stars of two very unlikely characters – a shaggy-haired sheep-dog called Mop and a bright-eyed tabby cat called Smiff, in a new series of adventures with writer and presenter Mike Amatt. The ubiquitous 'busker' – Christopher Lillcrap – continued to tell his roving tales, and Mop – that dog again! – went to the seaside for his holidays.

Radio

Manchester continues to take pride in the fact that it produces more radio programmes than any department outside London, with a range of output that is both considerable and rich. The award-winning *File on Four* has again attracted national attention, and was described by *The Daily Telegraph* as one of the best and most perceptive current affairs programmes on the air.

Comedy and fun continued to be the major watchwords in the Centre's radio programming, with Stuart Hall entertaining late-night listeners on Radio 2, and a number of comedy programmes featuring such names as Les Dawson, Ken Dodd and The Grumbleweeds, as well as the innovative 1994.

Religion, too, featured strongly in the Centre's output, with guests on *Good Morning Sunday* ranging from the wrestler Big Daddy to more controversial observers of the faith. The programme went to Seville for its broadcast of the Easter celebrations there.

Manchester has long had a reputation for radio drama and this year was no exception: BBC Radio is the single biggest patron of new drama writing in the North. It is hoped that this will continue and that producers in Manchester will go on being responsible for developing outstanding talent, and discovering new writers to stand alongside such names as Alan Bleasdale, Brian Thompson, Alan Plater and Barry Hines. With the refurbishment of the Manchester drama studio, the number and quality of programmes should not only be maintained but increased.

The BBC Philharmonic Orchestra again won high praise at home and abroad. Its short but extremely successful tour of Ireland was extensively commented upon by the critics. The year saw the world premiere of a major commissioned work, Peter Maxwell Davies's Symphony No. 3, which was broadcast live on Radio 3 and recorded for subsequent transmission on BBC-2. The Centre is endeavouring to secure more television coverage for the orchestra, so putting this immense asset to wider use in the BBC.

The English Television Regions

In three respects there has probably been no more significant year in the eight English Television Regions, both internally and for their audiences. Firstly, no year has produced a story of the dimensions, the political and social complexity, or the national significance of the miners' strike. For those regions where mining is part of their industrial fabric, the need to reflect, with objectivity and impartiality, both the dispute and the divisions which it produced required commit-

ment, resilience and journalistic judgement of the highest order. The regional news teams combined with their network colleagues to report, day after day, month after month, industrial conflict on an unparalleled scale – and to compete effectively in every respect with the commercial opposition. It is significant that, while the media in general became a target for criticism and allegations of bias, the regional programmes with the delicate task of reporting objectively from the midst of bitterly divided communities retained the trust and respect of the local audiences which they have traditionally enjoyed.

Secondly, the spread of lightweight electronic cameras throughout most of the English Regions could not have happened at a more important time. Newsrooms at the very heart of the industrial strife – Nottingham, Leeds and Birmingham in particular – were able to meet the round-the-clock demands for the latest news and pictures from *Breakfast Time* to the late night network bulletin only because the latest technology was available, limited though it was. On film cameras, it would simply not have been possible.

The third development which has made 1985 so significant has been the new placing of the Regional News Magazines. The immediately successful style of *The Six O'Clock News* has been complemented by reinvigorated regional programmes, most of which are now attracting larger audiences than ever before despite strong commercial competition.

The ingenuity and enterprise which helps to maintain audience loyalty was perhaps best illustrated by the Plymouth newsroom during a January blizzard. A combination of computer graphics, the use of programme junctions throughout the day and local CEEFAX pages enabled the station to provide an hour by hour service of weather warnings and travel information. Significantly, the audience for *Spotlight South West* on that night was the highest for any programme in the South West.

The bomb explosion in the Brighton hotel during the Conservative Party Conference naturally held the political and international headlines for days. BBC South was able to complement this coverage with material particularly relevant to the region and so to broaden the picture as it concerned local people and services.

The developing co-operation and professional harmony between the Regional Television and

BBC Local Radio newsrooms – exemplified at its best during the miners' strike – became a practical reality in Bristol with the opening of the first joint newsroom. Combined news-gathering facilities and close camaraderie are now effectively demonstrating the way forward for newsrooms of the future. Bristol will be followed next year with the opening of the new Broadcasting Centre at Fenham Barracks in Newcastle where Regional Television and Local Radio will share the first purpose-built facility of its kind in the United Kingdom.

The weekly opt-out programmes, while continuing to develop still further in overall quality and ambition, underwent some change in placing within the BBC-1 schedule. Once again, they demonstrated the ability to attract – and to serve – significant audiences over a wide range of output. For instance, those programmes which have most recently been transmitted on Sunday afternoon have drawn audiences of up to 7,000,000. Programmes were both imaginative and responsive to the nature and the needs of individual regions, reflecting a broad spectrum of interests and activity.

BBC North East made a number of programmes illuminating social action in the region. *Northbourne Street* told the story of a large-scale housing renovation scheme in a decaying inner-city area. *A Working Day* revealed both the plight and the resolution of a community in Cleveland where over 90 per cent are unemployed. Efforts to create new firms were stimulated by a *Make It In Business* competition, jointly sponsored with regional organisations, and the televised final will now become an annual television event. Programmes on the arts featured prominently in regional output, as did wildlife, natural history and *The Allotment Show*, the only programme on television serving allotment gardeners.

Series on Youth Training Schemes and big city problems figured prominently in the schedule of BBC North from Leeds. The arts magazine *Northern Lights* returned for 13 weeks to reflect a wide range of regional activity and talent and the station maintained its reputation for winning international awards. Two programmes – *The Lost River of Gaping Gill* and *Breakthrough* – were honoured at French and Spanish Festivals.

Two highlights of the output from BBC West were a special documentary series *Jet Trail* – a three-part history of the significant part which

Bristol has played in the history and development of jet flight – and a six-part film series called *A38: An English Road* which followed a Bristol architect on a journey of discovery and occasional despair along the traditional holiday route of the A38 from the Midlands to Cornwall.

Documentaries by BBC Midlands ranged from a graphic two-part illustration of life *Behind the Wall* at Winson Green Prison to the story of the somewhat chequered history of the Derby Football Club in *The Rams*, and *A Song for Hazel* the moving story of Hazel Lester, who died of cancer so that her baby could be born safely.

BBC South West, too, had a wide programme span, from music, to documentaries, to drama. The dramatised wildlife series *Three in the Wild* won much critical acclaim, both locally and nationally. The region also looked beyond its own shores to the success of the West Country yachtsman, Peter Phillips in the Observer Trans-

atlantic Race, the Royal Marines on exercise in Norway and the region's traditional cultural and trade links with Brittany. And the decline of one of the seamier, but nevertheless colourful corners of the region was commemorated in *Union Street* whose night life attractions and temptations are known to servicemen and sailors all over the world.

From BBC East a delightful, caring documentary on *The Dying Swan* looked at the dramatic decline in the population of Britain's royal bird, while, conversely, *The Arab Invasion* had as its theme the upsurge in the bloodstock industry as a result of the flow of Arab money into Newmarket, the home of British horse-racing. *Newsfile*, a new series of often controversial, always pertinent documentaries ranged over the effect of agricultural pesticides on people in country areas, the plan to dump nuclear waste in Bedfordshire, and an insight into activity in one of the region's



Newcastle's £10 million regional broadcasting centre was topped out during the year. The centre will provide a home for Radio Newcastle as well as regional television in 1986.

major animal-testing centres, currently the focus of attention by animal rights campaigners.

The richness and diversity of the region's musical and cultural traditions had a full share in the output from BBC North West in Manchester. *Linda Lee's People* took an affectionate and nostalgic look at the decline and the problematic future of the Manchester Ship Canal, and a very different documentary told the story of pioneering work at Liverpool and Manchester Universities into enabling computers controlling robots to 'see'. And, five weeks before her death, Pat Seed told the story of her fight against cancer and the remarkable campaign which raised £4,000,000 to help others fight the disease.

High-quality film-making, ranging from the widely-acclaimed natural history series *King's Country*, to the story of the last of the fairground boxing booths, was again the hallmark of the output from BBC South. The enterprise of the station in converting the cellars of South Western House into a studio produced twin benefits: *The Cellar Show* was applauded for its contribution to the region's growing interest in arts and entertainment and it also attracted more than 1,000 people to the station to watch the recordings. Most enterprising of all was *Tanks on our Doorstep* which involved reconstructing the scene in Rockleigh Road, Southampton just before D-Day with the help of the people who were children at the time and who are still living in the same houses 40 years on. US Army tanks, landing craft and all the paraphernalia of war 'invaded' Rockleigh Road for the second time to make possible a remarkable 30-minute documentary.

BBC Data

BBC Data's main role continues to be the two-fold one of providing research and background information facilities for programme makers throughout the Corporation and maintaining the paper-keeping services for both management and programme makers alike. But it also continues to develop a growing range of commercial services (exploiting its archives and reference holdings) and is becoming widely known nationally and internationally throughout the information industry.

Programme research and information services

No less than 24,000 enquiries are being handled on average each month from programme makers; 3,800 books and 8,700 collections of press cuttings are issued on loan through a network of five reference libraries and four news information centres. Because of the extremely wide subject range of the BBC's programmes, many books have to be borrowed from specialist libraries. The ready co-operation of the libraries concerned is gratefully acknowledged. Year by year, the number of enquiries and loan issues made increases, a reflection partly of programme demand and partly of what has become known as the 'information explosion'. In the last three years, the increase has been of the order of six per cent annually.

Special background information is frequently issued for programme makers. Examples during the year include an Olympic Briefing, pronunciation guides, an explanatory note on acid rain, and a 234-page guide to the European Elections, 1984, with details of candidates and constituencies. The four Subject Specialists – Engineering Research, Industrial Affairs, Natural Resources and Science – offer a corporate service and are heavily used by specialist programme makers.

Paper-keeping services

BBC Data is also responsible for maintaining the Corporation's paper-keeping services, through a



Blott on the Landscape: (left to right) Geraldine James, George Cole and David Suchet.





1. **EastEnders**: (left to right) Adam Woodyatt, Peter Dean, Gillian Taylforth, Wendy Richard, Bill Treacher, Susan Tully, David Scarboro and (seated) Anna Wing.

2. **Morgan's Boy**: Gareth Thomas and Tracey Childs.

3. **Miss Marple**: Joan Hickson.

4. **Tenko**: front row (left to right) Elizabeth Chambers, Cindy Shelley, Elizabeth Mickery, Veronica Roberts, Burt Kwouk, Ann Bell, Jean Anderson, Claire Oberman and Emily Bolton. Winner of the Television and Radio Industries Club Award for BBC Programme of the Year.





The Prisoner of Zenda: Malcolm Sinclair and Victoria Wicks.



Poppyland: Hilton McRae and Phoebe Nicholls.



1

1. **Bleak House:** Diana Rigg.

2. **Late Starter:** Johanna Hargreaves and Peter Barkworth.

3. **Big Deal:** Sharon Duce and Ray Brooks.

4. **Knockback:** Pauline Collins and Derrick O'Connor.



2



3



4



1. Stars of the Roller State Disco: Perry Benson and Cathy Murphy.

2. Inside Out: Gwyneth Strong and Lou Wakefield.



1. **Wynne and Penkovsky:** Christopher Rozycki, David Calder and Frederick Treves.

2. **Terra Nova:** (back row) Richard Durden, Michael N. Harbour, Robert Pugh, (front row) Jack Chissick and Shaughan Seymour.



three-tier network of 16 current registries throughout the BBC, the Records Management Centre and the Written Archives Centre. The **Registry Service** was reduced by three posts as the result of a re-organisation but nevertheless ten new local filing systems were set up.

The holdings of the **Records Management Centre**, which provides a low-cost storage service for recent but non-current papers, continue to grow. Files are reviewed at pre-determined periods and selected for either destruction or permanent retention. Satellite centres are being established in various BBC centres outside London.

The **Written Archives Centre**, the final repository for BBC papers which are kept permanently, has continued to provide research material for a number of projects. These include papers for the BBC's own official histories and for a number of programmes as well as for academics, biographers and other writers. The Centre provided the raw material for a book on George Orwell's previously unpublished BBC letters and broadcasts and is co-operating with the editor of the collected works of George Orwell.

The **Micrographics Unit**, providing an in-house micro-filming service, has been increasingly in demand for advice and filming as storage space becomes limited. *EastEnders* and *Breakfast Time* in television; drama and light entertainment contracts in radio; and the Central European Section in the External Services are among departments which have made use of the Unit's services.

Commercial services

As well as servicing the Corporation's needs, BBC Data offers some of its services to external customers on a commercial basis, and so contributes to the cost of maintaining services within the BBC. At present some 10 per cent of the 302 staff in BBC Data are paid for out of commercially raised revenue; this proportion is set to rise.

- (i) The **BBC Data Enquiry Service** draws on all the resources of the department to provide a personal research service to advertisers, journalists, industrialists and other clients on a subscription or *ad hoc* basis. During the last year its revenue has increased by 31 per cent to £89,000.

- (ii) The **BBC Hulton Picture Library** has concentrated on improving its efficiency and commercial viability. Business and marketing plans have been implemented resulting in a revenue for the year of £213,000, a 41 per cent increase on the previous year.
- (iii) **BBC Data Publications**, established as an imprint three years ago, has continued its policy of publishing specialised material, generated by, or drawn from, BBC Data's resources and those of other departments. Publication of the BBC's Popular Music Library's Index filmed by the Micrographics Unit, is the first publication in Microform.
- (iv) The **Micrographics Unit** has been used to provide a commercial bureau service to external organisations.
- (v) BBC Data continues to explore other methods of raising money for the Corporation. These include the supply of machine readable text of BBC produced news material to the NEXIS and *World Reporter* systems.

The BBC and its audiences

As a public service broadcasting organisation, the BBC has a formal obligation to be responsive to the audiences it serves and accountable to the public who pay the licence. That duty is laid down in the Charter which requires the BBC to appoint a General Advisory Council (GAC) and other advisory bodies and to take whatever further measures may be appropriate to ensure 'the representation to the Corporation of public opinion on the programmes broadcast in its Home Services and for consideration within the Corporation of criticisms and suggestions so represented'. However, even without such a requirement the BBC would need and would wish to know what its audiences think of its programmes; regular feedback from viewers and listeners is indispensable for editors and producers, if their broadcasts are to be effective, relevant and acceptable.

Accounts of the various activities to achieve these aims follow below: method and approach vary, but the objective is the same – that the needs and wishes of the audience are fully reflected in the making of radio and television programmes.

Audience research, using sampling techniques, provides one measure of public reaction, expressed numerically and in terms of quality. Through the surveys and studies of the Broadcasters Audience Research Board (BARB), the joint BBC/ITCA body, and the BBC's own Broadcasting Research Department, the Corporation's management and programme makers have available prompt, regular and detailed information about their audiences – their size, their likes and dislikes, both for particular programmes and for their range and spread over a period.

A more direct source of information is the immediate reaction of individual listeners and viewers, by letter and telephone. The very act of picking up pen or phone is likely to indicate the strength of feeling that prompted complaint or compliment, so that even small numbers are of significance. The telephone log where the Duty Offices record all such calls, and the analysis of the letters received, acknowledged and answered by the Programme Correspondence Section are therefore a useful gauge of audience response, not least because in this form it is spontaneous and unsolicited.

Another means of sounding public opinion, now in its 10th year, is through the public meetings held up and down the country and organised by the BBC's Information Division. A panel of senior BBC staff meet a local audience and answer their questions, about radio and television, and the BBC generally. They listen and learn: as a way of canvassing grassroots views, these meetings (there have been well over 100 so far) have the virtue of bringing broadcaster and public face to face, in a 'live' encounter!

Those who come to such meetings are, however, neither a sample (as audience research panels are) nor are they representative. Under the Charter, the BBC's advisory and consultative bodies formally feed in public reaction, whether they have the wide remit of the GAC, are specialist in nature, or speak in a regional or local context. Their proceedings are formal, and are part of a continuing dialogue with the BBC, informing and advising, making judgements about the output, formulating and articulating on general and specific matters, audience response, audience

needs and audience expectations.

There remains, within the machinery of accountability, a need for redress of individual grievance, where a member of the public believes that a programme has treated him or her unfairly, as a person, or that the complainant's privacy has been invaded. To deal with such complaints, within a laid-down procedure, the 1981 Broadcasting Act established an independent body, the Broadcasting Complaints Commission (superseding the BBC's own Programme Complaints Commission). It adjudicates on complaints arising from IBA programmes as well as the BBC's, and its findings are broadcast, and published in *Radio Times*, as well as in this Report (see page 73).

Broadcasting research

A number of improvements have been introduced during the year, in the services provided for television and radio, and there have been a number of operational developments designed to reduce costs and improve the quality and relevance of services.

Continuous services

Television audience measurement: This is carried out under the auspices of BARB, the joint BBC/ITCA Broadcasters' Audience Research Board. A new seven year contract between BARB and Audits of Great Britain Limited (awarded after competitive tender) took effect from August 1984. It is based upon a panel of about 3,000 homes and designed to be representative of all viewing of broadcast programmes in UK private households.

The principal innovation under the new system is the method for measuring viewing by each individual in the household. A meter records for each set when it is switched on and the channel to which it is tuned. Through a handset viewers record individual viewing periods, by means of a 'personal' button on the key pad. Both sets of data are fed overnight by telephone line to a central computer, and at the processing stage are linked, so establishing each panel member's viewing. By aggregating the individual viewing records audience estimates are provided for each programme; other routine analyses estimate total viewing per head over the week, how this is divided between channels (channel shares), and how many people viewed at least some of each channel over the course of the week – the concept of weekly patronage.

Audience estimation is a basic accountability mechanism. BARB data were cited frequently in the public debate leading up to the announcement of the new licence fee. In particular, it was shown that in an average week in 1984 all but three per cent of viewers watched some BBC TV programmes. Aggregated over the week, this averaged over 10½ hours of BBC TV viewing per head per week. BBC TV accounted for 46 per cent of all viewing (see Appendix VIII, page 157).



Broadcasting research fieldwork: a Daily Survey interview.

The improved measurement system gives better coverage of the viewing of secondary sets and of viewing by visitors to the home. The change in method has, however, caused a break in the continuity of year-on-year estimates. At face value audiences appear to have risen by about 25 per cent, but most of this increase (about 20 per cent of the 25 per cent) corrects past under-estimates associated with the less satisfactory paper diary recording of individual viewing.

A significant element of the new system, to be introduced in the summer of 1985, is a technique for measuring viewing through a video cassette recorder (VCR), whether live or timeshift.

Approaching one third of homes in the UK have a VCR, and the incremental VCR audience nowadays is significant.

Audience Reaction Service: Complementary to the TV audience measurement system is the BARB Television Audience Reaction Service for which the BBC's Broadcasting Research Department (BRD) acts as the data supplier. This operation provides a measure of audience appreciation (an 'AI' or appreciation index) for all programmes with a UK audience size of about one million or more. Given the minority appeal of many programmes on all four channels, it is central to the accountability mechanisms to know which programmes give the greatest viewer satisfaction. In an average week only about half of each channel's Top 10 in audience size would also feature in that channel's Top 10 AI list.

Radio audience measurement: This is carried out through BRD's Daily Survey of Listening. Each day in the year 1,000 people aged four and over are asked about their radio listening the previous day. Whereas for television the data are processed to provide figures for each day in the year, in the case of radio the daily samples are aggregated over a month to provide average figures for each network by day of week. Individual Local Radio stations are researched twice a year, in the spring and the autumn.

The two developments in this operation during the year have been, first, to redesign the documentation to be machine-read to replace conventional key-to-disc punching (with consequential improvements in accuracy and significant cost savings), and secondly, to introduce an annual reading of the audiences to the opt-out stations from the radio services in the National Regions:

Radio Scotland	Radio Wales	Radio Ulster
Aberdeen	Clwyd	Foyle
Highland	Gwent	
Solway		
Tweed		

The first of these annual exercises took place in late 1984. Sizeable audiences were established for the local programmes of these community stations. For example, nearly one in five of the adult population in Londonderry listens to Radio Foyle's own weekday programming on an average day.

The remaining Continuous Service is the Radio Listening Panel. Its purpose is to obtain the views of listeners to specific BBC Radio network programmes. It was the fourth and final continuous research operation to have been redesigned from first principles since 1980, and was relaunched in its new form in May 1984. Whereas traditionally the panel was recruited via appeals over the radio and was therefore to a degree self-selecting, it is nowadays drawn from respondents interviewed on the Daily Survey.

Special Projects Section

The demands on this section which has now existed for five years continue to grow. Its 12 research staff tackle specific assignments for Management or programme departments who bear the above-the-line costs of projects they commission. The number of reports issued has risen from 28 in 1980/81 to 60 in 1984/5.

The year under review saw the completion of the time budget study *Daily Life in the 1980s*. This major endeavour, based upon a sample size approaching 12,000, is essentially a scheduler's bible. Within the BBC it is used principally to identify the available audience for television and radio, and its age/sex/socio-economic make-up, by time of day, day of week and season. The study is published in four volumes and is on sale through BBC Data Publications at £475 a complete set. To date over 50 sales have been made.

In parallel to this strategic guide to scheduling, the section has been undertaking a programme of research on particular scheduling issues for BBC-1. Awareness of the BBC-1 landmarks was found to be low and not helped by relatively few

fixed points in the schedule. A greater degree of stability in scheduling has now been introduced, and with it, greater public familiarity with BBC-1's weekday schedule, as a result of the placing of the new bi-weekly serial *EastEnders* and *Wogan*, at a common start-time of 7.00 pm. The department was also asked to assist on certain questions in the development of *EastEnders*, including its setting in the East End of London in preference to other locations.

Programme departments are increasingly looking to Broadcasting Research for assistance at the planning stage in developing new programmes, by studies among the intended target audience. Two such studies during the year were for Continuing Education Television and proved useful in exposing some unexpected problems in communicating with the prospective audiences. One was for a series designed to offer practical help to the unemployed; the other for a programme addressed to parents, with guidance for coping with behavioural problems among under-fives.

Evaluative research during the year on particular TV programmes, on coverage of specific events and on continuing series ranged from an intensive study of *Threads* (the drama-documentary of a nuclear attack on Sheffield), to *Television Coverage of the 1984 EEC Election* (undertaken jointly with the IBA), to an investigation of *Songs of Praise* and its format.

Amongst the studies for BBC Radio was a major investigation of the public's attitude to Radio 2, contrasting the views held by both its listeners and its non-listeners. In part this study was prompted by the decline in its share of the radio audience from close to 30 per cent five years ago to 20 per cent nowadays. The study established that compared with other stations Radio 2 has a less distinct identity in the minds of listeners. It is, however, seen as a highly professional and polished station whose listeners think highly of the quality of its presentation.

Wider research

From time to time, the department invites outside researchers to investigate particular broadcasting issues, usually when the independence of the research needs to be demonstrated. One such report during the year was an exploratory investigation of *Audience Comprehension of Television*

News by Professors John Robinson and Haluk Sahin of the University of Maryland. Another was a major study of *Perceptions of Bias in Television News*, conducted by Martin Collins, Visiting Professor at the City University and Director of the SCPR Survey Methods Centre. This research did not set out to establish whether the output is biased, but whether people perceive it to be so. The study covered three news issues: the police, unemployment and the Common Market. The specific hypothesis to be tested was the existence of a link between a respondent's views about an issue (e.g. the police) and their perception of selective news coverage by television of that issue.

A comprehensive listing of the department's Special Projects completed each year is published in the department's *Annual Review of BBC Broadcasting Research Findings*, on sale from BBC Data Publications.

Public reaction

The decline noted last year in the number of unsolicited letters received by the BBC centrally (that is, not addressed to individual programmes or departments) has continued. A total of 129,061 letters was received, 5,000 fewer than in 1983/4. Over 70,000 letters were about television and just over 50,000 about radio, the remainder being concerned with matters of general BBC policy or practice. Major topics and events – such as the miners' strike, the siege of the Libyan People's Bureau in London or the bombing of the Grand Hotel in Brighton – generated a noticeable flow of correspondence and telephone calls, but comments on programmes reflected the general downward trend and revealed no particular strand of concern. The public debate on the BBC's application for an increase in the television licence fee produced an increase in the level of correspondence. In all, 1,324 letters were received on this subject after the BBC press conference on 12 December 1984. Of these, 1,055 were critical, many coming from pensioners and people of limited means. Towards the end of the period, however, a growing number of viewers wrote in support of the BBC's application.

Complaints about the coverage of the miners' strike in general were relatively few (200 letters) and were evenly divided between those claiming to detect bias to the right, and bias to the left. Throughout the strike, however, reports and interviews in news and current affairs programmes drew prompt reactions by letter and telephone: examples are noted in the chronological account of themes and topics of public reaction during the 12 months under review.

The year opened with programme changes in radio and television. In radio, changes in the timing of late evening programmes on Radio 4 produced a steady flow of complaints. Over 100 criticisms were received, for example, about the change to a new time (10.15 pm) for *A Book at Bedtime*. Listeners to Radio 4 were concerned also that the *Daily Service* was no longer available on Saturday morning, even though an *Evening Service* had been introduced in its stead. The proposal to replace *Sixty Minutes* on BBC-1 with an extended news programme followed by regional magazines provoked correspondence about BBC coverage of current affairs, including

a number of letters from Members of Parliament whom the National Union of Journalists had approached about the matter. A *Panorama* interview with the Prime Minister in April caused a vigorous reaction, many viewers telephoning to say that the programme had seemed to them to be like a party political broadcast for the Conservative Party. A similarly immediate response followed the showing on the *Nine O'Clock News* of pictures of Woman Police Constable Fletcher lying fatally wounded in St. James's Square: a number of viewers thought that it was wrong to show such pictures.

Programmes in the spring and early summer which drew a significant favourable response included an edition of *Songs of Praise* from China, *The Rock Gospel Show*, and the triumphant final performance of *Torvill and Dean* in the World Figure Skating Championships in Canada, BBC-1 being widely praised for remaining on the air through the night in order to transmit the event live. Coverage of the *D-Day Anniversary* was generally applauded, though there were many complaints about changes in the scheduled evening programmes on BBC-1 when events on the Normandy beaches failed to keep to their timetable. *Breakfast Time* continued to attract interest among correspondents, and by the end of June its postbag since its launch 18 months earlier had reached a total of almost 10,000 letters; about half of these contained requests and suggestions, while the rest expressed appreciation of the programme in a ratio of about 7:2.

Topics of mainly local concern which provoked correspondence included a proposal to erect a local radio transmitter in Choppings Wood, near Chelmsford, and the repeat showing of the programme *Just Another Day*, which was filmed in Walton-on-the-Naze and which was thought to be unflattering to the resort by some of its inhabitants: complaints voiced after its first showing, in 1983, were repeated when it became known that a further showing was scheduled.

As the sporting season moved to its summer peaks, they became prominent subjects of correspondence (alongside the continuing flow of letters about the miners' strike). Sporting events in Britain included Wimbledon, the Tests, Grand Prix motor-racing and golf. Criticism centred on clashes between events, over-runs which affected other programmes and commentaries which were held to do less than justice to particular com-

petitors. Interest in sports coverage inevitably quickened during the Olympic Games and many appreciative letters and telephone calls were received. But there was also a quick and sharp reaction to particular incidents. Bob Wilson, for example, was taken to task for his comments on Daley Thompson, at the presentation of medals, and Desmond Lynam for an off-hand reference to fighting between Celtic and Rangers supporters. Followers of less popular sports, like cycling and shooting, complained of comparative neglect.

In any long-running and controversial dispute listeners and viewers tend to hear, and remember, those statements with which they most strongly disagree. This was apparent in complaints about coverage of the miners' strike, both from supporters and opponents of the action taken by the NUM. There was also, however, suspicion of reports that did not seem to the complainants to reflect events as they were. An item in the *Today* programme, in which a reporter was stopped and questioned by the police while he was driving into a mining area, struck some listeners as having been unfair to the police, and although many correspondents objected to the frequency of appearances in programmes by Mr Scargill, his participation in *Tuesday Call* on Radio 4 produced over 300 letters, the majority of which was critical of the way in which he had been treated.

The end of *Sixty Minutes* on BBC-1 brought about 80 letters, the majority from people who regretted the decision. (During the life of the programme, the majority of letters about *Sixty Minutes* had been critical). *Breakfast Time* continued to attract a large number of letters, which included letters about the Olympic Games and letters from viewers who felt that they had had a surfeit of sport. The prospect of an increase in the licence fee prompted many letters, particularly when press comment, following an article on the Director-General in *Woman* magazine, suggested that the present fee might be doubled.

A weekend of jazz on BBC-2, at the end of July, brought in over 60 letters of thanks. A programme about transvestite men (*Phantom Ladies*, in the series, *Real Lives*) attracted a number of approving letters, and very few complaints. Reference to the same subject in *Top of the Pops*, however, produced a significant number of critical telephone calls. On radio, *Radio Active* attracted some criticism from listeners who found the jokes and language shocking. *The*

Colour Supplement, Radio 4's new Sunday morning programme, received a generally favourable response and there were large, appreciative post-bags for programmes about natural history and the countryside, notable amongst which was *A Small Country Living*. Radios 1 and 2, as usual, received a large number of comments and suggestions.

Correspondence and telephone calls received by the BBC in the closing months of 1984 reflected, again, concern over events reported in the news. The dramatic pictures of the bombing of the Grand Hotel in Brighton brought home to people the horror of the attack, although more than a 100 wrote or telephoned to complain that the scenes of Mr Norman Tebbit's rescue were 'an intrusion into privacy at a most vulnerable moment,' a view not shared, however, by Mr Tebbit himself, as he explained in a letter to *The Times*. Later, on the death of Sir Anthony Berry MP, there were a number of letters critical of a short obituary on radio news which had referred to Sir Anthony's recent arrest for drunken driving. The BBC acknowledged that there had been an error of judgement.

Equally immediate was the response, often in the form of spontaneous donations, to film of the famine in Ethiopia, in late October. Michael Buerk, in particular, was praised for his reports from the refugee camps. As it happened, an immediate channel for the donations was ready through the Disasters Emergency Committee, whose appeals had been broadcast on BBC-1 and Independent Television in July. The assassination of Mrs Indira Gandhi provoked a number of critical letters from viewers who thought it had been unnecessary to report Sikh reactions in Britain. Sue Lawley's commentary on Mrs Gandhi's funeral was generally appreciated.

As the miners' strike continued, so did the audience's reaction to coverage of it. An interview in the news with Mr Peter Walker by Frances Coverdale drew 43 complaints that it was 'one-sided and aggressive'. A similar number of complaints was received when Fred Emery interviewed Mr Walker in *Panorama*. When Sue Lawley interviewed Mr Arthur Scargill on *The Six O'Clock News*, however, there were 70 criticisms of unfairness to the miners' President. The *Panorama* report on the strike, broadcast on 3 December, produced 30 complaints which reflected conflicting reactions: 'you are biased

towards the Government' and 'you are supporting the strike' were representative comments. A number of complaints were received about *Breakfast Time* items which were taken to be appeals on behalf of striking miners' families. An *Open Space* programme by a group called *Sheffield Police Watch*, which had monitored violent incidents on the picket lines, drew over a hundred telephone calls and 25 letters, the majority critical of the programme as 'an attack on the rule of law.'

News items that attracted attention were an interview with a Conservative Member of Parliament about the departure of his father to his native Russia ('an intrusion into private grief') and a report, which correspondents felt to have been inadequate, of a demonstration in Barrow-in-Furness by supporters of the Campaign for Nuclear Disarmament. The new *Six O'Clock News* was generally welcomed by correspondents, some of whom had been critical of its predecessor, *Sixty Minutes*.

There was virtually no adverse reaction to the BBC's programmes on the effects of nuclear attack, *Threads* and *On the Eighth Day*. Of the 83 letters received, the great majority was of congratulation. Typical comments were 'a harrowing but excellent drama' and 'an essential, sober, well-preserved fact, as an antidote to widespread misapprehension and brain-washing'. The ensuing debate on *Newsnight* of the issues raised by these programmes drew very few letters.

Television programmes which drew many appreciations from correspondents included *The Boat* (a German feature film about a U-boat crew), *The Barchester Chronicles* (41 appreciations for the repeat showing of the serial), *The Box of Delights*, *River Journeys* and *Forty Minutes: Happy Medium*. *The Sea of Faith*, the series presented by the Rev. Don Cupitt, Dean of Emmanuel College, Cambridge, produced a favourable reaction from correspondents. Of 30 letters, no more than three were critical. Complaints about 'explicit' scenes of sexual behaviour and of 'unnecessary' nudity arose from *Tenko* (generally much appreciated) and *Oxbridge Blues* (the quality of writing was, however, praised by correspondents).

Over 100 telephone calls were received about an apparent mistake in play in *Championship Snooker*, together with a number of letters protesting about too much coverage of the game. An

edition of *Checkpoint* about a financial consultant, Mr Singh, drew several telephone calls from viewers who objected to what they took to be an example of 'trial by television'. Many complaints were received about the new placing of *Star Trek*; correspondents considered 5.10 pm to be too early for this film series.

Radio 4 invited listeners to comment on the Rollercoaster experiment. Critical letters outnumbered favourable responses. The audience, however, increased over the six-month period and research among listeners who had not written showed an almost opposite reaction. *Prayer for the Day* drew over 100 complaints about a change in timing and form. There were, as usual, many letters about music and religious programmes, with comments and suggestions. The extension of broadcasting hours for Radio 3 produced some appreciative letters, and *A Small Country Living*, on Radio 4, received over 50 letters from approving listeners. A perspective on the number of unsolicited letters received generally by programmes may be obtained from the response of listeners to an offer by *Money Box* of fact sheets on building societies and National Savings: the programme received over 6,000 requests.

In the first quarter of 1985 concern about the television licence fee was a dominant theme in letters to the BBC. Appearances in programmes by the Chairman and the Director-General and continuing interest in the press ensured that this remained so until the end of the period under review (when the new fee was announced).

Letter writers, in consequence, tended to look critically at any programme which seemed to them to show signs of extravagant production. The *Holiday* programme on BBC-1, in particular, attracted letters from viewers who resented seeing reports from distant and expensive places. Some misleading, and often widely inaccurate, reports in the press of fees paid to presenters and contributors drew protests from correspondents who took them as proof of extravagance. A number of letters, however – about one in ten – expressed the view that the BBC, at £65 a year, would be good value for money, and, towards the end of the period in particular, correspondents wrote that they would be 'lost without BBC TV and its leading achievements', suggesting that the time had come to cease 'quibbling' about the need to finance one of the country's 'great institutions'.

Aspects of the miners' strike recurred in correspondence. Another *Open Space* programme, the 'access' series on BBC-2, drew over 40 criticisms of 'anti-government' bias and an interview on *Panorama* with Mr Arthur Scargill was followed by over 200 telephone calls protesting about the 'aggressive' attitude of the interviewer. There were 60 telephone calls claiming that Mr Scargill had been allowed to 'have things all his own way' on *This Week Next Week*.

Announcements about the future arrangements for two popular entertainment series, *Dallas* and *Dr Who*, provoked a large number of letters and telephone calls. Over 1,400 people protested about a proposal to delay the final series of *Dallas*, a response which resulted in an announcement that *Dallas* would not be held over to the autumn. Many correspondents had been concerned that the original plan had been a tactical ploy to discomfit the BBC's rivals, Thames Television. The decision to 'rest' *Dr Who*, albeit only for a short season, brought a sharp reaction, some viewers again believing that this was for tactical rather than programme and financial reasons. More than 1,000 letters came from the United States, Australia and Canada, as well as from many ardent supporters of the series in the UK.

While violence and the treatment of sexual behaviour were not prominent themes in correspondence, there were, however, over 300 letters about 'offensive material' in the *Dave Allen* show on Boxing Day. A point of concern was the effect of adult humour on a day when there would have been an unusually large number of children in the audience. There were some complaints, also on grounds of taste, about *Blott on the Landscape*: vulgarity and nudity were particularly noted.

Dr Who attracted complaints from viewers who thought that some scenes were too violent for showing in a programme with a predominantly young audience. There were complaints also about a suggestive gesture in *Whistle Test*. On radio, *In One Ear* and *The Wow Show* drew complaints about crude and unsuitable jokes 'at peak listening time'. In a slightly different sense, there were complaints about the BBC-1 New Year's Eve programme from Gleneagles, *Live into '85*, which correspondents had found disappointing, and several letters and telephone calls were received about the 'killing' of zoo

animals in the television drama series, *One by One*.

Changes in programme schedules, as usual, attracted correspondence. Viewers complained about the decision not to show the feature film, *Looking for Mr. Goodbar* on 30 December, in the holiday period, and there were several protests about the move to an earlier placing of the Radio 4 programme, *Going Places*. Over 400 people complained about a change in timing for *By the Sword Divided* on BBC-1.

Programmes that drew an almost wholly appreciative response from correspondents were *Tenko* (at the conclusion of the series), *Miss Marple*, *Anna of the Five Towns*, *Seabrook's Year*, *Forty Minutes: Whose House Is It Anyway?* and an edition of *Doctor's Dilemmas* on the subject of anorexia nervosa. On radio, religious programmes generally received an appreciative reaction, and the series at Christmas, *The Octave of the Nativity* (Radio 3) was particularly well-liked.

Early reaction to *EastEnders* on BBC-1 was mixed: some correspondents reflected the feeling that this was 'the most genuine and entertaining serial on television', others thought that it was portraying a community spirit that had 'died long ago'. The appearance of George Best in *Wogan* drew some critical letters, provoked by a misleading story in the press about the fee he might receive. There was little reaction in correspondence to the new placing of *Panorama* at 9.25 pm, and the new form of weather reports and globe symbol for BBC-1 were generally appreciated.

The majority of the unsolicited letters described here was answered by the Programme Correspondence Section. During the year under review, however, 2,885 letters were answered personally by the Chairman or Director-General or on their behalf by the BBC Secretariat. Telephone calls to the duty offices at Broadcasting House and Television Centre, as in previous years, were recorded and analysed for content. At the Television Centre quarterly reports were prepared to show how audiences had reacted in particular areas of concern. These reports showed (as correspondence also does) that it was not violence or the portrayal of sexual behaviour that caused most offence. Of the various categories, 'bad taste' featured most frequently. There was also continuing concern about bad language, as well as anxiety about the illustration of supposedly dan-

gerous practices. An emerging trend was of complaints by viewers about what they regard as racist or sexist attitudes. Numerically, however, complaints in these recorded categories were overshadowed by telephone complaints about changes in scheduling or about sporting events that had not been broadcast at the times published in *Radio Times*. It is worth noting in conclusion, however, that the telephone log recorded compliments as well as complaints: 82 callers praised the film *Threads*, and when HRH Princess Anne appeared on *Wogan* 30 viewers telephoned to express their pleasure.

Public meetings

The BBC's Information Division arranged a total of eight public meetings in the course of the year, and alongside these question-and-answer encounters between local audiences and senior BBC managers and members of the Board of Governors, provided a service of lectures and film showings to a great variety of groups and organisations.

The first BBC public meeting in the City of London, chaired by Sue Lawley and held in the Livery Hall of the Worshipful Company of Painter Stainers, was one of the year's highlights. Another was the meeting at Newtown in Wales, chaired by Alun Williams, with an entirely Welsh-speaking panel. Three meetings – in Northampton, Leeds and South Shields – were held at the express invitation of the BBC's Regional Advisory Councils. Meetings at Kirkcaldy, Chatham and Stoke-on-Trent completed the pattern of the year.

Audiences, even amid the rigours of the Welsh winter, held up well. Over 200 attended the South Shields meeting and more than 300 crowded into the Civic Hall in Leeds.

Broad areas of concern were apparent at all the meetings. The BBC's coverage of the miners' dispute, the competition for audience ratings, pirate radio stations, the lack of VHF frequencies, the number of repeats and the judgement of news values all came under discussion – as did the licence fee application and the BBC's reflection of regional matters.

The Leeds meeting expressed anxiety that pensioners and the unemployed would not be able to afford an increased licence fee, though elsewhere an invitation from the chair to complain about the licence fee was not taken up. Stuart Young, the Chairman of the BBC, assured the Leeds audience of his determination to find new ways of helping the needy and of widening the base of the payment system: the BBC was aware that not everyone could afford a higher licence fee. When the matter of advertising was raised there was an overwhelming show of hands against its introduction on the BBC.

In the City Museum and Art Gallery, Stoke-on-Trent, where Simon Bates chaired the meeting, supporters of the striking miners accused the BBC very forcibly of showing right-wing bias in

its news reporting, a charge rebutted by John Wilson, Editor, News and Current Affairs, Radio who spoke of the need to give a hearing to both sides of the argument in a democratic society. The same criticism was heard at a lively meeting of 400 schoolchildren, chaired by Tom Ferrie, in the mining community of Kirkcaldy. This meeting, one of a series being developed to gather the views of younger people, preceded the main evening meeting when, in contrast, the only comment on the subject was by a member of the National Union of Mineworkers who praised the BBC for its impartial coverage.

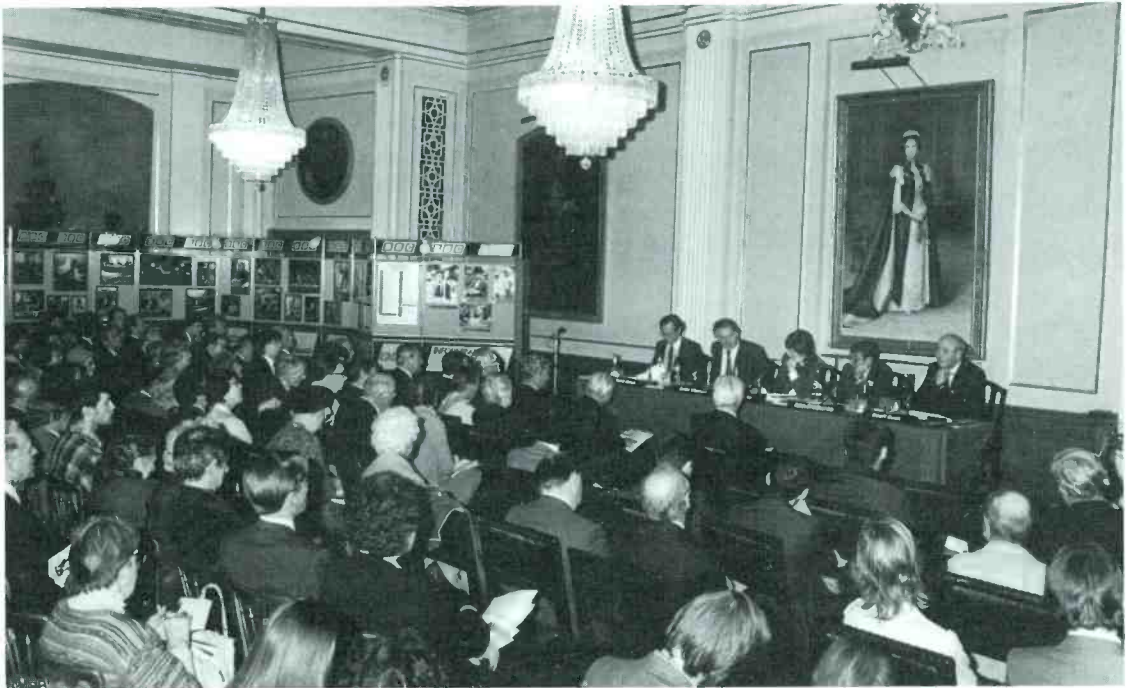
Nick Ross was the chairman at South Shields where the audience included representatives of those who care for the elderly and the deaf. The proceedings throughout were interpreted in sign language by members of the Deaf Broadcasting Campaign in the North-East.

Answering a plea for more subtitling on both BBC-1 and BBC-2, Bill Cotton, Managing Director of Television, pointed out the implications in terms of labour and cost but, nevertheless, was able to outline the BBC's commitment to increase the number of subtitled programmes in the coming years.

Some English Regional Advisory Councils evolved a new form of public contact by inviting particular interest groups to discuss with them the BBC's broadcast reflection of their special interests. The Midlands Council began it some time ago when they held meetings on successive evenings with 'both sides of industry' – trade unionists came to Pebble Mill and employers met the Council in Nottingham. The North-East Council met Cumbrian agriculturalists in Carlisle and the Midlands later held a further meeting – this time with consumer groups. The format was considered to be successful and productive. Other Councils have taken an interest and may wish to pursue the idea themselves.

Following their success in the past, 'radio clinics' were held in tandem with the public meetings. People having difficulties with reception were able to get direct advice from BBC engineers; some even received practical help on receivers they had brought with them.

The major new production of the year was the 30-minute colour film, *The Best Bargain in Britain*. The film takes viewers behind the scenes in both radio and television. David Attenborough and *The Living Planet*, *The News Huddlines*, the



One of the eight public meetings held during the year.

producer of *Grange Hill*, *Love's Labour's Lost*, BBC Television News, Radio Leicester, the Director-General and Chairman of the BBC were all subjected to insistent but good-natured scrutiny. Launched in January 1985 by the distribution of 4,000 leaflets to relevant magazines and newspapers, and backed by Ceefax and radio trails, the film has already been seen by students at Keele University, amateur cineastes in Norwich, members of the Institute of Bankers in Stoke, trainee nurses, Rotarians, Townswomen's Guilds, Celtic writers in Wales, Scottish high school teenagers, and by many local branches of national organisations and voluntary bodies.

More than two-thirds of the film showings were introduced by off-duty members of staff, who welcome the opportunity to talk directly to viewers and listeners, and so gain first-hand knowledge of how the licence payers view the BBC's endeavours.

Interest in the techniques of broadcasting accelerated with the prospect of cable television and direct broadcasting by satellite. Lectures by BBC staff on these topics (*see page 234 for details*) led on from the means of transmission to discussions of the whole ecology of broadcasting in Britain. Lecturers everywhere reported considerable anxiety about the prospect of changes, whose benefits, as yet, seemed uncertain.

Despite this competition from technology, the most popular lecture remained *Behind the Scenes at the BBC*, a general talk leavened by each speaker's own experience – often with highly acclaimed programmes – on how things work in practice rather than in theory. The BBC's sound archives, as always, provided a rich source of music and historic recordings to illustrate these, and other lectures.

International relations

In the international broadcasting community the BBC has continued to play a major role through the work of the various broadcasting unions and associations and through regular and direct contacts and exchanges with fellow broadcasters around the world.

Alasdair Milne, the Director-General, was elected President of the Commonwealth Broadcasting Association (CBA), the body which every two years brings together the public service broadcasters of the Commonwealth. The BBC, as an Associate member, was also represented at the General Assembly of the Asian-Pacific Broadcasting Union (ABU), and it continues to take part in the detailed work of the International Telecommunications Union (ITU).

Senior BBC staff serve on many other major international committees and are members of specialist working groups.

In the European Broadcasting Union (EBU), Charles McLelland (Deputy Managing Director of Radio) has been elected Chairman of the EBU Radio Programme Committee, and Noble Wilson (Chief Assistant, International Development, Television), is Vice-Chairman of the EBU Television Programme Committee. In the EBU Legal Committee, which has faced a challenging year with the legal and copyright implications arising from the growth of satellite and cable technology, Antony Jennings (Legal Adviser) has been re-elected Chairman.

Outside the pattern of such regular meetings, and the forum they provide for broadcasters to discuss common technical and programme concerns, overseas visits at the highest levels in the Corporation offer opportunities for important, albeit occasional contacts. Most notable in this respect was the successful visit by the Chairman, Stuart Young, to Saudi Arabia – the first official visit to an Arab country by a BBC Chairman.

More informally, through its International Relations department, the BBC maintains a wide range of Corporate overseas links. During the course of this year, the department received some 3,000 visitors (other than engineers and journalists), among them ministerial, parliamen-

tary and government delegations concerned with broadcasting, as well as senior figures from fellow broadcasting organisations. The department has also continued to be responsible for co-ordinating the training offered by BBC training departments to overseas broadcasters.

Advisory bodies

The General Advisory Council

An unusually high number of new members joined the General Advisory Council during the course of the year. Having analysed the Council's membership in January 1984, the Steering Committee agreed that an effort should be made to achieve a membership more widely representative of the community. The 17 new members, who included younger men and women, trade unionists and members of ethnic minorities, non-graduates and those from a wide range of provincial universities, were selected on this basis, and the character of subsequent Council debates has reflected their influence.

The Council met in April, July and October 1984 and in January 1985. It took as its main papers for discussion at these meetings, *The BBC and Continuing Education*, *The BBC and Industry*, *The BBC and the Consumer* and *The BBC and its Audience: accountability and response*. All of these subjects provoked considerable debate, particularly the BBC's coverage of industry. Several members felt the BBC could play a major role in changing what they saw as the present anti-industrial climate and in dissipating public ignorance about industry. They thought it could, and should, experiment beyond its present coverage.

The Council expressed strong support for the BBC's education and consumer programmes. Members welcomed the note of lightness which the BBC had brought to consumerism but felt the 'up-market' audience was at present better catered for than lower income groups. It was also suggested that the BBC might increase its provision for the unemployed, the 16–19 age group and the elderly, and might develop both its coverage of European affairs and programmes aimed at combating racism; these comments applied to BBC general programmes as well as to the work of the education departments.

In discussion of the paper on accountability, two strands of opinion dominated: that the public ought to be better informed than it was at present about existing channels of accountability, ranging from the 65 BBC advisory bodies to programmes dealing with viewers' and listeners' letters; and

that it was important for members of the public, including those on the BBC's advisory councils, to know that their comments were considered seriously.

Those topics outside the main papers which provoked most debate were sponsorship of sporting events (July), the nuclear debate and coverage of the miners' dispute (October), and reporting of events following the assassination of Mrs. Gandhi (January). Members endorsed the importance attached by the BBC to the fair and accurate reporting of events. There was also clear concern that the BBC should not involuntarily serve to advertise tobacco and cigarettes through televising events sponsored by tobacco companies.

Other questions raised by individual members included the following: why had the BBC inexplicably failed to give national coverage to deaths caused by 'green-top' milk? had the demise of *Sixty Minutes* caused a reduction in BBC current affairs output? what were the BBC's plans to cover Industry Year 1986?

The Director-General reported regularly on developments concerning Direct Broadcasting by Satellite, on the licence fee negotiations and on the various value-for-money inquiries which were taking place in the BBC. Members showed a keen interest in all these areas.

While criticism from Council members was at times very sharp and there was no reluctance to ask penetrating – and sometimes awkward – questions, the atmosphere of goodwill in which the meetings were held encouraged constructive and frank exchanges. Remarkably high attendances seemed to indicate that both members and BBC staff found the Council a stimulating forum for discussion.

English Regional Advisory Councils

During the past year, some 140 people from all walks of life and representing a wide age-range, have regularly assembled in groups of 15 to 20 as members of the BBC's eight English Regional Advisory Councils at their local Regional Television Headquarters to offer their advice on the BBC's programmes and policies – both regional and network.

The BBC staff who attend these meetings do

so with some pleasurable anticipation, because Advisory Council membership of up to four years has given those people an understanding of the complexities and constraints which govern a broadcaster's professional life. There is, however, another emotion involved resulting from a keen awareness that this is where 'accountability' – a cornerstone of public service, rather than 'commercial' broadcasting – takes on particular meaning. The members of Council will be asking them why the BBC did this or that; how a particular programme can justify certain elements within it; why the BBC has failed to report something or why it chose to ignore some element which the individual perceived as crucial to proper public understanding. It is a salutary experience and a reminder that broadcasting is not an ivory tower in which the professional can remain isolated from the consequences and effects of his programme output. Programmes always form an integral part of the formal agenda of each of the eight Councils' thrice-a-year formal meetings, or of the informal ones which take place outside that pattern.

Beyond programmes, the Councils also take a keen interest in BBC general policy and they were naturally drawn into discussion of the BBC's bid for a £65 colour licence. What the Councils were saying in advance of the Government decision, was that the BBC's case was well-founded – though they doubted that Government was likely to see it that way. They themselves, whilst sharing the BBC's own sympathy for the plight of those for whom any increase in the fee would be an intolerable burden, felt that this was a matter for resolution through the Social Services rather than by the BBC.

Since each Regional Advisory Council Chairman is also ex-officio a member of the BBC's General Advisory Council, Regional Councils had the opportunity to express, through their Chairmen, their own views on wider broadcasting topics.

Understandably, the Councils spent much time in the past year giving critical attention to the way in which the BBC had covered and reported the long-running miners' strike. It was essentially a story which – despite its national importance – had its roots in the regions. Indeed, it was English Regional TV newsrooms who – alongside BBC Local Radio – reported it both to and for the particular region, as well as to the nation via National News and Current Affairs programmes.

A jealously guarded part of English Regional Television output is the nightly news magazine programmes, and the Advisory Councils have been their devoted admirers and champions. Their new placing – after the successful *Six O'Clock News* – has been warmly welcomed, not least because the regional magazines now stand in their own right unencumbered by enclosure within the *Sixty Minutes* which had preceded it. Much of the Councils' arguments against that programme had rested on the issue of regional identity, and the Councils certainly see the present pattern as an example of the BBC's willingness to listen to their arguments and to accept their considered advice which derives from their capacity to understand and articulate within their meetings the feelings of the population of their own parts of England.

Two other events have marked Regional Advisory Council development in the past year. First, the completion of the notion of formal 'cross-membership' between the BBC Local Radio and Regional Advisory Councils through the representation on the latter bodies of up to two members of Local Radio Councils sited within any one region's editorial boundaries. Second, was the emergence of a dedicated English Regional Press and Publicity service, one of whose prime functions is to increase public awareness of the existence of these Councils and the valuable role they play in making the BBC aware – regionally and nationally – of the reaction of audiences to its output and the policies that lie behind the wealth of programmes which the BBC offers.

Local Radio Councils

Each BBC Local Radio station has its own local Advisory Council, whose role, simply stated, is to advise the BBC, and in particular the Station Manager, on programme policy, standards and style of output appropriate to the community that is served. The members of these Advisory Councils are drawn from people in all walks of life, and an increasingly popular method of filling vacancies is through advertising 'on-air', thus ensuring that those who offer themselves are already listeners, and aware of the attractions and potential of local radio. At the same time, stations are pleased to receive other suggestions for membership from local organisations and

individuals of standing within the community.

While the activities of any Council must be based upon a clear commitment by each member to a pattern of constant critical listening, the monitoring and assessment of existing output is only part of the Council's work. Members take a great interest in programme development: this past year they have been particularly concerned to see an increase in the amount of broadcasting time dedicated to the ethnic minorities in England. Other matters which have been discussed by a number of Councils include youth programmes, religious programmes, the range of broadcast music and publicity. One particular question which has preoccupied many Councils, has been that of charitable appeals. Because local radio is likely to be concerned with the smaller appeals which relate to a particular neighbourhood, the Central Appeals Advisory Committee has devolved its responsibilities in this area to the local Advisory Councils, who have the qualifications to make the proper local judgements.

Educational bodies

The School Broadcasting Councils

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

During 1984/85 the Councils approved 75 television series and 147 radio series and took an active interest in the development of computer software and the publications associated with programmes. The Councils have laid particular emphasis on the need for attractive printed information to be distributed to schools and, through the BBC's Education Officers, have actively promoted programmes and encouraged their effective use in schools.

Of particular concern this year has been the

establishment of night-time radio broadcasts for secondary schools and the need to encourage and develop time-switch recording. The changing curricula and examinations in each part of the UK continued to provide the Councils with much work, and the encouragement of subject-specific programme series. At the same time, the need for programmes of wide appeal and flexible use remains. This has been of particular importance in the 14+ age bracket where both social and work skills-related programmes have supplemented and enriched classroom teaching.

The Continuing Education Advisory Council

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

This year it has discussed some 27 future television and 41 future radio series proposed in 1984/85. Inevitably members have been concerned with a wide range of both formal and non-formal provision for adults. In particular discussions have focused on unemployment: the needs of those without work, the skills of coping and the development of alternative activities both for work and leisure. 1986 being Industry Year has provided something of a focus for future series, but at the same time the Council has continued its encouragement for adult basic education, language teaching and a whole range of educative series designed for enjoyment.

Other specialist bodies

The Central Music Advisory Committee

During the year the Central Music Advisory Committee bade farewell to its Chairman, Mr Gerald McDonald, who had chaired the Committee with great skill and sensitivity for

seven years. His place was taken by Professor Ivor Keys of Birmingham University, who, in addition to his academic responsibilities, is an organist, conductor and composer and has broadcast on both radio and television.

Only one of the two formal meetings held by the Committee each year fell within the review period. It was held at Broadcasting House in November and among the topics discussed were the output of Radio 2 and the problems which the network faced in the light of commercial opposition, pirate radio, and the proliferation of sources of light music: the output of Radio 3 Music Department; the 1984 season of Promenade Concerts; the coverage of music competitions on radio and television, with particular reference to the *BBC Young Musician of the Year*; and the music output of the BBC World Service.

In addition, members of the Committee were invited to attend performances at the Proms, and individual members met producers and senior BBC staff informally.

The Central Agricultural Advisory Committee

In December Mr John Harris retired as the Committee's Chairman after four years' energetic and valuable service. Mr Denis Carter was appointed as his successor.

The Committee met three times during the period under review. As always, the Committee's discussions showed members' close interest in, and commitment to, the BBC's regular farming and gardening programmes on radio and television. Among matters discussed was the change in the timing of *Farming* on BBC-1 from 1.00 pm to 12.30 pm on Sundays. The reaction was markedly different in different parts of the United Kingdom, and the value of having as ex-officio members of the Committee the Chairmen of the Agricultural Advisory Committees for Scotland, Wales and Northern Ireland was clearly demonstrated. At the May meeting the Committee discussed the BBC's food and drink programmes and the connection between the food processing and packaging industry and agriculture. The growing interest in organic farming was discussed on a number of occasions, as was the effect of media coverage on the public perception of farming.



1. **Doctor Fischer of Geneva:** the late James Mason.

2. **Much Ado About Nothing:** Katherine Levy. The programme won the Royal Television Society Design Award.

3. **Time and the Conways:** Claire Bloom and Simon Shepherd.





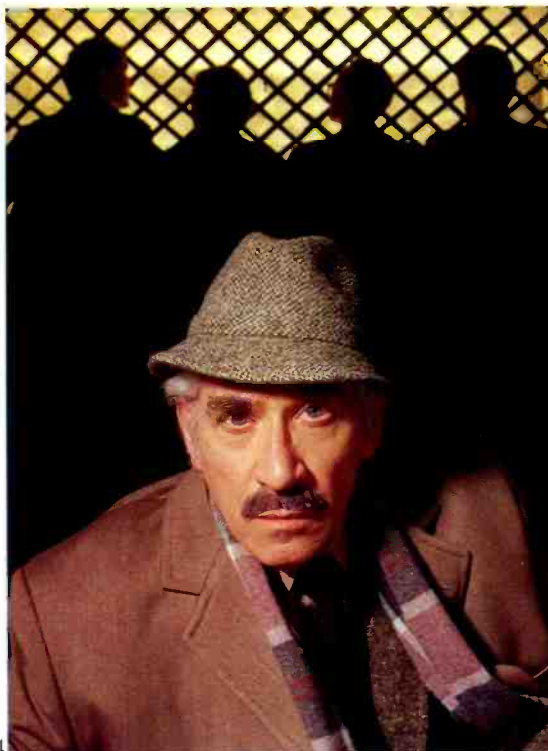
1. **Oscar:** Michael Gambon and Robin Lermite.

2. **The Burston Rebellion:** Eileen Atkins and Bernard Hill.

3. **Absurd Person Singular:** (back) Geoffrey Palmer, Nicky Henson, Cheryl Campbell, Michael Gambon, (front) Maureen Lipman and Prunella Scales.

4. **In the Secret State:** Frank Finlay.

5. **Oxbridge Blues:** Ian Charleson and Rosalyn Landor.





1. Switch on to English helps viewers from minority communities to improve their English, with Sneh Gupta, Floella Benjamin and Burt Kwok.
2. Broadcaster Bernard Jackson (right) and producer Daniel Snowman meet the Pope while they were working on a Radio 4 Continuing Education series: **The State of the Vatican.**
3. Ken Hom's Chinese Cookery: presenter Ken Hom.



1. School TV: **Words and Pictures** with presenter Vicky Austerfield.

2. School TV: **Zig-Zag**, a popular series for primary schools.

3. School Radio: **Junior Drama Workshop** presents a range of drama activities to inspire discussion and develop imagination.

4. School Radio: storyteller Beulah Candappa with children from a London primary school in **Mother Tongue Song and Story**.



Television

1. End of a day at Grange Hill.

2. Beat the Teacher.

3. Hartbeat: Tony Hart with his new assistants – Gabrielle Bradshaw, Margot Wilson, Liza Brown and Joanna Kirk.

4. A We Are the Champions 'Special' with disabled teams from Hertfordshire, Bedfordshire and Cambridgeshire taking part.

5. The Box of Delights: The BAFTA Award winner for the Best Children's Programme in the Entertainment/Drama section. With Devin Stanfield as Kay Harker and Simon Barry as The Mouse.







1



2

1. The children of Abbey Primary School and the Leicester Lohana Dance Group celebrated Diwali, the Hindu and Sikh Festival of Light, in the **Blue Peter** studio.
2. **Jackanory Playhouse: The Prattling Princess** with Patsy Kensit and Patrick Pearson.

The Asian Programmes Advisory Committee

The Committee held three meetings during a year in which events of deep concern to the Asian communities in Britain took place in the Indian sub-continent, notably the Indian army action at the Golden Temple in Amritsar and the assassination of Mrs Gandhi. At the June and November meetings of the Committee, which respectively fell shortly after these two events, there was extensive discussion of the BBC's coverage of them, several members expressing dissatisfaction. In this context, the Committee also discussed the extent to which it was either desirable or feasible for the Asian Unit to report and analyse events occurring outside Britain.

Other subjects considered by the Committee during the year included the representation of ethnic minorities in BBC programmes and among BBC staff. The Committee was invited at its February 1985 meeting to give its view on the BBC policy paper *Broadcasting in a Multi-Ethnic Society*, which was later published. While the Committee's basic brief remained to advise the Asian Unit at Pebble Mill, it was also invited, at its November meeting, to view and comment on one of a series of programmes called *Encounters with Islam*, which had been produced by the religious broadcasting department of BBC Television and screened earlier in the year.

Members appointed during the year included some with experience of working on Asian programmes broadcast by BBC Local Radio stations. Their presence on the Committee is an acknowledgment of the increasing part being taken by local radio in ethnic minority broadcasting.

The Engineering Advisory Committee

This small committee of eminent scientists and electrical engineers advises the BBC on its engineering research and development programme and its correlation with similar activities in industry and elsewhere.

As usual, the committee met four times during the 12-month period: at the BBC Television studios in Norwich; Broadcasting House in London; Pebble Mill Network Production Centre; and Research Department. The Committee

offered advice on many matters of current concern including satellite broadcasting, high definition television, computer-aided design, engineering training techniques and approaches to recruitment.

Mr C A May, who had served on the Committee for seven years, retired in November 1984. His place was taken by Dr A C Baynham, the Director of the Royal Signals and Radar Establishment, Malvern.

The Science Consultative Group

The Science Consultative Group, under its Chairman, Dr Walter Bodmer, held two formal meetings in 1984/5 as well as a discussion meeting with radio producers over supper in Broadcasting House. As usual, members provided lively and informed comment on individual science programmes on BBC Radio and Television. One important function of the Group is to make suggestions about scientific developments that might be of interest to programme makers, and at the November meeting the suggestions that had been made over the previous three years were reviewed. A good proportion had been found useful, in particular those relating to areas of research where the pace of development had suddenly quickened.

Some members of the Group expressed concern about news coverage of science and the tendency of a few subjects to receive wide coverage while much else that was of significance went unreported. The Editor of *The Listener* attended the November meeting to discuss the magazine's treatment of scientific material and, following a discussion of the subject at the supper meeting, a member of the Broadcasting Research Department explained the BBC's policy and practice in monitoring audience reaction. Another subject discussed at the supper meeting was the perceived cultural bias in British society against science, and the ways in which the BBC was felt both to reflect and to counter this.

The Consultative Group on Industrial and Business Affairs

The Consultative Group on Industrial and Business Affairs met four times during the year. On two occasions the Group discussed the issues

raised by the GAC paper *The BBC and Industry*. Members of the Group were favourably impressed by the extent of BBC coverage of industry, noting that this had expanded significantly over the previous few years.

Several members were keen that the BBC should attempt 'fly-on-the-wall' documentaries about British companies. BBC staff explained that while they were very interested in this style of programme, a significant barrier remained in the reluctance of many companies to grant access. Similar difficulties were experienced by BBC producers wishing to arrange interviews with industrialists. This problem was discussed at length and the Group concluded that it was a matter of company policy which, while understandable, clearly presented significant difficulties for the BBC. It could only be overcome with the co-operation of industrialists themselves.

Programmes and series discussed by the Group during the year included the Radio 4 programmes *What Are We Here For, Brothers?* and *In Business*; both were commended by the Group. The Group was very impressed by programmes in the BBC-2 series *All Our Working Lives* and *Commercial Breaks*. The Group also kept up-to-date with the stories covered by *The Money Programme*, and at the last meeting of the year the Controller of Radio 4 discussed with members the coverage of industry on Radio 4.

The Central Religious Advisory Committee

The Central Religious Advisory Committee advises both the BBC and the Independent Broadcasting Authority. When there are matters of general interest to consider the Committee meets in joint session with representatives of the BBC, the IBA, the ITC A and the IBA Panel of Religious Advisers.

This year CRAC has been restructured in order to make the Chairmen of the BBC Regional Advisory Councils and the IBA Advisers full members of the main body. There has been a switch of emphasis towards joint meetings at which matters of religious broadcasting policy for the future can be adequately ventilated. The intention is that CRAC should spend as much time as possible with working procedures in order that the religious constituencies get first hand knowledge of the editorial and technical con-

straints upon broadcasters. At the same time, the professionals can learn more about religious issues currently being thrown up in the wider society.

One meeting was held during the year under the new dispensation on the theme of *The Religious Documentary*.

Appeals for charity

Central Appeals Advisory Committee

The Central Appeals Advisory Committee, which advises both the BBC and the Independent Broadcasting Authority, normally in separate sessions, met three times during the year 1984-5. The Chairman of the Committee, Mr Lewis Waddilove, retired in July 1984 and was succeeded by Lady Marre. The Committee's main business was the consideration of applications from charities for the regular appeals. Applications, as usual, very much outnumbered the broadcasts available.

The Committee again appointed a sub-committee of its members to review the guidelines for the Children in Need Appeal and to award grants from the appeal to organisations throughout England, the same function being undertaken in the national regions by the Regional Appeals Advisory Committees (whose Chairmen are members of the Central Committee). As in previous years, the sub-committee and regional committees received invaluable help from the Broadcasting Support Services (*see page 44*) in the preparation of applications. The appeal benefited greatly also from the co-operation of banks and building societies and of the National Giro Bank.

The Committee noted that the scale of this operation, and the amount available for distribution, placed the sub-committee in a position similar to that of the trustees of a substantial charitable trust.

The Committee is provided with comparative figures for results achieved by broadcast appeals for different categories of organisation. It also reviews annually results over the previous five years. The Committee has become increasingly aware, however, that little is known about the reasons for success or failure of an appeal. Such knowledge would be of particular interest to it in view of the wide differences in the results for the regular appeals, and of the significant difference

in response between those appeals and the occasional 'area of need' appeals or emergency appeals. The CAAC, therefore, appointed a special sub-committee of its members, under the chairmanship of Professor Olive Stevenson, which met in December 1984, with the Appeals staffs of the BBC and the IBA and with representatives of the broadcasting organisations' research departments. The sub-committee recommended, with the subsequent approval of the full Committee, that the possibility should be explored of commissioning a research project, to be funded by one of the charitable foundations.

1984 Appeals

As in former years, the BBC broadcast, on the recommendation of the Central Appeals Advisory Committee, regular appeals on behalf of charitable organisations. Radio appeals for *The Week's Good Cause* are placed at 8.50 am each Sunday on Radio 4. Television appeals were transmitted on BBC-1, normally, at 6.35 pm on the third Sunday of each month.

The total raised by *The Week's Good Cause* appeals during the calendar year 1984 was £653,721. Notable results included the Richard Dimpleby Cancer Fund, £33,117; the St Francis Leprosy Guild, £88,500; the Telephones for the Blind Fund, £41,479; the Toynbee Hall Centenary Appeal, £19,332; the Pain Relief Foundation, £32,944; the Family Holiday Association, £26,361; the Asthma Research Council, £20,121; the Conference for World Mission, £22,651; and St Martin's Christmas Fund, £72,859.

The total amount received in response to the regular television appeals in 1984, including those broadcast in the national regions, was £152,887. The largest sums raised were Lagan College, £14,750; the Royal National Mission to Deep Sea Fishermen, £15,250; the Television for the Deaf Fund, £14,182; and the Guideposts Trust, £14,402.

The BBC's own annual appeal for *Children in Need*, presented in an extended form on television and radio, raised £2,264,398. One emergency appeal was broadcast, in aid of the victims of famine in East Africa and the Sahel. During the year under review the result of this appeal, which was made on BBC Television and Radio, on Independent Television and through the national press, was £9,518,736.

Broadcasting Complaints Commission

The Broadcasting Complaints Commission, which considers complaints against programmes on both the BBC and independent television and radio, adjudicated on 12 complaints concerning the BBC during 1984–5. Three complaints were upheld, five partly upheld and four dismissed. The Commission required the BBC to broadcast summaries of its adjudications and these are reproduced below. The summaries were also published in the *Radio Times* and the full adjudications may be found in the Commission's Annual Report, 1985. (see also page 237.)

Complaint from Mrs O. Kerr concerning *The World This Weekend* broadcast on 14 August 1983

Part of a complaint by Mrs Kerr, the proprietress of Cromer Zoo, that an item about the zoo in *The World This Weekend* broadcast on 14 August 1983 was unfair, has been upheld by the Broadcasting Complaints Commission. The Commission do not think the BBC had misled Mrs Kerr as to the programme's nature or had intended to be unfair to her. Nevertheless, the Commission consider that Mrs Kerr was disadvantaged by the way her interview was used. Her remarks should not have been intercut in such a way as to make it appear that she was responding to specific criticisms from another contributor which had not in fact been put to her.

Complaint from the International College of Surgical Chiropody concerning a *Watchdog* item on *Nationwide* broadcast on 28 March 1983

A complaint from the Principal of the International College of Surgical Chiropody, that a *Watchdog* item about chiropody broadcast in a *Nationwide* programme on 28 March 1983 was unfair, has been upheld by the Broadcasting Complaints Commission. The Commission consider that viewers would have gained the impression from the programme that there were doubts about the competence of the Principal and that the training given by the College was sub-standard. No evidence was adduced for this.

Complaint from the British Chiropody Association and the SMAE Institute concerning a *Watchdog* item on *Nationwide* broadcast on 28 March 1983

A complaint from the British Chiropody Association and the SMAE Institute, that a *Watchdog* item about chiropody broadcast in a *Nationwide* programme on 28 March 1983 was unfair, has been upheld by the Broadcasting Complaints Commission. The Commission consider that viewers would have gained the impression from the programme that unregistered chiropodists, many of whom had been trained by the SMAE Institute and were members of the British Chiropody Association, gave bad treatment. No evidence was adduced to support the impression given by the programme.

Complaint from Mr C. F. Lovelock, MSB Plan Ltd, concerning *Does He Take Sugar?* broadcast on 21 May 1983

The Broadcasting Complaints Commission have not upheld a complaint from the Director of MSB Plan Ltd, that an item about the MSB Plan in *Does He Take Sugar?* broadcast on 21 May 1983 was unfair. The Commission consider that the Plan, which aims to provide a fully protected trust fund for a handicapped person, was fairly described in the programme. Although the broadcast placed considerable emphasis on doubts about the effectiveness of the Plan, which had not been tested in the courts, the Commission consider that the programme as a whole provided balanced and helpful advice.

Complaint from Lionweld Ltd concerning *The Money Programme* broadcast on 20 November 1983

The Broadcasting Complaints Commission have not upheld a complaint from Lionweld Ltd, that an item about the Car Clamp Recovery Club in *The Money Programme* broadcast on 20 November 1983 was unfair. The Commission consider that the name of the manufacturer and trade mark of the car clamps shown was not central to this item and accept that Denver Boot is a commonly used generic term.

Complaint from Dr B. Cohen concerning *Checkpoint* broadcast on 5 August 1981

The Broadcasting Complaints Commission have

upheld three out of nine complaints made by Dr Benjamin Cohen about a BBC *Checkpoint* programme broadcast on Radio 4 on 5 August 1981. This was concerned with his business activities and especially with allegations made by depositors in an investment company for which Dr Cohen had devised a scheme of arrangement instead of liquidation.

In one complaint the Commission decided that Dr Cohen was not given reasonable notice of the full scope of the interview. In two other complaints, the Commission have decided that Dr Cohen was treated unfairly in that he was not given an opportunity, in the programme, to reply to accusations made against him. In the remaining six complaints the Commission found that Dr Cohen was not treated unfairly in the broadcast.

Complaint from Mr M. A. Edwards concerning *Out of Court* broadcast on 2 February 1984

The Broadcasting Complaints Commission have upheld the major part of a complaint made by a Bournemouth solicitor, Mr M. A. Edwards, about a BBC-2 programme, *Out of Court*, which dealt with Election Courts and was broadcast on 2 February 1984. The Commission decided that Mr Edwards should have been given the opportunity to rebut statements made about him in the programme, especially one concerning a complaint to the Law Society. They did not, however, uphold a complaint that a photograph of Mr Edwards shown in the programme had been obtained by misrepresentation.

Complaint from Mrs I. Astbury concerning *Radio Sheffield's Morning Show* broadcast on 8 August 1984

The Broadcasting Complaints Commission have not upheld a complaint from Mrs I. Astbury on behalf of the Sheffield branch of the National Front that a phone-in programme, the *Morning Show*, broadcast by BBC Radio Sheffield on 8 August 1984 was unfair.

Unfortunately there is no record of the programme, and statements made during it cannot be verified. Mrs Astbury, however, was given the opportunity to appear in a subsequent programme, but did not take up the invitation.

Complaint from Mrs W. M. Ewing, MEP concerning coverage of the Conservative Party Conference broadcast on 10 May 1984

The Broadcasting Complaints Commission have not upheld a complaint from Mrs W. M. Ewing, MEP, that she was unfairly treated because of incorrect statements made during a speech at a Conservative Party Conference in Perth on 10 May 1984 broadcast by BBC Scotland. The programme was live coverage of speeches at a political party conference. This is the first time that the Commission have had referred to them a complaint based on remarks made during a live transmission of this kind, over which the broadcasters had no editorial control. The BBC had offered Mrs Ewing the opportunity to put the record straight, which she had declined. The Commission do not uphold the complaint.

Complaint from Derbyshire County Council concerning Radio Derby news broadcast on 23 July 1984

The Broadcasting Complaints Commission have upheld the major part of a complaint made by Derbyshire County Council about a BBC Radio Derby news item broadcast on 23 July 1984, which dealt with disciplinary proceedings against the Derbyshire Chief Constable. The Commission decided that a statement concerning the suspension of the Chief Constable was inaccurate and unfair to the Council and it was also unfair that the BBC failed to correct the mistake at the earliest opportunity. They did not, however, uphold a complaint that two other statements, although inaccurate, were unfair.

Complaint from Mr D. Edwards, Secretary, Legal Aid, The Law Society concerning *Checkpoint* broadcast on 27 June 1984

The Commission have upheld part of a complaint by Mr D. Edwards of the Law Society against a *Checkpoint* programme broadcast on BBC Radio on 27 June 1984 about legal aid. Mr Edwards made it clear in the programme that the Law Society was only responsible for the administration of the legal aid scheme and not for the statutory rules governing it. The Commission nevertheless decided that the programme as a whole left the impression that the Law Society was primarily to blame for the deficiencies in the legal aid scheme and this was unfair. The Commission did not uphold Mr Edwards' further complaint that he

had insufficient advance notice of the precise areas of complaint to be covered in the programme. The Commission are satisfied that he could have obtained more information if he had asked for it.

Complaint from Mr P. A. G. Dixey, Chairman, Essex Hunt concerning *Sixty Minutes* broadcast on 28 February 1984

The Broadcasting Complaints Commission have upheld a complaint made by Mr P. A. G. Dixey, on behalf of the Essex hunts and their terrier men against an item about badger baiting broadcast in the South East area during the *Sixty Minutes* programme on BBC-1 on 28 February 1984. The Commission decided that the item was clearly directed towards badger baiting in Essex, and that it was unfair that no distinction was drawn between hunt terrier men and men with terriers, and no evidence was produced to support the allegation that hunt terrier men were involved in the illegal activity of badger baiting. The selection of participants in a programme is a matter for the BBC but, since the hunt terrier men were unrepresented, the Commission consider that it was also unfair that criticisms of them, made by a participant in the programme, Mr Huskisson, were allowed to go unchallenged by the interviewer.

Engineering

The 'outside broadcast of the year' was the Los Angeles Olympic Games. Satellite circuits were used to span the Atlantic for both Radio and Television but that left the problem of converting 525-line 60-field American standard pictures to the 625-line 50-field European standard. The technical problem of conversion was the greater because the pictures were all about movement – swimming, athletics, gymnastics, etc – and movement adds to the difficulties of converting from one system to another. Fortunately, the answer was at hand with the ACE digital converter, designed by the BBC's Research and Design Department to meet the most exacting conversion requirements. Radio also made its mark in Los Angeles with two BBC-designed mobile studios shipped out from the UK. This was cheaper than hiring facilities locally but what started as an exercise in cost saving ended up as a major success in its own right, with the vehicles – believed to be unique – arousing great and continuing interest amongst the world's broadcasters.

History will not record 1984–85 as a year of rapid progress in establishing commercial and political conditions favourable to the start of satellite broadcasting (*see page 97*). Nevertheless a great deal of useful work was completed by the BBC's research and development engineers and they are satisfied that the C-MAC transmission system authorised by the Government for DBS is technically viable, including suitable 'scrambling' methods for subscription services.

Whatever the future for DBS, for the next 10 years at least most people in the UK will receive their signals 'off-air' from terrestrial transmitters and it is therefore important to maintain and

improve these, and to operate them efficiently. Over the last 20 years the number of BBC transmitting stations in operation in the domestic services has grown from 116 to more than 900, whereas relatively the number of staff concerned with their maintenance has been reduced by a factor of nine. This improvement has been made possible through the use of mobile maintenance teams acting upon information received from five Monitoring and Information Centres (MICs). Each MIC maintains constant remote surveillance of all transmitters in its area.

It is equally important to maintain and improve the quality of the studio output. Here too, capital investment in new equipment often leads to reduced maintenance and running costs – modern video tape recorders, which effectively halve the tape consumption of earlier models, are a case in point. The BBC has pioneered many advances in programme origination and transmission, such as the ACE standards converter already mentioned, and several British manufacturers have taken advantage of this work by producing and marketing the BBC designs under licence. In the case of ACE, the manufacturer has sold 34 of these equipments, mostly in export markets.

Plans to build a new transmitting station for External Services' broadcasts to Russia and Eastern Europe received a severe setback in 1984: after a public enquiry, the BBC planning request (on behalf of the Foreign Office) for the use of a site at Bearley in Warwickshire failed to gain the approval of the Secretary of State for the Environment.

It is good to report that the international conference held to plan usage of the extended VHF-

FM broadcasting band was successful for the United Kingdom in that all the frequency assignments sought were obtained. The objective now must be to clear the band of non-broadcast users so that much-needed improvements in national and local radio can be implemented as soon as possible.

Transmission

Television

Forty-five new transmitting stations were brought into service, and at the end of the year coverage for BBC-1 and BBC-2 was estimated to be 99.1 per cent of the population. It has taken more than a year and 65 new stations to push the figure up from 99 per cent to 99.1 per cent, a far cry from the 23 per cent of the population served by the Crystal Palace station alone, but an inevitable consequence of the diminishing returns as the network is painstakingly extended to serve smaller and smaller population groups.

A replacement programme has now begun for

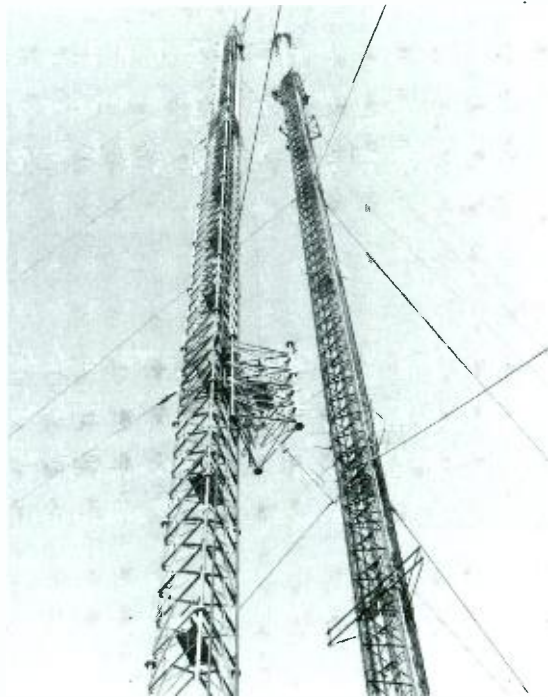
the older transmitters, some of which have been in service 20 years or more. Seventeen relay stations have been re-equipped, and work at Sutton Coldfield, the main station serving the Midlands, was almost complete at the end of the year. The new transmitters are more efficient and easier to maintain than those they replace, so running costs are appreciably reduced.

Over the last three years there has been a gradual closedown of the 405-line television transmitters, and during the first week of January 1985 the remaining stations were closed. The 405-line transmissions duplicated in black-and-white the 625-line colour transmissions of BBC-1 and ITV. The obsolescent services were kept in being because they provided a usable 405-line signal in a few very remote areas unserved on 625-lines. By the 1980s few such areas existed, and the number of viewers using the 405-line services had diminished to an immeasurable figure. The Government therefore decided to end the services to clear their VHF bands (Band I 41–68 MHz and Band III 174–216 MHz) for an expansion of land-mobile radio. To make sure that any remaining viewers were aware of the impending closure, a specially designed caption generator was sent for a few days to every BBC 405-line transmitting station in turn in the six months before closedown, and a caption giving notice of the closedown was briefly superimposed upon the picture at hourly intervals. This 'on-screen' notification was so successful that when the transmitters finally closed, the BBC received only a dozen enquiries from the public regarding loss of service.

VHF Radio

In the United Kingdom three frequency bands (long wave, medium wave, and VHF-FM) are used for radio broadcasting, but of these only VHF-FM can offer high technical quality and 'round-the-clock' freedom from interference. Unfortunately, in the UK the limited frequency allocation for national services (88–94.6 MHz) can accommodate only three transmitter networks – Radio 3 and Radio 4 each have their own networks, while the third is shared by Radio 1 and Radio 2.

In 1979 a World Administrative Radio Conference raised the upper limit of the VHF broadcasting band to 108 MHz, and a UK plan was



The new television and Vhf radio masts being erected at the BBC Wenvoe transmitting station.

formulated to take advantage of this. Under the plan full national coverage will be provided for five networks (Radio 1, Radio 2, Radio 3, Radio 4, and an independent national radio service) as well as an extension of local radio. In 1984 the UK plan received international ratification but it cannot be fully implemented until all non-broadcast users are cleared from the band – this will take several years. (*For more details of the plan see pages 246–247.*)

The part of the extended band assigned to the new national networks is still in use for mobile radio and will not become fully available for broadcasting until 1990. Nevertheless, it may be possible to bring transmitters into service in certain areas well before that date, and so make an early start in giving Radio 1 its own network. This will be of enormous benefit to both Radio 1 and Radio 2 listeners who are often forced to listen to the medium-wave transmissions because of the present VHF network sharing arrangement.

In the immediate future the best prospect for VHF improvement lies in changing the transmissions from horizontal to mixed polarisation (*see page 247*): mixed polarisation gives much improved reception on the vertical aerials generally used with portable and car radios.

In 1984 the main station at Holme Moss was converted, serving much of Yorkshire and Lancashire as well as the north Midlands and the north Wales coast; it adds significantly to the mixed-polarisation coverage already achieved with the conversion of main stations serving the Midlands and the South East. Numerous relay stations have also been converted throughout the country, and well over half the population can now receive mixed-polarisation transmissions.

Where possible, new stations are still being built for areas which are inadequately served, although it will not be possible to fill in all the gaps until frequencies are made available under the new plan. Among 'fillers' brought into service in 1984 were new stations serving Guildford and Bristol.

Medium and long-wave services

A great many listeners use the medium and long-wave services, particularly during the daytime when interference is less likely: it is important, therefore, to maintain and improve these services.

During the year several low-power medium-wave stations were re-engineered, and new transmitters were installed at Droitwich, the high-power Radio 4 long-wave station in Worcestershire which serves the whole of England. This is only the second replacement at Droitwich since the station opened 50 years ago. The new transmitters, which like their predecessors are British-made, will enter service during 1985. They are more than twice as efficient as those they will replace, and thus provide significant savings in running costs.

Television production

Television Centre

Much work was done to get the new *Six O'Clock News* programme on the air, including the provision of a comprehensively-equipped graphics area. News programmes have additionally benefited by improvements to Studio N2 which has been refurbished and enlarged from 1200 to 2000 sq ft. A new telecine area for News was also brought into service and new digital video effects facilities are being introduced.

It is important that Presentation inserts – the provision of links between programmes, including trails, weather forecasts, etc – are of the same high standard as the rest of the output. To assist in this, Presentation Studio B has been completely refurbished – it re-entered service in July 1984.

International Area, responsible for all engineering aspects of incoming and outgoing programme exchanges, is being modernised under a three-phase plan. The first phase, now complete, allows remote control of EBU satellite facilities via the British Telecom ground station at Madley in Herefordshire.

A third ACE standards converter – designed by BBC engineers and manufactured under licence by a British company – was brought into service for the Olympic Games. For the first time all graphics for the Olympics were provided by electronic sources instead of paper, pen and brush.

A two-phase project to provide another 15,000 sq. ft. of office space above the scenery runway is well under way; work for the first phase was largely complete by the end of March 1985. But the most exciting news of Television Centre is that work has begun on the 'Stage 5' extension mentioned in last year's Report. Under this pro-

ject, again a two-phase development, the existing building will be extended by the addition of two new blocks which will at last bestow on the Centre the 'snail' shape envisaged by the architect in 1949. Phase One will comprise a seven-storey block largely for post-production, while Phase Two will provide a replacement Television Theatre and associated facilities.

New scenery construction workshop

Scenic construction is vital to television production – unfortunately, for ten years or more, lack of space at Television Centre has meant that more than half of this work has had to be contracted out. In 1984 this situation was improved when a new scenery construction workshop was opened at Wales Farm Road in North Acton. The project to provide the new workshop took less than two years from start of excavation to completion, and it provides 40,000 sq ft of construction area – more than three times the space that was available at Television Centre.

Elstree

In 1984 Elstree Studios were purchased from Central Television when this ITV company moved its operations to the Midlands. Elstree has four television studios, 120,000 sq ft of office accommodation, a three-storey scenery block, technical stores, workshops and a film lot. Two studios were without any equipment, the other two were in need of considerable rehabilitation.

The main engineering challenge was to get this valuable new studio investment to work as quickly as possible. Studio C was rapidly brought into service (for the new twice-weekly serial *EastEnders*) by transferring cameras from Television Centre, while Studio D is being used by Television Training Department. In the other two studios, outside broadcast vehicles provide the technical facilities: they are regularly used for *The Two Ronnies*, *QED*, and other programmes, and for filming, both by the BBC and for commercial hire.

Elstree's Albert Square, with its pubs, houses, shops and a street market, has already become familiar to millions of viewers as the faded habitat of *EastEnders*. Engineers from the Architectural and Studio Capital Projects Departments co-operated with Television Design to provide this

large outdoor set which, despite being designed for a long life, was conceived and built in only five months against a very tight budget.

National Regions

In Belfast, the new television studio block is complete and in service. It covers nearly one-third of the Broadcasting House site and houses two television studios and full supporting facilities.

In Edinburgh discussions and planning for the new Centre continued – meanwhile the present television studio has been refurbished and re-equipped as a remotely controlled single-camera studio.

With completion of an editing suite at Llandaff, modernisation of video tape facilities in Wales is complete; and at Gabalfa, new film dubbing facilities are in service.

English Regions

At Pebble Mill (Birmingham) the Regional Television Presentation Area has been re-equipped, giving considerably greater flexibility. Similar equipment is to be installed in the remaining English Regions in due course.

A large development is taking place at the Bristol Network Production Centre. The first stage, now complete, includes a linked newsroom for BBC West and Radio Bristol, new studios for Radio Bristol, and a scenery store. The second – and major – stage involves the construction of three linked buildings each three storeys high and with elevations carefully designed to complement existing architecture in the area. The new complex will provide vital television editing and post-production facilities and will replace unsightly 'temporary' huts which date from the forties. It is hoped that work on site will begin before the end of 1985.

In Nottingham facilities have been provided to allow East Midland transmitters to 'opt-out' of the network for local news programmes.

At Newcastle work is well under way on the new broadcasting centre which will be the headquarters of north-east regional television, and which will also accommodate Radio Newcastle; the centre is scheduled to enter service in 1986.

Ceefax

Some two million homes in the UK now have teletext receivers. With this growing audience in

mind, considerable engineering improvements have been made in the origination area to provide new editorial facilities, and to allow for future enhancements.

Facilities to provide subtitled programmes for the deaf have also been expanded – three preparation stations are in operation at Television Centre and twelve at Glasgow – and each week 15 hours of programmes are transmitted with Ceefax subtitles.

For programmes that are recorded before transmission (the vast majority) subtitles are prepared and recorded in advance and are automatically transmitted in correct synchronism under computer control. 'Live' programmes are much more difficult to subtitle but BBC engineers have devised a new system, known as Recap, which overcomes many of the disadvantages of other 'live' subtitling systems. With Recap, up to 60 words and phrases that are expected to be used with a particular programme can be stored and directly accessed from a bank of 60 push buttons. Where a football match is being covered, for example, the names of players can be assigned to individual buttons, as can phrases commonly used in the match commentary. The word or phrase can then be 'flashed-up' on the screen by depressing a single button instead of having to type in the individual characters.

Radio production

Studios

The much-needed refurbishment programme for radio studios around the country has continued apace. Highlights of the year included the re-entry into service of the Golders Green Hippodrome and Maida Vale 4 (both equipped with 56-channel desks and full automation), Glasgow 1, and Manchester 3 which is the first radio-drama studio equipped for 24-track recording.

Computers are playing an ever-increasing part in radio engineering. In Broadcasting House, for example, programme routing is now performed under the control of a BBC-designed micro-computer system, and fibre-optic cables are used to avoid interference problems. The system is much more reliable and flexible than the electro-mechanical plant that it replaces.

In the Radio 3 Music Department an on-line computer system known as Orpheus allows storage and rapid retrieval of information about music recordings and broadcasts. And work is well under way on a computer system for the Gramophone Library, which has a stock of more than one million records and annually issues some 160,000. This system will use bar-code readers, similar to those commonly used at cash tills, to read codes which will uniquely identify every record in the library.

Local Radio

During the year improvements were made to stations from one end of the country to the other. Radio Cleveland moved into new, purpose-built premises; Bristol, Jersey and Guernsey were converted to stereo operation; and at Bristol, new studios were brought into service (as well as the first combined local radio/regional television newsroom). Coverage was improved with new transmitters opening in Lancashire, Kent, Nottingham, Norfolk and Northampton.

In the Manchester area, a neighbourhood radio experiment successfully used temporary medium-wave transmitters to broadcast for successive two-month periods at Oldham, Bury, Trafford, Rochdale and Wigan, followed by a further month in Wigan using a VHF-FM transmitter.

Engineering work proceeded well on two new stations – Radio Shropshire and Radio Bedfordshire – in readiness for their opening in April and June 1985, respectively.

Research and development

Direct Broadcasting by Satellite

The Government has decided that in the UK the C-MAC/packet transmission system will be used for Direct Broadcasting by Satellite, allowing better picture quality than the present PAL system, and also offering the possibility of further enhancements suitable for large-screen high-definition domestic receivers when these become available.

A characteristic of the C-MAC/packet system is that the signals require greater bandwidth than present (terrestrial) systems, and because of this they cannot be carried directly on existing cable networks. This is one of the reasons why some countries in Europe, more extensively cabled than the UK, have been reluctant to accept C-MAC. BBC engineers have therefore co-operated with engineers from other European broadcasters in specifying two additional MAC systems – D-MAC/packet and D2-MAC/packet – compatible with C-MAC but more suitable for use over cable systems.

With present technology DBS receiving aerials will be in the form of 'dishes' up to 2 or 3 ft. in diameter. BBC research has shown that it is technically feasible to design an aerial in the form of a flat plate that could be fixed inconspicuously to a wall. The technical problems in design and manufacture are formidable, but work continues and the prospects look promising.

Radio Data System

An audience brought up with the simplicity of push-button programme selection, as found in television receivers, can be forgiven for finding it difficult to tune the average radio with its waveband switches, cluttered dial, and rotary tuning knob. Fortunately, help is at hand: for several years the BBC has been working on a new system known as RDS (Radio Data System), which will overcome this difficulty. With the introduction of RDS all VHF-FM radio transmissions will carry additional, inaudible, radio-data signals that will identify the service being broadcast – an RDS receiver will decode these data to allow unambiguous station selection. On some RDS receivers the tuning will be completely automatic – if Radio 4 is selected, for example, the receiver will tune to the correct Radio 4 frequency anywhere in the country. In a vehicle an RDS receiver of this type could automatically retune to the correct frequency as the car moved from the service area of one transmitter to another.

Although radio-data signals will accompany VHF transmissions only, the signals will carry, additionally, station-identifications for the MW and LW services. An RDS receiver will therefore be able to provide easy tuning on all three wavebands.

The tuning information uses only part of the

capacity of RDS. The system can also be used to transmit simple messages – Radiotext – for display on suitable receivers.

RDS has been successfully tested and the technical specification has been agreed by the European Broadcasting Union. How long it will be before the system is introduced is very much in the hands of the receiver manufacturers. The BBC is co-operating with both UK and overseas manufacturers, and there is every reason to be optimistic that RDS receivers will be introduced within the next few years.

Digital audio editing

A significant number of BBC programmes – speech-based as well as music – are now recorded digitally. Digital recording offers several advantages over conventional analogue recording, including higher technical quality and the ability to copy from tape to tape without degradation. However, the recorded digital signal is more complex than its analogue counterpart and tape editing is correspondingly more difficult. This has led the BBC to investigate improved methods of digital tape editing and a system has been designed, in collaboration with a broadcast equipment manufacturer, which enables professional edits to be quickly and easily performed. The system was demonstrated in prototype form at the 1984 International Broadcasting Convention, where it attracted considerable interest.

Television developments

Direct Broadcasting by Satellite apart, television research and development is now taking place in three main fields. These are the development of a two-channel (or stereophonic) sound system; the introduction of digital technology both for programme production and signal distribution; and investigations into high definition television. It is essential to establish national and international standards in all three areas, and BBC engineers are heavily engaged in the vital committee work as well as in fundamental research and development.

With regard to two-channel sound it has been shown that a digital system can be used over the existing United Kingdom networks with good performance and compatibility with existing receivers (see last year's Report) and present work

is bent on establishing the optimum specification. Early in 1985 BBC engineers installed their experimental television two-channel sound equipment in Hong Kong for a six-month trial at the request of the broadcasting administration. Preliminary results show that despite adverse propagation conditions caused by reflections off the sea and surrounding mountains, the system works very well, and broadcasters in Hong Kong have expressed the desire to adopt the United Kingdom standard providing that this is finalised soon.

The primary standard for digital television in the studio has been agreed and work continues on establishing detailed specifications covering exchange of digital signals between equipments. The cornerstone of the digital television studio will be the digital video tape recorder: broadcasters and manufacturers worldwide are working towards a unified specification and there is good reason to believe that the essential parameters will be agreed during 1985.

High definition television (HDTV) will give sharper, 'cleaner' pictures, with imperceptible flicker. These improvements will be essential to complement larger domestic viewing screens if these become available in the future, but even on screens of present size the improvements are clearly noticeable and worthwhile. One of the main problems in defining a system is establishing a standard which can additionally be used as a source for existing services. BBC engineers are working on this problem, and also on defining suitable transmission channels for the wide-bandwidth HDTV signals.

Licensing agreements

Most BBC research and development is undertaken to meet the broadcasting needs of the BBC, but resulting equipment designs are often licensed to manufacturing companies for worldwide exploitation. Among designs licensed over the year were a digital PAL decoder, a VHF power amplifier bay and associated transmitter drive equipment, a television waveform analyser, high-quality monitoring loudspeakers, a UHF receiver, and teletext equipment. All these units have been designed to offer state-of-the-art performance to improve, directly or indirectly, the technical quality of the programme output. The PAL decoder, for example, converts a conventional PAL analogue signal into the digital form required

by modern digital-effects units. It offers a high-quality stable output without any requirement for operational adjustments or routine alignment.

Engineering recruitment

In recruiting engineering graduates the BBC's competitive position has been improved by the introduction of graduate sponsorship in certain areas, particularly Research and Design. This was a factor in meeting the target for graduate recruitment without any relative increase in salaries despite the overall shortages within the UK.

During 1984 the BBC supported the Engineering Council and the Equal Opportunities Commission with their efforts to encourage more young women to enter engineering. The BBC's contribution included the production of advertisements, posters and booklets.

Engineering training

The BBC's Engineering Training Department at Wood Norton, near Evesham, is the major institution for broadcast engineering training in the United Kingdom. It has 60 lecturers responsible for 90 different residential courses, and has fully equipped radio and television training studios, working transmitters, and all the major engineering components in the broadcast chain. The relentless pace of modern technology demands the constant revision of existing courses as well as the frequent preparation of new ones, and imposes a requirement for smaller course numbers and individual tuition. To cope with this work load the Department makes considerable use of modern techniques such as self-learning packages and computer-based resource centres.

During the year 292 school-leavers (aged 18+) and 170 direct-entry graduates received training, as well as 685 existing BBC staff: in all the Department provided more than 10,000 student-weeks of training. The heavy training load imposed by the new entrants again restricted the amount of refresher and updating training that could be provided for existing staff with more than three

years' service, and the pressure on accommodation was such that at times as many as 70 students had to be placed in local hotels. A new residential block for 150 students is being built and is already

partly occupied, but it will not solve the accommodation problem since it replaces some of the worn-out 'utility' accommodation built during the last war.



Some of the training activities undertaken at the Engineering Training Departments.

Personnel

In a year without major industrial disputes, the emphasis in the personnel field has been on a thoroughgoing study of the BBC's industrial relations and of the machinery of consultation, leading up to intensive negotiations with the recognised Unions for a new procedure agreement. The development of training programmes at all levels, but particularly management training, has been a major objective, and the Appointments Department, in a re-defined role, has begun to move in a new direction, at a time when movement into and out of the BBC took a marked upward turn.

Appointments, recruitment and staff training

Appointments Department activity continued to be high. In the twelve month period the department received 49,031 applications in response to vacancies advertised externally, and 18,194 internal staff applications. There were 50,295 unsolicited enquiries – an increase of 11 per cent on the previous year (which had in turn shown an increase of 40 per cent on 1982).

A total of 3,318 individual advertisements were issued, against 3,267 the year before. Engineering accounted for 16 per cent of the posts advertised, Secretarial and Clerical categories for 24 per cent, and general vacancies for 44 per cent. Internal attachments accounted for the remaining 16 per cent.

Three major non-engineering training schemes – production, news and studio managers – attracted 5,405 applications. In all, 830 candidates were interviewed, 292 were called to Final Boards and 75 were selected, of whom 43 were men and 32 women.

Appointments Officers attended 90 careers conventions and exhibitions in the course of the year: there is a particular interest in reaching out to ethnic minority communities, and it is expected that this commitment will grow in the future. Some difficulty has been experienced in attracting suitable candidates in certain fields, for example, for computing and senior finance posts.

Following extensive consultations, the role of the Appointments Department has been re-defined, to meet the needs of the latter part of the 1980s. Greater emphasis will be placed on career and management development. A computer project has been put in hand to assist in recruitment and to provide a data bank for career development and training purposes. One of the Chief Appointments Officers has taken specific responsibility for graduate recruitment, and a new Secretarial and Clerical Bureau reflects continuing recruitment difficulties in London.

Equal opportunities

The BBC is committed to equal opportunity in recruitment and advancement for all irrespective of sex, marital status, creed or ethnic origin. An ethnic monitoring scheme is in operation for all candidates seen at selection interviews though it is of too recent introduction for deductions yet to

be drawn from it. Advertising in the ethnic press is being augmented by advertisements designed to stimulate suitable applicants from this source.

The equal opportunities policy applies no less to the employment and recruitment of registered disabled persons (RDPs); regular contact is maintained with bodies such as the RNIB and colleges for the disabled. In 1984, 12 disabled people were given 'work experience' places. One of these has already joined the BBC and permanent placings are anticipated for three more.

Management training

Over the past three years, the BBC has increased the number of management courses. During the last year, the Management Training Service provided skills and development training for 776 managers and supervisors on 63 separate courses. Increasingly, these are held on-site within the different BBC Production Centres and in the National Regions. In addition to these internal courses, staff are sent to courses outside the BBC, such as Henley and Ashridge. These provide opportunities for BBC staff to learn about other organisations and staff with comparable responsi-

bilities. BBC staff now attend a Joint Development Seminar regularly with managers from industry, and it is intended to develop greater contact of this kind. Initiatives have been taken to create some tailor-made 'distance teaching' material for management training. Close contact is maintained with the Industrial Society, the British Institute of Management, and Senior Civil Service management training.

The BBC has also decided to develop some specific training to take account of the multicultural environment of the United Kingdom and is co-operating closely with the Commission for Racial Equality, to see what should be done for existing staff and for potential applicants. A pilot course was held for senior personnel staff in March 1985.

Office training

Word processing training has remained the area of greatest expansion, and there is still a waiting list for training.

There has been an increase in the number of graduates applying for places on the Teeline secretaries course and as an experiment the January



BBC office training.

1985 course of twelve students contained an equal number of graduates and A-level students. It will be a year or so before it is possible to judge whether promotion prospects of the graduates are greater than those of A-level students.

The demand for short work-experience placements for school and college students continues but since most placement opportunities are in offices, priority is given to students interested in this type of work. During the year 32 such placements were arranged.

Consultancy

Consultancy, in partnership with Management, has continued efforts to improve the Corporation's effectiveness and to secure economies in the use of resources.

Assignments in 1984 included an activity review in Radio Drama, the planning of the new costume store in Television and some restructuring in External Broadcasting.

The department has continued to work on the exploitation of new office technology and the improvement of operating methods and practices generally. It has played a leading role in the introduction of energy management techniques into the BBC.

Occupational health

Sickness absence levels have remained generally low probably reflecting job satisfaction rather than the absence of disease.

The Occupational Health Service has launched a major new Health Education campaign. This is centred around a mobile display providing information on coronary risk factors such as diet, smoking, exercise and stress. A small computer program helps to elucidate disease-prone lifestyles.

Plans are being developed to computerise part of the occupational health record system which will provide epidemiological information related to types of work.

Dr Eric Blackadder, MB, ChB, FRCP, Chief Medical Officer of the BBC since 1980, left the Corporation's service in September 1984. He has been succeeded by Dr Ann Fingret, MB, BS, FFOM.

Employee relations

Pay

A general pay increase of 5 per cent (already noted in the 1983/4 Annual Report) came into effect on 1st April 1984. A claim from the recognised unions was submitted for a substantial increase in salaries from 1st April 1985, with differentially larger increases for the lower paid. Negotiations and settlement were deferred until the full effect of the Licence settlement had become clear.

Pay relativities

A total of 454 reviews of posts in the monthly salary structures were submitted to the Pay Relativities Department in the course of the year, a decrease of 90 claims over the previous year. A significant trend to emerge has been the more critical appraisal of such claims by individual managers, and a greater readiness to consider 'fine tuning' settlements, rather than larger scale movements in pay. Pay Relativities are examining procedures and criteria intended to ensure even more disciplined regulation and containment of claims in a period of financial stringency.

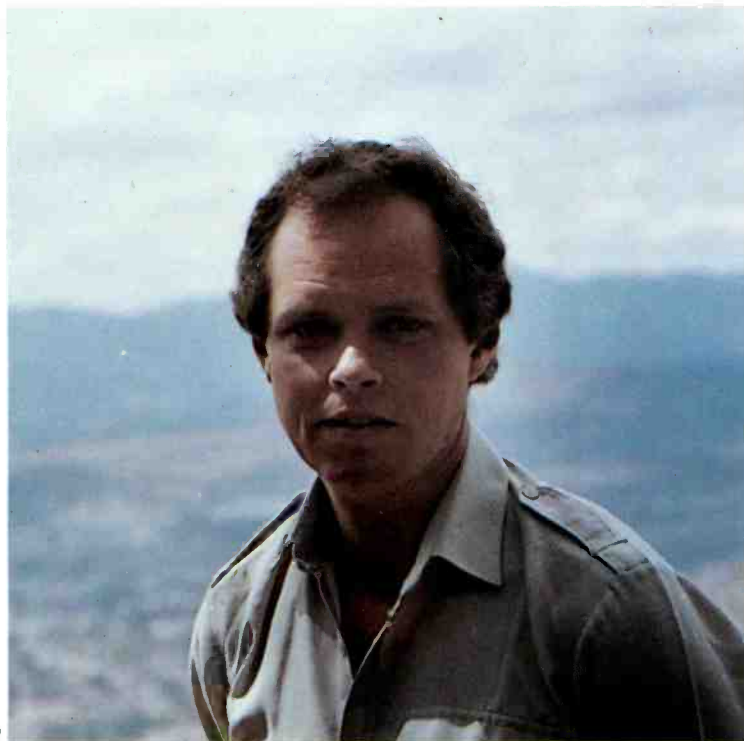
Industrial relations

There has been no major industrial action during the year under review, although the continuing insistence of the NUJ in particular on a permanent enhancement of salary, as the price for operating 'new technology' in newsrooms, still causes problems, and remains a potential source of disruption and disquiet.

Intensive negotiations have taken place with the recognised unions on a new Procedure Agreement. Extensive revisions of the consultative processes within the BBC have already been agreed, and with a view to furthering this, the National Joint Council (the regular national forum for Management/Union discussions) has been reorganised to facilitate consultative as well as negotiating processes. A wide-ranging study of the BBC's industrial relations has been undertaken, and the opportunity has been taken to re-examine the industrial relations environment as a whole, following the amalgamation of the ABS and NATTKE in the Broadcasting and Entertainment Trades' Alliance (BETA). Within the wider



1. **The Rock Gospel Show:** Sheila Walsh, presenter and lead singer in this programme of evangelical music. It has won awards from the Gospel Music Association in the United States.



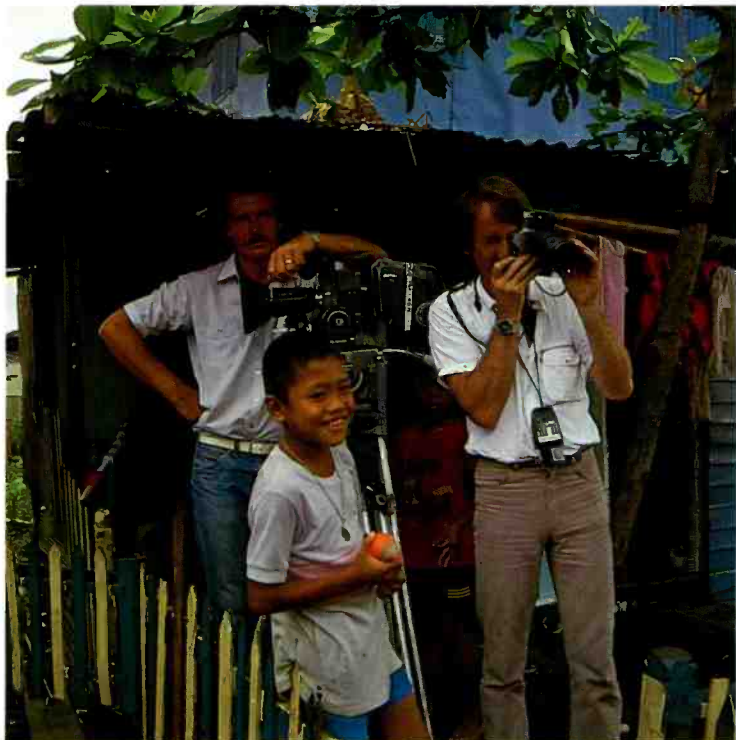
2. **Heart of the Matter:** David Jessel making a report from Honduras which won the programme both the International Current Affairs Award from the Royal Television Society and the Media Peace Prize from the United Nations Association.



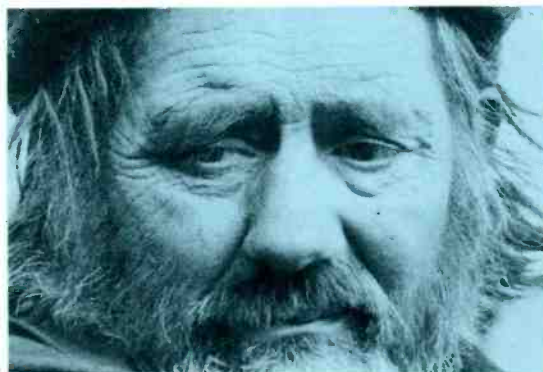
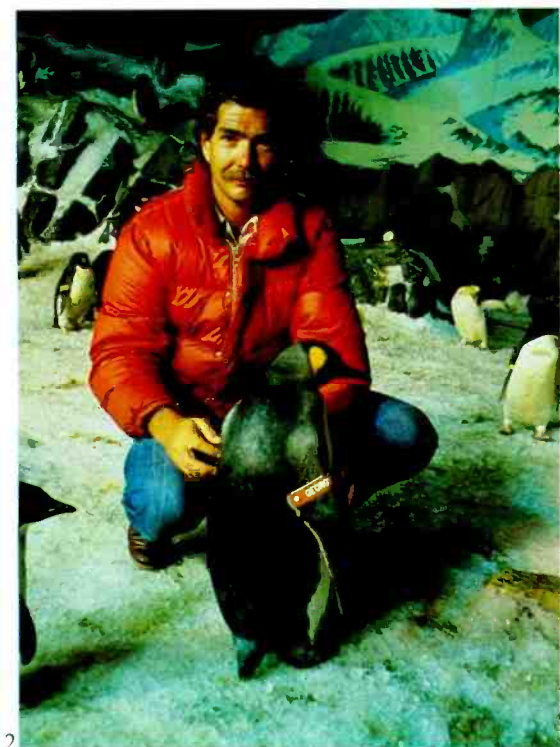
1

1. Songs of Praise: a congregation at St James's, Piccadilly, in a festival of new hymns specially written for the programme.

2. Everyman: a BBC unit filming in Bangkok for a report on Buddhism in the changing world of South East Asia.



2



1. Expert David Battie with a 'customer' at a recording of **Antiques Roadshow**.
2. Jeremy Cherfas, presenter of the series **Zoo 2000**.
3. **Dossers**: film study of a group of dossers in London.



1



2



3



1. Sir David Attenborough with **Pterodactyls - Alive?** in the **Wildlife on One** series.
2. Robert Lang in a dramatised edition of **The Natural World - Edward Lear: On the Edge of the Sand**.
3. Andrew Sachs in the Radio 4 adaptation of **The Father Brown Stories**.
4. Andy Batten-Foster, presenter of BBC West's popular magazine **RPM**.
5. **A Winter Harvest** with Cheryl Campbell.





1 2





1. BBC Philharmonic Orchestra with conductor Edward Downes.

2. ORS 85.

3. **The World Professional Snooker Championship:** Dennis Taylor (winner) and Steve Davis. An estimated 18.5 million people watched the final on television.

4. **Asterix in Britain:** drama on Radio 4 with Roy Barraclough, Cliff Howells and David Ross.

5. **The Saturday Picture Show:** presenters Mark Curry and Maggie Philbin.



1

1. Michael Wood, writer and presenter of *In Search of the Trojan War*.



2

2. *Mop and Smiff*: presenter Mike Amatt with Mop.

framework of informing the general public about aspects of the BBC's financial affairs, the BBC's own staff have received extensive and specifically designed packages of information about the BBC's finances, use of resources and sources of revenue.

Pensions

Improvements have also been introduced in the information provided to members of the BBC Pension Scheme, with the introduction of an annual Benefit Statement for each member, and a new edition of the Members' Handbook. One-day 'Preparation for Retirement' conferences have been held regularly for staff (and their spouses) approaching retirement, supplemented by the Welfare Unit's counselling service for serving and retired staff.

Safety

More asbestos has been discovered in BBC buildings and has placed an increased workload on the Central Safety Unit, whose job it is to ensure that the highest standards of environmental hygiene are maintained. A revised code of practice for data displays has been negotiated with the recognised unions.

Legal matters, contracts and copyright

The BBC's legal staff, under the Legal Adviser, have been meeting an increasing demand from production departments and newsrooms up and down the country for advice on legal aspects of programme making. Members of the Solicitor's Department are regularly available for consultation on the law of libel and on the substantial number of statutes which affect court reporting over and above the constraints of the law of contempt, dealing with long term queries as well as those with immediate deadlines.

The Corporation has been concerned with changes in the law relating to copyright, video piracy and video classification, and with data protection, and has made representations where appropriate. Considerable attention has been given to the activities of such international bodies as the EEC and the Council of Europe in the field

of copyright and the regulation of satellite broadcasting.

The BBC has responded to Government proposals for changes in copyright law to permit home taping, and the recording off-air of broadcast programmes for educational use, subject to a levy on blank tape for the benefit of copyright owners.

The level of contracts issued by the Programme and Artists' Contracts Departments and their regional colleagues has remained at some 270,000 a year. They are based on terms and conditions which the departments have agreed with the relevant unions and representative bodies, among them British Actors Equity, the Musicians' Union, the Incorporated Society of Musicians, the Society of Authors and the National Union of Journalists.

Broadcasting rights in literary material or commissioned music are acquired for agreed fees negotiated by the Copyright department with each author, composer, or artist, or their agents, and are supervised by the department. The BBC acts as agent for the Open University in acquiring rights for its programmes.

The BBC pays an annual amount based on two per cent of its Licence income and broadcasting Grant-in-Aid to the Performing Rights Society for a licence to broadcast all the music controlled by the Society, and there are also agreed payments to the Mechanical Copyright Society, Phonographic Performance Ltd, and with British Phonographic Industry Ltd.

The negotiating bodies for original drama are the Society of Authors and the Writers' Guild of Great Britain. Rates for broadcasts of published material and stage plays are negotiated with the Publishers' Association and the Society of Authors.

Central Services Division

As part of its comprehensive 'housekeeping' function Central Services Division provides a purchasing and supply service for office supplies, catering and furniture. Enhancement of the computer installation at the Ware Stores in Hertfordshire and improvements in communications have led to a shift towards the use of standard items.

This has created greater opportunities for bulk purchasing with significant cost savings. One major example of this rationalisation process is in the area of photocopying where savings of more than £100,000 per annum have been achieved. Productivity improvements in the stores have permitted increased throughput without additional labour costs, and significant reductions in stock levels have also been made. Further studies are in hand to analyse the pattern of local purchasing so that sources of supply can be rationalised, with purchasing power used to obtain maximum discounts.

Commercial activities

Publications

Stability returned to the printing and distribution of the BBC's journals in 1984/85 in marked contrast to the industrial unrest experienced the year before. During the year the Office of Fair Trading completed their enquiry into the *Radio Times* and concluded that the BBC's arrangements for licensing the publication of its programme schedules by other parties amounted to an anti-competitive practice. The matter has now been referred to the Monopolies and Mergers Commission whose findings are expected by Autumn 1985. Despite very competitive conditions prevailing in the advertising market and meeting the abnormal costs associated with changing the printing processes for the *Radio Times* and *The Listener*, Publications profit for the year was £4.3 million on a total turnover of £63.6 million.

Radio Times

The transition to modern printing processes was completed during a year which was free from the industrial disputes which had earlier dogged production at BPCC's Park Royal factory. The journal is now produced on better paper, more clearly printed, and able to respond readily with flexibility to the requirements of advertisers in colour or black and white.

Circulation averaged 3.3 million copies a week, with over 10 million copies of the Christmas double issue being sold. The price was increased by 2p to 30p in July to offset the worldwide increase in the cost of paper.

The presentation of programme detail on the television pages of the new *Radio Times* led initially to adverse public reaction. Whilst it is difficult to resolve completely the inherent conflict between easily accessible programme information and the placing of advertisements, it is now felt a satisfactory balance has been achieved, and the teething troubles overcome.

The Listener

The Listener enjoyed a successful year with circulation increasing from 26,000 to 37,000 copies per week. *The Listener* Guide was a popular innovation providing previews of theatre, art and films as well as BBC and ITV television and radio programmes. Regular columnists John Cole, Derek Cooper, Fritz Spiegl, Peter Fiddick, Nicholas Kenyon and John Naughton helped to sustain the increase in *The Listener*'s circulation.

BBC Wildlife

This monthly colour magazine for people of all ages with an interest in wildlife and conservation was launched in November 1983. It attracts a loyal readership, with a circulation approaching 37,000 copies a month. Its overseas subscribers come from 84 countries.

Book publishing

The year 1984/85 was the best ever for BBC book publishing. The selection of subjects for marketing was very successful with sales to the home market up by 36 per cent and exports by eight per cent. Gross profit showed a sevenfold increase.

General books

The quality and appeal of the new titles resulted in a number appearing in the best seller lists for many weeks, notably *The Complete Yes Minister*, Michael Wood's *In Search of the Trojan War* and *The Day the Universe Changed*. Other popular titles included *SOE*, *Submarine*, *River Journeys* and Don Cupitt's *The Sea of Faith*.

Continuing Education

The linking of publications to programmes as either an essential learning aid for the serious student or as a permanent record or reference for the general reader was especially successful. A new beginners French course *A Vous la France!* sold in large numbers and appeared in the best sellers lists for a number of weeks.

Cookery books were again among the most successful titles. Established favourites such as *Delia Smith's Complete Cookery Course* and *Madhur Jaffrey's Indian Cookery* continued to sell extremely well. Two new titles became immediate best sellers: Sarah Brown's *Vegetarian Kitchen* and Ken Hom's *Chinese Cookery*.

Ariel

The paperback versions of BBC books continued to be successful. Notable new titles included *Women of Our Century* and *Political Thought from Plato to Nato*.

Schools publications

Lack of spending power in schools, made trading difficult during the year. Nevertheless 33,000 schools purchased 3.5 million items, including a number of new pupils' pamphlets, teachers' notes, film-strips and software.

Publications and the School Broadcasting Councils continued the programme of providing promotional material aimed at improving awareness about microcomputers, to educational officers and producers and at educational conferences.

BBC Enterprises Ltd

BBC Enterprises achieved a record turnover of £35.3 million for the year ended 31 March 1985, as new developments in a number of areas, allied to the continued buoyancy of television sales, helped to push the company's income £3.9 million above the previous year's trading.

Enterprises' cable partner in the United States, the Arts and Entertainment Network, completed its first year on air with growing optimism and proved to be an excellent North American showcase for the very best of BBC programmes. Other advances in the developing cable market included the completion of negotiations with cable operators in Holland, which are expected to lead to live transmissions of BBC programmes to Dutch viewers in the coming year. Similar arrangements have already been made in Belgium, and agreements with other European countries are expected to follow in the near future.

Enterprises scored a further success during 1984 by winning the £1 million a year contract to supply BBC and ITV programmes to British forces in Germany. The contract, with the Services Sound and Vision Corporation (SSVC), was won in open tender, and had previously been held by London Weekend Television.

To celebrate the final year of the *BBC Television Shakespeare*, which has been sold to more than 40 countries around the world from China to Peru, Enterprises held its ninth annual European Showcase at the Shakespeare Centre in Stratford-upon-Avon. Showcase is the most important event in the Enterprises calendar, and this year it was an outstanding success. A record 160 television buyers from 26 European countries, spent four days at the festival, selecting from over 550 hours of new BBC programmes and taking the opportunity to meet producers and directors. At the end of an extremely busy but enjoyable week Showcase had generated record sales of £2.8 million.

BBC Video also had an excellent year, marked by the launch of *Fawlty Towers* on videocassette and the successful completion of negotiations with a number of distributors in the international video market. Sales of the BBC Microcomputer, licensed by BBC Merchandising, had a welcome

boost when Olivetti acquired a 49 per cent stake in Acorn Computers, the manufacturers of the Micro, so securing the company's financial base and ending speculation over its future.

Television sales

BBC Enterprises Limited is the world's largest exporter of television programmes, selling more than 12,000 hours of programmes every year to over 100 countries. Television Sales is therefore the biggest of the nine Enterprises sales divisions, accounting for some 70 per cent of the company's annual income. During the year, the continued growth of commercial television in Europe, and of satellite and cable stations throughout the world, helped to ensure an increased demand for BBC programmes.

In an increasingly competitive and selective European market, the BBC's reputation for quality helped to ensure the continued growth of

programme distribution and an increase in turnover of 38 per cent. Pre-selling of major series, notably *River Journeys* and *Miss Marple*, became a more important part of the trading pattern during the year, with Germany, Italy and the Scandinavian countries all increasing their commitment to future productions. A further development in pre-sales was the offer of simultaneous transmissions with the UK, which allowed Irish, Swedish, Dutch, Spanish, Portuguese and British viewers to share the experience of the powerful drama-documentary *Threads*, and audiences in all four Scandinavian countries to witness an exciting Billy Joel concert live from Wembley Arena. Joint venture projects also gained in importance as Norwegian, Swedish and Danish broadcasters responded to the huge Scandinavian success of *The Living Planet* and joined forces to become major partners in three documentary mini-series currently being produced by the Natural History Unit.

A selection of the best-selling programmes, 1984/85



In France the establishment of Europe's first 'over-the-air' Pay TV service opened up a new and exciting market and resulted in a large number of programme sales. Trade with the French-speaking nations also picked up, following the closure of the BBC's Toronto office, which, with the transfer of Enterprises' Canadian sales interests to London, allowed for a more co-ordinated approach to the Francophone market and a significant increase in the number of programmes being dubbed into French.

Eire maintained its close links with the BBC by buying more than 400 hours of programming, while both RTP Portugal and IBA Israel renewed their long-term acquisition agreements. The continued expansion of the Spanish television market led to the sale of a further 200 hours of programmes, and, despite the apparent stabilisation of the Italian market, a major new agreement with RAI ensured the supply of more than 100 hours of documentaries before the end of 1986. Documentaries proved popular again in German-speaking countries, where sales of drama also showed considerable improvement. Following the introduction of a new Music and Arts catalogue, containing a comprehensive selection of arts programmes, an initial package, including *The Hot Shoe Show* and *The Nutcracker*, was sold to Greece.

In Eastern Europe the demand for BBC programmes continued to grow, as Poland purchased several major drama productions, Yugoslavia bought *Threads* and *Yes Minister*, and Czechoslovakia, Bulgaria and the USSR all acquired *Boys from the Blackstuff*.

Across the Atlantic, the Arts and Entertainment cable network began its US transmission on 1 February 1984 and extended its service to Canada seven months later. The channel, which already reaches more than 14 million homes in North America, transmitted over 175 hours of BBC programmes during the year ranging from *Aerodrome* and *The Aristocrats* to *Year of the French* and *Yes Minister*. Enterprises' US distributor, Lionheart Television International's best seller continued to be *Doctor Who*, now showing on some 140 stations in the USA. Sales to single PBS stations included *The Making of the Living Planet* and *The Hitch-hikers Guide to the Galaxy*, while *On the Eighth Day* also sold to commercial single stations. The PBS network, the National Geographic cable network 'Explorer', and the

Rock cable network MTV, were also important customers. Sales to Canada, now handled by the London office, included *An Englishman Abroad* to the CBC English Network and *Horizon* programmes to TV Ontario.

BBC programmes were again popular in Australia where, despite ABC's announcement that it intends to raise its Australian-produced content by 12 per cent, there was no reduction in demand. Meanwhile sales to Australia's commercial stations increased in value by over 50 per cent in the regional television market and by 40 per cent to the multi-lingual, Special Broadcasting Service. In New Zealand, both of the two TVNZ channels continued to buy a wide variety of programmes, and the announcement of a proposed new independent commercial television network is expected to increase sales considerably in the future.

In Spanish-speaking Latin America, a major dubbing agreement with Mexico's Televisa SA was negotiated by Enterprises' representative, Western World Television Inc, ensuring the sale of 180 hours of BBC programmes. Additional sales of these programmes are also being made to many other Latin American broadcasters, while advances in the newly-established Cuban market led to the sale of 280 hours of children's drama, natural history and music and arts programmes. Sales to the Caribbean, particularly of drama productions, also increased during the year.

The development of the Arab world as a major market continued, with documentary programmes such as *The World About Us*, *Wildlife on One* and *Horizon* selling well, both in North Africa and the Gulf States. Period drama series were also in demand, with *Miss Marple* selling to seven Arab countries. Comedy programmes developed a strong following in Jordan, Kuwait, Qatar and Dubai, where *Yes Minister* was especially popular. Africa, Zimbabwe and Swaziland purchased programmes from many categories, a package of programmes supplied to Angola contained children's programmes, documentaries and classic drama, while sales to the new television service in the South African homeland of Bophuthatswana included programmes from the BBC Computer Literacy Project.

Turkey developed a taste for *Some Mothers Do 'Ave 'Em*, Pakistan bought several classic drama serials, India preferred comedies and *Shoestring*, and *Tenko* was a great success in

Malaysia. Further east, South Korean television purchased natural history programmes, Chinese audiences enjoyed a Mandarin version of Dickens's *Our Mutual Friend*, and Television Tokyo transmitted *Threads* on the anniversary of the Nagasaki bombing.

Education and Training Sales

The demand for programmes marketed by Education and Training Sales rose again during the year, reflecting the increasing use of videocassettes by educational and industrial users around the world. To meet the needs of a growing number of customers, the department has made available a wide range of programmes in 14 different subject areas from Business and Industry to Third World issues.

Following the success of low-priced VHS and Betamax packages like *The Living Planet*, *Electronic Office* and *Rockschool*, which brought widely-used series within the range of most educationalists, seven important modern language titles, including *A Vous La France!*, *Kontakte* and *Can Seo* (Gaelic), were launched on to the market. Six Shakespeare plays, which feature strongly in most public examination syllabuses, are currently being packaged.

The most spectacular sales success of the year was *On Camera: The BBC Video Production Course* produced by the Television Training Department in collaboration with BBC Enterprises. Close to 300 copies of the four-cassette kit were sold to television stations, educational users and industrial trainers around the world, and the course has quickly established itself as one of the most important training tools available for those learning to communicate by television. Another major success with business trainers was *The Quality Man*, in which quality expert Philip Crosby outlines the need for proper quality management in all industrial and commercial companies.

An important development in the 'trapped communities' market – which supplies programmes to airlines and shipping companies – has been the completion of a specially-prepared compilation of *Diversions*, a series of short 'mood' films, without dialogue, which will be shown on one of the world's major airlines and will, it is hoped, lead to similar sales in the future.

Film Library Sales

Library Sales continued to dominate the international footage market, at home and abroad, recording a healthy 32 per cent growth in trading. Among the major documentary series in which the department became involved were *Television*, for Granada, and *A Television History of the World*, for Channel 4/Goldcrest. In the USA, all three commercial networks were significant customers, buying a wide range of material for *Ripley's Believe it or Not* (ABC), *60 Minutes* (CBS) and *TV's Censored Bloopers* (NBC).

Particularly successful during the year were the *Oddities* collection – a series of short, and often bizarre magazine items, which have sold to over 30 countries – and a specially selected package of *Tomorrow's World* reports. The department is at present compiling *Stockpile*, a unique stock-shot catalogue which will give producers and researchers instant access to one of the world's biggest collections of natural history, location and 'atmos' shots. The first part of this new service, *Wildstock*, a two-part wildlife catalogue, was published during the year and widely acclaimed by advertising agencies and film production houses around the world.

Sport, News and Current Affairs Sales

The News and Current Affairs desk met the demands of broadcasters worldwide with an increasing number of current affairs programmes, topical documentaries and magazine format items from *Panorama*, *Newsnight*, *The Money Programme* and many other BBC programmes. The needs of current affairs producers were catered for by the department's fast turn-round service, and regular bulletins and telexes helped to keep broadcasters informed about future, and recently transmitted programmes.

Sporting events, chosen from the BBC's extensive output of well over 1000 hours of sports programming, continue to be marketed and packaged to suit broadcast and non-broadcast users around the world. In a flourishing market Sport Sales met the growing demands of the world's broadcasters for a fast and efficient service.

Exhibitions and Events

Costumes and props from some of the BBC's most popular programmes are displayed in appropriate settings throughout the UK. A new exhibition based on *By The Sword Divided* opened at Hampton Court Palace and designs from the latest Shakespeare productions were seen on display in Stratford-upon-Avon. Costumes from *The Six Wives of Henry VIII* and *Elizabeth R* went on show at Southsea Castle in Hampshire and at Hever Castle in Kent, and the *Doctor Who* exhibitions in Blackpool and Longleat continued to draw large crowds.

During the year, two one-week commercial video courses, organised in conjunction with BBC Television Training, were held for staff from leading industrial organisations and public companies, and further courses are planned for the future.

BBC Merchandising

As retail activities continued to improve, there were further increases in income from character merchandising projects. *Postman Pat* was an outstanding success, with over 90 licences now issued to cover some 300 products. Characters from *Magic Roundabout* and *Play School* continued to draw licensees, and they have now been joined in the market-place by the potentially successful *Ulysses 31*, *Dogtanian and the Three Musketeers* and *Mop and Smiff* projects.

Income from the BBC Microcomputer was again at a very high level, with the majority of sales, now totalling some 500,000 machines, being achieved in the educational and commercial markets. The launch of the BBC Bridge Companion, which has already achieved good sales in its first few months of distribution, was a further development in non-traditional licences.

BBC Video

Since its launch in August 1981, the catalogue of Enterprises' newest sales division has grown to over 100 titles, and now includes music, comedy, drama, sport, special interest and children's programmes. Sales of *Fawlty Towers*, released in Autumn 1984 on four cassettes, broke all records

for television derived material and earned BBC Video four Video Business gold sales awards. A silver award was also received for *The Crowning Years*, a tribute to ten glorious years of Welsh Rugby. In addition to its videocassettes, BBC Video also markets a wide range of video discs. Distribution in the UK is now undertaken by MGM/UA, through their extensive network of wholesalers and direct accounts. Overseas the catalogue has been licensed to Pony Inc in Japan and to Polygram in Australia, and titles are expected to become available in North America and Europe during 1985.

BBC Records and Tapes

During another successful year, BBC Records continued to expand its catalogue by releasing some 50 LP records and tapes ranging from *D-Day Despatches*, a collection of broadcasts and reports from BBC war correspondents, to *Scriabin Symphony No 3* with the BBC Symphony Orchestra conducted by Sir John Pritchard. Among the year's highlights were the seven BBC Radio plays released as part of the Plays on Tape series. These included the award-winning *When the Wind Blows* by Raymond Briggs, *The Unexpected Guest* by Agatha Christie and *Forty Years On* by Alan Bennett. New releases from *The Two Ronnies* and Tony Hancock, and a re-release of *Morecambe and Wise - The BBC TV Shows*, added to the growing list of comedy titles.

Children's records also made a significant contribution to sales performance with the release of *Ivor the Engine*, *The Family Ness*, a compilation album of music and songs from *Play School*, and Alan Bennett's readings of the *Winnie-the-Pooh* stories. The extensive children's catalogue was further enhanced by the acquisition of rights to Walt Disney records and tapes, which led to the repackaging and marketing of such all-time favourites as *The Jungle Book*, *101 Dalmatians* and *Fantasia*.

In addition to LP records and tapes, the department also released 12 singles, featuring music from various BBC television and radio programmes. Among the most successful were the themes from *EastEnders*, *Miss Marple*, *Box of Delights*, *The Front Line* and *Big Deal*, which became a chart hit single towards the end of 1984.

Technical and production facilities

Using facilities provided by BBC Television's International Unit, overseas broadcasters can cover news stories and sporting events within the United Kingdom by hiring all the necessary staff, equipment and facilities from BBC Enterprises. The Unit also provides a live or deferred relay service for UK-based events which is used by many broadcasters around the world. Conversion facilities, enabling programmes on different technical standards to be re-broadcast without loss of quality, are also available through BBC's ACE converter which is linked to Television Centre's sophisticated international control room. Other services available for non-broadcasters include the conversion of film to videotape and the use of radio studios for private recordings.

system which provides a sub-titling service for programmes sold to Australia and New Zealand – a welcome benefit for the hard of hearing. During the year the Audio Unit was kept busy with post-production work for BBC Records and provided support in the dubbing of programmes into foreign languages. A large engineering effort was also mounted for this year's Showcase, during which the department provided 160 individual screening facilities, four programme networks and a videocassette library of over 700 titles.

Programme Adaptations

Programme Adaptations supplies sales departments with programmes and promotional material tailored to meet market needs. The highly successful *Rockline* series, a fortnightly compilation of the best in rock and pop programmes from BBC Television, entered its third year of production and continues to sell well overseas, while a similar sports compilation service, *Worldsport*, has recently begun production. Following the huge demand for *Doctor Who*, an archive search was conducted around the world for vintage episodes, which were then technically improved and compiled into feature-length stories. The department's knowledge of videodisc technology was also in demand during the year, and contributions were made to the *Domesday Project*.

Engineering and Operations

Production Operations supports the company's commercial activities with a wide range of technical services. During the year there was a steady increase in the supply of one-inch videotapes and videocassettes and a decline in the demand for film. Improvements in videocassette technology enabled the department to supply some programmes on VHS and Betamax cassettes with hi-fi sound. Another significant development was the installation of a CEEFAX sub-title replay

BBC

Co-productions

The total raised in Co-production finance in 1984/85 set a new record, with an increase of 40 per cent over the previous year. The figures, with those for the three preceding years, were:

1984/5	£14,009,000
1983/4	£ 9,946,000
1982/3	£ 8,760,000
1981/2	£ 5,018,500

After allowing for payments on behalf of co-producers of the cost of pre-clearances and materials, on the one hand, and taking into account the value of non-cash contributions such as literary rights, scripts and performances, on the other, the overall value of Co-production finance to BBC Television is estimated to be in excess of £15,000,000.

Although such sums are small by comparison with the licence income, they are crucial for the production and the enhancement of major programmes and series. Television events like the *Wynne and Penkovsky* trio of films, the hugely successful children's drama series *Box of Delights*, the distinguished *Miss Marple* series, the Covent Garden productions of *Der Rosenkavalier* and *Romeo and Juliet*, and even the live climb of the Old Man of Hoy could not have been made in the way they were (or possibly not at all) if it had not been for this source of finance. Many major drama and documentary series, most single drama films and many individual programmes from all departments now depend on Co-production finance: it was a vital ingredient for nearly 300 hours of programming in the 12 months period.

BBC Enterprises Ltd. was the largest single partner, investing on a commercial basis in return for distribution rights in overseas territories. In the USA, the Arts and Entertainment Network co-financed the magnificent adaptation of *Bleak House*, the *Charters and Caldicott* series, *Catching a Snake*, the profile of the American trumpeter Wynton Marsalis, and other drama and music and arts programmes. In addition to the cash contribution, the Network represents a most valuable high quality showcase for the best of BBC Television.

Outside these two longer term partnerships, more than 100 co-productions were negotiated during the year in Britain and around the world. Perhaps the most substantial is a six-part series based on F. Scott Fitzgerald's *Tender is the Night*, to be shown in the autumn. The BBC's partners in this lavish production are 20th Century Fox, the American pay cable network Showtime and the Australian Seven Network. Both *Dr. Fischer of Geneva* and *By the Sword Divided* were produced with co-finance from Consolidated Productions

Other Co-productions were *Pacific Man* (RM Arts), *The Day the Universe Changed* (Channel 5 in Italy, YLE in Finland, FR3 in France and RKO). The drama-documentary *Threads* attracted co-finance from Western World in the USA and the Nine Network, Australia. BBC Scotland's *The Secret Servant* had RKO and the Australian Seven Network as partners. Substantial co-finance has been negotiated for other programmes yet to be seen, including a new Attenborough series about the Mediterranean, *The First Eden* (WQED, Pittsburgh and ABC in Australia); a major series on warfare, *Soldiers* (RKO and ABC in Australia) and a series of Noel Coward plays based on his short stories (Quintet Films and the Arts and Entertainment Network).

Co-production finance from WNET, New York worth over £1,000,000 has been secured for the Natural History Unit for *The Natural World* and *The Nature of Australia*. A science features programme *Origins* has broadcasting partners in Finland, West Germany, Sweden, Holland, the USA, Japan and Italy.

A new trend is the growing interest in co-production with the BBC among American cable services, in spite of the changes which that industry is facing. One reason for their problems is the explosion in the home video market, and that in turn has meant that other potential co-producers have woken up to the home video possibilities which all kinds of BBC programmes represent.

These financial partnerships are a vital element in programme budgets; production and editorial standards, however, remain those of BBC-1 and BBC-2: the licence payers are the most important source of finance, and it is for them that producers make their programmes.

Direct Broadcasting by Satellite

Satellite transmission has, over the years, come to play an increasing role in broadcasting. News and other actuality material is regularly exchanged by this means, and 'live' coverage of significant events around the world is beamed by satellite via large earth stations and thence, through the terrestrial transmitter system, relayed to viewers. The 1984 Olympics, for example, were bought 'live' to British viewers from Los Angeles. In addition, new commercial programme services are now being offered in areas covered by cable networks. Such services are transmitted by low-powered communications satellites and can be adequately received by dishes two to three metres wide.

However, a new generation of high-powered satellites is now available, capable of beaming pictures direct into individual homes. Direct Broadcasting by Satellite (DBS) gives access to new frequencies in the radio spectrum and so provides room for more television, radio and data services, as well as allowing significant improvements in the quality of sound and vision signals. While DBS is likely, in the long term, to be one of the principal means of broadcasting, pioneering DBS is a high risk, high cost venture.

It involves placing a satellite at a height of 36,000 km above the equator in a geostationary orbit. Signals are beamed from a ground station to the satellite and relayed back to earth, direct to small dishes owned by individual viewers. Britain has, by international agreement, been given five national channels; the 'footprint' (the area over which the signal can be received) covers the whole of the UK and 'spills over' into other parts of Western Europe.

The BBC believes DBS has much broadcasting as well as technical potential. It is a means of delivering new television services to the entire nation, complementing the existing four channel provision with a choice of subscriber services; and, in the future, satellites may eventually become a cost-effective replacement for terrestrial transmitters. The BBC has therefore taken a leading

role in investigating its potential for development in the UK. Until recently it was undertaking this alone, though in close consultation with Government departments, the Government's preferred satellite supplier and the receiver manufacturing and rental industries. However, the BBC has taken the view that the cost of developing DBS should not fall on the licence payer. In France and Germany, DBS satellite services have been developed with Government backing. This has not been available in the UK and the BBC has, therefore, worked on the principle that DBS must be financed on a commercial basis.

The costs involved are large. Not only is there the satellite system itself; the receiving equipment represents a significant investment by the public and new programme channels will be expensive. The BBC concluded that the best chance of pioneering this new distribution technology lay in orderly development of the market so that new services could be securely established before opening satellite broadcasting to the benefits of competition.

With this in mind the BBC took the lead in working out a framework for a joint DBS venture with the commercial independent television companies and their regulatory body, the IBA. The machinery for such a joint venture came into being in the course of the year under review. In May 1984, the Home Secretary announced that the Government would like to see a national DBS service in which the BBC would have a 50 per cent share. The broad parameters were established in the 1984 Cable and Broadcasting Act. The Act envisaged a Satellite Broadcasting Board, to act as a regulatory body and to approve the companies licensed to lease satellite channels. A shadow Board, consisting of three BBC Governors and three members of the IBA, was set up. The UK-DBS Consortium, consisting of the BBC, the independent television companies and five non-broadcasting commercial companies approved by the Home Secretary, was formed to investigate the possibilities for a national DBS service.

In December the Consortium reported to the Home Secretary, through the Satellite Broadcasting Board. It wished to pursue a plan offering three DBS services to the public, but it anticipated a number of difficulties which it asked Government's help to resolve. It concluded that a viable

business plan depended on the best possible price for the satellite system and this could only be established by going out to tender on the free market. The Consortium recommended a transmission standard, C-MAC in the 20:10 variation, which was endorsed by the Government. It suggested that the life of the Consortium would be more realistic if it were longer than the ten years envisaged and it expressed fears that the licensing of direct reception of services from low-powered satellites would undercut the market for DBS.

Shortly after the end of the year under review the Government announced the deregulation of reception from low-powered satellites either to SMATV systems (Satellite Master Antennae Television), that is to dishes feeding a number of premises through a simple cable hook-up, or direct to individual dishes. The Consortium concluded that this introduced a crucial uncertainty into projections of take-up of a competitive high powered system. In reaching a final decision, the Consortium considered studies by independent satellite consultants and merchant bankers which compared the prices quoted by Unisat, the Government's preferred satellite supplier, with world prices and assessed the likely out-turn of the Consortium's business plan on the basis of varying assumptions. The price quoted by Unisat was 70 per cent higher than a comparable proposal using an American satellite. Even assuming that quotation could be negotiated downwards, the pre-tax rate of return on a ten year franchise was likely to be considerably less than the cost of raising the investment involved. Members of the Consortium were unanimous that, on the terms set by Government and within the current broadcasting environment, DBS was not a commercial proposition.

While regretting the demise of a project in which the Corporation had invested much faith and effort over a number of years, the BBC remains convinced that, with its rich programme resources, it has a major role to play in developing additional services for the nation using the new technology when circumstances are favourable.

National Broadcasting Councils

Annual Report of the National Broadcasting Council for Scotland

1 April 1984 to 31 March 1985

Broadcasting House,
Queen Margaret Drive,
Glasgow, G12 8DG.
7 June 1985

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Scotland for the period 1 April, 1984 to 31 March, 1985. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,

Watson Peat,
Chairman.

Stuart Young Esq.,
The Chairman,
British Broadcasting Corporation,
London, W1A 1AA.

Members of the Council at 31 March 1985

Mr Watson Peat, CBE, JP (*Chairman*)
Mr W. Menzies Campbell, QC
Mr Robert Cowan
The Very Rev. William B. Johnston
Mr John Kerr
Miss Alison Kinnaird
Professor D. Neil MacCormick
Mr Donald MacGregor
Mrs Murdina MacIver
Mr John D. Pollock
Dr M.Z. Rahman

Uncertainties about the licence fee settlement dominated the last few months of the period under review. It was encouraging that the BBC's case for an increase to £65 for a colour licence received a fair examination in the Scottish press, with almost unanimous support for a realistic increase to allow the continued provision of the full range of services. It seemed to be appreciated that the resources had to be made available if the

people of Scotland were to receive the services they have a right to expect.

Now that the uncertainty has been resolved there is anxiety about future developments in Scotland. A replacement for Broadcasting House, Edinburgh, the Corporation's longest continuously occupied building, is long overdue. There has been a history of postponements of this project and the existing premises are now in a poor

condition and quite inadequate for their purpose.

The other main priority is the expansion of the Gaelic service, also long overdue. The Council is pleased that each of these projects has received encouraging support from the Board of Governors.

While it is accepted that the BBC will be unable to proceed with all its developments because of the inadequate fee of £58, the Council knows that there is an awareness of the savage disappointment that curtailment of either of these projects will cause in Scotland. It is hoped that some way can be found to ensure that neither is lost completely.

During the past year the Council expressed some concern about the constraints that already exist in the programme making operation in Scotland. It was good to see so many BBC Scotland programmes reaching a wider audience through network transmissions. Some were planned for transmission in Scotland only and were subsequently networked, while others were network commissions from Radio 3, Radio 4, BBC-1 and BBC-2. This tribute to the programme ideas and the production standards of BBC Scotland's output is a cause for some satisfaction.

The Council spent some time during the year, however, discussing the service BBC Scotland should be able to provide for listeners and viewers in Scotland.

Even without the benefit of network commissions, Radio Scotland, by skilful use of its existing resources and with control of its own network, is able to provide a full range of programmes which come together to form a truly national service.

That, of course, is not possible in television where the 12 to 13 hours of programmes produced in Scotland each week are placed within an already established BBC-1 or BBC-2 schedule. Within this 650–700 hours of programmes every year BBC Scotland should be in a position to provide a service that meets the needs of the 'distinctive culture, language, interests and tastes' of the people of Scotland. Much of that, of course, is done and is described in some detail below. The problems arise – as throughout the Corporation – with the high cost productions, in drama and in the arts, especially opera and ballet. It is difficult, if not impossible, for BBC Scotland to produce programmes in these areas without the support of the networks. Thus the programmes have to

be acceptable to viewers in other parts of the United Kingdom. Happily there have been many examples in recent years – and during the past year – of programmes which have satisfied both sets of criteria, but it is some five years since the last play was produced intended for transmission in Scotland only.

The Council is aware that the harsh economic realities mean that the best use must be made of the existing resources. However, the Council has a duty to ensure that licence payers in Scotland receive a broad-based service; up until now, with compromises and co-operation on all sides, this has happened. The Council hopes that this continues to be the case even if inadequate funding means that the Corporation as a whole is not able to continue to provide all the services that viewers and listeners have come to expect.

News and current affairs

On Radio Scotland *Good Morning Scotland*, *Lunchtime Report* and *Good Evening Scotland* continued to provide fully comprehensive coverage of local, national and international affairs. On television, following the end of *Sixty Minutes*, the Council was pleased to see the return of *Reporting Scotland* at its new later time following *The Six O'Clock News*.

Some reservations were expressed about how this later transmission would suit the needs of the Scottish audience, and the Council was delighted to note that it has frequently attracted more than one million viewers while maintaining its high standards as an uncompromising and challenging news programme.

The news resources in Aberdeen and Dundee were strengthened during the year and it is hoped that something can now be done to improve television coverage of the Highlands and Islands. This could best be achieved by the provision of a television facility in Inverness which would help overcome at least some of the constraints imposed by geography. The Council hopes that at some time in the future the resources might be found to transform this ideal into a reality.

In October the Radio Scotland series *Seven Days* was translated into Radiovision with a simultaneous BBC-1 transmission. It has been an exciting experiment which has attracted much comment and some praise but so far has not succeeded in attracting a very large audience. It

is hoped that its move to a later, lunchtime, slot might bring the programme to a wider audience.

Seven Days makes a heavy demand on resources and the summer break will provide time to assess whether it would be better to satisfy the demand for analysis and comment on Scottish politics and current affairs by providing separate programmes on radio and television, at different times during the week.

Gaelic

In June 1984 the Board of Governors approved the plans for the development of a Gaelic radio service, Radio nan Gaidheal.

Some preliminary work has been done on the restructuring of staffing and stations necessary to strengthen coverage of this, the largest and technically most difficult, area of the UK. A priority has been to establish the first of the six planned island contribution studios which are necessary to allow the scattered Gaelic population direct participation in programmes and to feed the main centres at Inverness and Stornoway. This studio, at Portree in the Isle of Skye, which will have a resident producer, will be in service in June 1985.

The newly created News and Current Affairs unit at BBC Highland in Inverness will be strengthened by the addition of four journalistic posts, thereby permitting a firm start on the creation of the News and Current Affairs spine of Radio nan Gaidheal.

Additional accommodation has been found at the community station in Stornoway, Radio nan Eilean, for three new production posts which will enable the station to concentrate on developing a broader range of general and specialised programmes for a wider audience.

With any minority language the requirements and attitudes of young people are a prime consideration. The Head of Gaelic Broadcasting has initiated a nine month research project which will determine the extent to which radio can provide programmes for young people and how any output can be integrated with that of television.

On television the available resources have been concentrated on current affairs and children's programmes. *Proshaig*, a weekly current affairs programme on BBC-2 in mid-evening, has had a very successful first series. A further studio series of the pre-school programme *Gioma Gochd* and a

new film series of the teenage programme *A' Cheud Turus* have been made. More programmes are needed to meet the demands from parents concerned at the lack of linguistic choice and the effect in recent years of the vast increase of television provision for children in the English language.

BBC Scottish Symphony Orchestra

Jerzy Maksymiuk has now completed two years as Principal Conductor; the Orchestra has been strengthened in those two years and there is some agreement among the critics that, in a very wide range of works, the standard of performance is higher than ever. During the year the Orchestra played the Opening Concert at the Perth Festival, performed in St Magnus Cathedral in Kirkwall as part of the Orkney Festival, and visited Shetland and Oban. Their London Proms were very well received and they also had three highly successful concerts in West Germany, in Oberhausen, Celle and Frankfurt.

The highlight of the year, however, was the Orchestra's triumphant tour of Poland. The tour opened with a concert with the Scottish Philharmonic Singers in the Church of St Peter and St Paul in Cracow. Polish Television co-operated in the televising of Bach's Magnificat and the Mozart Mass in C Minor from the Church of Mary Magdalena in Wroclaw, and after further concerts in Bydgoszcz and Gdansk the tour ended in Warsaw with the Orchestra in magnificent form. The radio and television recordings helped capture the atmosphere of this memorable tour.

Thus the SSO is in greater demand than ever before and the Council was delighted to learn that Jerzy Maksymiuk's association with the Orchestra will continue for at least a further two years.

While Studio 1 is being refurbished the Orchestra is based at Govan Town Hall, in Glasgow. It should return in the autumn ready to celebrate the Orchestra's 50th Anniversary and the opening of the new SSO Music Centre.

Radio

The figures from Broadcasting Research Department show that against the general trend, Radio Scotland held its audience during the year, and

perhaps marginally increased it. At the same time other services, particularly Independent Local Radio, showed a drop. It is all the more satisfying that this was achieved while increasing the amount of speech programming on the network.

While sad to see him leave Radio Scotland, the Council was delighted that Ken Bruce was given the opportunity to reach a larger audience on Radio 2's breakfast programme. He had been with Radio Scotland since its inception in 1978 and attracted a large following for a great variety of light entertainment programmes, from *Beat the Band* on Sunday mornings to his daily three-hour music and discussion programme.

Following his departure the opportunity was taken to increase the speech content in the afternoons with the introduction of *Taking Issue* with Colin Bell. The programme has maintained a very high standard, from its first edition in January, involving listeners in a lively and provocative examination of controversial issues.

Art Sutter also made an impressive debut as a broadcaster with his daily two-hour show featuring music and interviews, while the other regular daily presenters continued to maintain an exceptionally high standard for their different styles of programme. Jimmy Mack featured interviews on a wide range of subjects with an emphasis on social and consumer issues, with contributors from all around the United Kingdom – and beyond.

Jimmie Macgregor concentrates on things Scottish and clearly strikes a chord with many listeners. The response to his invitation to contribute writing in the different Scottish dialects has already resulted in one highly successful volume of poems.

Meanwhile, Tom Ferrie's late-night pop music programme continues to attract an audience at least as large as any other programme transmitted in Scotland at that time.

Each of these programmes attracts a lively and enthusiastic response from its audience and their continued vitality is a tribute both to presenters and producers.

A greater number of documentaries and features than ever before were broadcast during the year, including *Strathinver*, an imaginative portrait in verse of a Scottish village, *A Year in the Making* in which Radio Scotland reporters followed the experiences of youngsters during their twelve months on a Youth Training Scheme and, several

months before the harrowing television reports, *Deserts – The Last Resource* predicted the famine about to engulf Ethiopia. Radio 4's *State of the Nation* provided a unique opportunity for Scotland to link with Northern Ireland, Wales and England in a rigorous and challenging examination of the constituent parts of the United Kingdom.

The Council has spent some time during the past few years discussing the most appropriate response to the demand for programmes for members of Scotland's Asian communities. It felt that more could be done but that as a matter of principle these programmes should also be accessible to listeners throughout Scotland. Thus it was encouraging to note the response to the new weekly programme *Eastern Echoes*, which covered a wide range of topics of interest to the different communities, presented in English by two young members of the Asian community. There has also been a spin-off into other programmes as producers and presenters gain experience of tackling new subjects. It was disappointing that a shortage of resources meant that it was not possible to go ahead with the appointment of a community relations producer with special responsibilities in this area, but this remains an aim in the longer term.

As the period under review came to an end a new season of specially commissioned plays began on Radio Scotland with the highly acclaimed production of Ronald Frame's *A Winter's Journey*. Other distinguished productions from the Drama Department included *Edwin and Willa*, and the thriller serial *Curlew in Autumn*. The improvisation, *Accidental Conversation*, was broadcast in the middle of one of the afternoon music programmes, as something of an experiment to bring it to a new and wider audience.

The Council was pleased that Radio 3's *Scottish Season* in November proved such a success. Radio Scotland producers made a major contribution in all the different areas. Poetry included *Border Ballads*, *Poetry in Translation* with Aonghas Macneacail, and *The Exiles* featuring Iain Crichton Smith; seven short stories were produced including the work of George Mackay Brown, Robert Forrest and Ronald Frame; drama included the prize-winning production of *The Opium Eater* and *Mrs Lynch's Maggot* for which Eileen McCallum received the award of Actress of the Year.



1. Anna of the Five Towns.

2. Billy Joel in Concert.





1



2



1. **Pot Black Championship.** Ted Lowe (centre) with some of the 1985 contestants.

2. **Top Gear:** William Woollard.

3. **In the Miller Mood:** a tribute to Glen Miller.

4. **Gardeners' World:** Geoff Hamilton.

5. **Bird of Prey 2:** Richard Griffiths and Carole Nimmons.

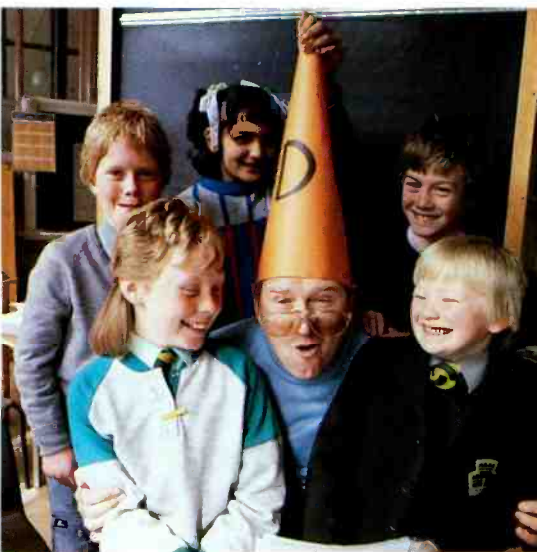


1. Andrew Keir in **End of the Line: Workhorses**, winner of the Television Single Play Award in the Scottish Broadcasting Awards of the Television and Radio Industries Club.

2. Winner of the Television and Radio Industries Club Award for Radio Entertainer of the Year: Andy Cameron with his young audience.

3. **The Visit: San Quentin Bride**: Virginia Harris from Battersea travels to San Quentin prison to marry multiple murderer, Hasan Brown.

4. **Choir of the Year**: youth winners Sheffield Girls' Choir.





Scotland



1



2

1. **Lent:** Graham McGrath and Harry Andrews.

2. **Prosbaig:** (left to right) Donald N. MacDonald, Roddy John MacLeod and Catriona MacDonald, presenters of the Gaelic current affairs programme.

3. Radio Scotland presenter: Colin Bell.



3



1. BBC Welsh Symphony Orchestra and Choir in concert in Vienna during a European Tour.



2. Daniel Jones, the Swansea composer, helps the BBC to celebrate 60 years of broadcasting from the city. His **Dance Fantasy** was performed at the 1985 Proms.



1



2



3

1. **Week In, Week Out** won the Royal Television Society Award for the Best Regional Current Affairs Programme. Jeffrey Iverson (centre) with John Humphrys and Bob Humphrys.

2. The **Chris Stuart Cha-Cha Chat Show** with Baby Grand. Chris is also presenter of Radio Wales's A.M.

3. Hywel Gwynfryn, presenter of Radio Cymru's **Helo Bobol** and his own **Rhaglen Hywel Gwynfryn** on S4C.

The season was a fine example of co-operation between Radio 3 and Radio Scotland, who together provided a range of distinguished programmes which brought the attention of an audience throughout the United Kingdom to the work of Scottish writers, musicians and artists.

Audience research shows that Radio Scotland is making some progress in attracting a younger audience. The broad mix of programmes includes a number specially designed to involve younger listeners: *Rock on Scotland* gives new groups a chance to be heard by a wider audience; Scotland's *Top 40* has, after a slow start, attracted a good audience; the annual *National Primary School Radio Competition* encourages youngsters to make their own programmes; and *Naked Radio*, the comedy programme commenting on the week's news, has attracted something of a cult following. Andy Cameron attracts one of the biggest audiences of the week for his Sunday lunchtime show which features many memorable conversations and contributions from young people.

The Religious Department embarked on a major series on *The Church in Africa* ready for transmission just as the period under review came to an end. *Let us Worship* was broadcast every Sunday in a variety of forms along with the weekly *Sunday Extra* and the daily *Prayer Desk* and *Thought for the Day*. The Council was pleased to learn that the output of Religious Broadcasting was to be extended to include contributors other than those of the Christian faith. The Department was also responsible for an innovative series, *Counsel*, which encouraged people to talk about personal problems and difficulties in the hope that this might be of some help to them and to other listeners; a wide range of subjects was covered, including family difficulties, agoraphobia and alcoholism.

Saturday *Sportsound* continued to provide extensive coverage of a wide range of sports, while the success of a number of clubs in European competitions allied to the World Cup qualifying matches meant a significant increase in the number of midweek programmes.

Leisure Trail, meanwhile, extended its coverage of activities from fishing to ski-ing and hill-walking.

The Education Department provided a full range of programmes for schools, from *Hopscotch* for listeners in Primary 1 and Primary 2 classes,

through to *Geography Studies* and *English for S3 and S4*, intended for students preparing for the new examinations.

In addition the Department also introduced *Options*, a daily lunchtime magazine dealing with family, social and educational issues.

The five community stations in Stornoway, Lerwick, Kirkwall, Dumfries and Selkirk, and the larger, area stations in Aberdeen and Inverness, command a large and loyal following from local listeners while also providing a range of programmes for the Radio Scotland network. In the weekly *Connections* series, each station in turn presented the traditional music and folklore of a particular area; *In the Country* from different parts of Scotland, dealt with issues beyond the urban centres; *Parade* from Radio Tweed, reported on local festivals throughout Scotland.

All these programmes and the regular output from Aberdeen – the *Farming* programmes, *The Reel Blend*, *Take the Floor* and the books programme *Case and Paper* – ensure that Radio Scotland is able to reflect the country as a whole.

The whole country, however, does not enjoy trouble-free reception. Because of poor medium-wave reception many listeners depend on the VHF service of Radio Scotland. This has caused increasing problems during the year, particularly when public attention was focused on a number of important Parliamentary debates. The lack of a separate Radio 4 VHF service for Scotland meant that relays from the House of Commons had to be interrupted to provide Radio Scotland's early evening news programmes. This annoyed many listeners and served as a reminder that improvements must be sought in this area.

Television

Imaginative use of the available resources meant that often during the year well above twelve to thirteen hours a week of programmes were transmitted, a greater range than ever before, including some thirty new series.

Two significant appointments were made during the year, in drama and light entertainment. Bill Bryden was appointed Head of Drama, combining his responsibilities with those at the National Theatre, a unique arrangement made possible by the appointment of Norman McCandlish as Chief Assistant. The Drama Department has had its successes during the past

few years and this new partnership should bring some fresh ideas and vitality.

During the year two major series were produced. The thriller *The Secret Servant* based on Gavin Lyall's book and starring Charles Dance, attracted a large audience when transmitted on three consecutive nights in December. During the summer five plays on the theme of unemployment in a new town were broadcast in the series *End of the Line* which introduced a number of new writers to television.

Single plays included *It Could Happen to Anybody*, *Brigadista* and the highly acclaimed production of *Lent* in the *Screen on Two* series.

The Council also welcomed the appointment of Andy Park from Channel 4 as Head of the Light Entertainment Unit.

This programme area has been unsettled since the departure of the previous senior producer two years ago. Nevertheless the Department contributed a number of new programmes featuring Barbara Dickson and *The Battlefield Band* in addition to a new talent competition, *Stars in Your Eyes*.

The Hogmanay Show, *Live into '85*, attracted much adverse comment, underlining yet again the difficulty of providing a suitable mix for a network programme at this time of year. Some fresh thinking is needed in this critical area.

Music and Arts Department continued to give wide coverage to the artistic life of Scotland. Separate 'months' were devoted to series such as *Imprint*, *Art Month* and *Odyssey* (social history) and other series included *The Collectors*, *Seven Last Words* and a large variety of chamber music programmes for the network. Scottish Ballet's *Nutcracker* was highly acclaimed when broadcast on BBC-2 on Christmas Day, as was a new series, *Choir of the Year*, featuring adult and youth choirs from throughout the United Kingdom, and the drama-documentary *In Darkness Visible* about the photographer Margaret Watkins.

In addition to *Naked Radio*, mentioned earlier, the small Comedy Unit was also responsible for the BBC-2 series *Laugh??? I Nearly Paid My Licence Fee*, experimenting with a new format following the success of *A Kick Up the Eighties*. While this series received a mixed reaction, there was much to be pleased with and the future looks promising.

General Features were responsible for several

new series. *Landscapes* and *Grimble on Islands* presented memorable pictures of different parts of Scotland and both were highly praised. *Cause for Concern*, a series of six films, examined a range of issues from racialism to mental health and included the historic film, made with the co-operation of the police, on the abduction of Caroline Hogg. *Open to Question*, in which Scottish teenagers questioned people in the public eye including Princess Anne, Arthur Scargill and Enoch Powell, made a real impact and was subsequently shown on BBC-2. A new schools quiz *First Class*, based on computers, was also a great success as was yet another series of the quiz *Superscot*.

In addition, the department also produced two large-scale documentaries – *The Fighter*, marking Manny Shinwell's centenary, and *Fit for a King*, celebrating the 50th anniversary of Gordonstoun School.

Desmond Wilcox completed the trilogy of programmes on the young Peruvian boy David Lopez. It was very satisfying to note that the moving story of *The Adoption* and the repeat transmission of *The Boy David* and *Marjorie's Quest* attracted such large and appreciative audiences. Earlier in the year a special programme in *The Visit* series told the story of the courage of PC Olds.

For the second year running Sports Department provided the largest outside broadcast in Scotland with its coverage of *The Scottish People's Marathon*, for which BBC Scotland was awarded The Loving Cup from the City of Glasgow. Other important events covered included the World Indoor and Outdoor Bowling Championships, the Scottish Masters Snooker Championship and Soccer Sixes. Scottish clubs' early success in the European football competitions resulted in some exciting matches as did the World Cup qualifying matches, the highlight of which was a special three-hour programme from Seville when *Reporting Scotland* and *Sportscene* combined to capture the atmosphere of this crucial tie.

This season the Saturday evening *Sportscene* concentrated exclusively on football and attracted increased audiences. *Sunday Sportscene* was introduced to cover other sports and featured Rugby, hockey, boxing, bowls and the successful re-introduction of ice hockey.

While 'live' football continued on Friday

evenings in other parts of the United Kingdom, the separate contractual agreements for the coverage of Scottish football meant that an alternative mix of programmes, including drama and light entertainment, had to be scheduled during these peak viewing hours, adding a considerable burden (financial and staffing) to BBC Scotland.

The Religious Department was responsible for the most extensive 'live' coverage ever of the General Assembly of the Church of Scotland; from their reaction it was clear that the opportunity to observe the discussions as they took place was clearly appreciated by many viewers in different parts of the country.

The magazine series *Voyager* and the documentary series *Coast to Coast*, continued to examine a wide range of issues in an enterprising and challenging way.

The Christmas Carol Service for handicapped youngsters, broadcast from St Giles' Cathedral, Edinburgh, made a most moving and impressive broadcast. During the year contributions were made to the network *Songs of Praise* series including programmes from Stirling, Berwick, Aberdeen, Peebles and, for the first time, from Shetland.

Another series of the popular *Beechgrove Garden* was produced from Aberdeen with Dick Gardiner taking over from George Barron as partner to Jim McColl. The agricultural programme *Landward* attracted attention from a wider audience, particularly for its programmes from Canada, and the Council was delighted that the work of the producer Arthur Anderson, was recognised with the prestigious John Deere Award for agricultural journalism.

There was a further 20-week run of the highly successful series for primary schools, *Let's See* for 7 and 8 year olds and *Around Scotland* for children aged 10 and 11, while a new series of *Scotland This Century* provided a background history of modern Scotland for secondary schools.

In addition to these regular schools programmes, the Education Department contributed *The Afternoon Show* to BBC-1 network. The 20-week series covering health, community and family issues attracted an impressive number of follow-up letters and telephone calls from viewers and it is disappointing that the resources cannot be found to provide a third series next year, to consolidate this success.

It is encouraging to note that many programmes now attract a regular audience of over a million viewers in Scotland. In addition some new viewing records were set during the year. *Saturday SportsScene* and *World Cup Football* reached 1.5 million viewers; Billy Connolly's impromptu performance in *Out of the Question* attracted 1.6 million; and a new record was established by the Hogmanay edition of *Scotch and Wry* which attracted 1.7 million viewers.

Engineering, resources and transmitters

Significant progress has been made during the past year in the replacement of equipment which had reached the end of its useful life and in the provision of new equipment required to meet the demands – and standards – of modern broadcasting.

In Glasgow, the main television production studio, Studio A, came out of service at the beginning of February and is now being modernised and re-equipped. In order that some programme production could continue in Glasgow, a new small studio, Studio C, was built in Broadcasting House, becoming the home of the nightly news magazine *Reporting Scotland*. This allowed Studio B, the intermediate size studio, to be made available for the production of general programmes of limited complexity. Until Studio A returns to service at the end of 1985 all major programmes will have to be mounted as outside broadcasts.

In Edinburgh and Aberdeen the television studios, used mainly for new inserts, were converted to unmanned operation, each now having a single camera remotely controlled from Glasgow.

Two programmes exemplify the range of outside broadcasts over the year. The highly successful Glasgow Marathon was transmitted using nineteen cameras and sixteen radio links to return the pictures to the central control point. At the other end of the scale, five episodes of a drama serial were recorded during eight weeks on location, using a single electronic camera.

The Council believes strongly that the same production values should apply throughout the Corporation, for local or national programmes. Thus it was pleased to see some progress made on the provision of improved graphic facilities in

Glasgow. It is hoped that these facilities can be enhanced in the foreseeable future so that Scotland's programmes can continue to stand comparison with others on the network.

The opening of the refurbished Studio 2 in June, brought to an end a long period during which light music programmes had to share facilities with the SSO in Studio 1.

Now completely rebuilt, Studio 2 has 24-track facilities which allows for the production of the full range of light music programmes, from a small orchestra through to pop groups.

The winter weather once more took its toll of transmitters with Caithness most affected. The power lines to the Rumster Forest station were severely damaged and no television programmes were transmitted for seven days. Emergency programme feeds were arranged to Orkney and Shetland, and while the picture quality was poor the period of loss of service was much less than was feared.

Premises and accommodation

The completion of the extension to Broadcasting House, Glasgow, meant that, from September, all staff were at last together in one building. At the same time the opportunity was taken to rationalise the accommodation throughout Broadcasting House. All staff were involved in this complex exercise with the aim of ensuring that most of them were accommodated in departmental units and that there was a sensible arrangement of these units in relation to the central servicing departments. The result is a more efficient use of the total space available taking account of the needs of the different departments.

In addition to the office accommodation the extension also contained a custom-built newsroom and much needed rehearsal rooms.

The Council was pleased that this re-organisation also resulted in an improved service for the public with the opening of a shop selling a full range of BBC merchandise – from T-shirts to computer software. The early response is an indication that that service was much needed. Sited as an extension to the reception area and as part of the Information Department, it also serves as an information point for the public who are encouraged to come in with questions or comments, for tickets for audience shows or to leave record requests and dedications.

This is the beginning of the process of opening up Broadcasting House more to the public; the Council looks forward to the opening of the SSO Music Centre later in the year: it will welcome the public to the oldest part of the building to enjoy the work of the Orchestra in the refurbished Studio 1 and the surrounding area.

A start was also made in improving the appearance of Broadcasting House. Some of the public areas, including the restaurant and some of the offices, received much-needed attention. The Council hopes that this work to restore the interior to an acceptable standard throughout can be completed during the coming year.

Awards

BBC Scotland programmes and personalities won the following 1984 awards.

The Loving Cup presented by The Lord Provost of Glasgow for BBC Scotland's coverage of the Scottish People's Marathon.

Radio

Sony Awards:

Documentary/Feature: *Strathinver* produced by John Arnott.

Television and Radio Industries Club:

Single Play: *The Opium Eater*, written by Andrew Dallmeyer, produced by Stewart Conn.

Entertainment: *Naked Radio* produced by Colin Gilbert.

Documentary/Feature: *Strathinver* produced by John Arnott.

Actress: Eileen McCallum for her performance in *Mrs Lynch's Maggot* produced by James Runcie.

Entertainer of the Year: Andy Cameron for his Sunday programme on Radio Scotland.

Local Radio Road Safety Awards:

Best trail: Radio Solway for *Keep Your Head On* produced by Iain McConnell.

Television

Television and Radio Industries Club:

Drama Series: *The Secret Servant* produced by Bob McIntosh.

Actor of the Year: Charles Dance for his performance in *The Secret Servant*.

Single Play: *Workhorses* produced by Tom Kinninmont.

Pharic MacLaren Memorial Award for the Best

Broadcast Script: Stuart Paterson for *Workhorses*.

Entertainment: *A Kick Up The Eighties* produced by Colin Gilbert.

Programme or series transmitted daily or weekly: *Reporting Scotland*. Managing Editor, George Sinclair.

Scot of the Year: Barbara Dickson (presenter of *The Afternoon Show* and *This is Barbara Dickson*).

President's Award: Subtitling Unit for the Deaf based at BBC Scotland.

Banff Television Festival:

Best Comedy: *A Kick Up The Eighties* produced by Colin Gilbert.

A number of other radio and television programmes received commendations or nominations for these and other awards.

The Council

The Council said farewell to Sir Roger Young in July, after five years as its Chairman and National Governor for Scotland. The Council wishes to place on record its gratitude for everything he helped to achieve during his period of office and its appreciation of the skill and dedication with which he performed both roles.

The Council also said farewell to its Vice-Chairman, Mrs Susan Sinclair, in January, to Mrs Mary Adair and Mr John J. Graham, OBE in December, and Mrs Felicity Ballantyne and Mrs Maria Fyfe in July. To them we extend our grateful thanks for their contribution to the Council's deliberations.

As Sir Roger Young's successor, the Council was delighted to welcome Mr Watson Peat who had joined the Council in January 1984. Five new members were also welcomed – Mr Robert Cowan from Inverness-shire, Mr John Kerr from Glasgow, Miss Alison Kinnaird and Professor D. Neil MacCormick from Midlothian, and Mr John D. Pollock from East Lothian.

During the year under review the Council met in Edinburgh, Glasgow, Kirkcaldy and London. In Kirkcaldy the Council meeting was linked with a meeting with pupils from the four local comprehensive schools and a successful Public Meeting.

The Council was pleased to welcome the Chairman and Secretary of the School Broadcasting Council to discuss the work of the Council and its Committees.

A new Advisory Committee for Radio Solway was set up towards the end of 1984. The Council, aware that this community radio station had to serve a widely-scattered population, felt that an Advisory Committee with representatives from throughout the Dumfries and Galloway region would help to ensure that the station met the needs and interests of all its listeners.

We would take this opportunity of thanking them and all the Advisory Committees – Agricultural, Appeals, Gaelic, Music, Religious, Orkney and Shetland – for their valuable work.

Annual Report of the National Broadcasting Council for Wales

1 April 1984 to 31 March 1985

Broadcasting House,
Llandaff,
Cardiff, CF5 2YQ.
14 June 1985

Dear Chairman,

I have pleasure in sending you herewith the Report of the Broadcasting Council for Wales for the period 1 April 1984 to 31 March 1985. This is submitted under Article 10(8) of the Corporation's Charter.

Yours sincerely,

Alwyn Roberts,
Chairman.

Stuart Young Esq.,
Chairman,
Board of Governors,
British Broadcasting Corporation,
London, W1A 1AA.

Members of the Council at 31 March 1985

Mr Alwyn Roberts (*Chairman*)
Mr Zachry Brierley
Mr D.E. Alun Jones
Dr Jennifer Lloyd
Mr Huw Lewis
Mr David P. Schwarz
Miss Branwen Iorwerth
Mr W. John Jones
Dr Malcolm Newson
Mr Eddie Thomas
Councillor Tyssul Lewis
Mrs Elan Closs Stephens
Mrs Carol Wheeldon

The year 1984/85 has been one of substantial achievement in the programme output of BBC Wales, with an impressive collection of awards to show for it. It saw the conversion of most of BBC Wales's television newsfilm to electronic cameras with their better quality and versatility. Both Radio Wales and Radio Cymru increased their hours of broadcasting, and the 60th anniversary of broadcasting in Swansea was celebrated.

The last quarter of the year was for BBC Wales, as for all other parts of the BBC, dominated by the public discussions over the level of the licence fee. As a Broadcasting Council, we fully supported the BBC's request for a realistic settlement, in the belief that the proposed new level was necessary to sustain existing services and to enable a reasonable amount of development to take place. It must be emphasised that the developments envisaged for the BBC in Wales were not ventures into new fields of activity, but rather the extension of existing services, such as our community radio stations, to parts of Wales at present unserved by them. In particular there is a need to improve radio reception, which is a

particular problem in Wales with virtually no VHF transmitters for Radio Wales and serious deficiencies in the coverage of other BBC services. We do not yet know the effect of the licence fee settlement upon the BBC's plans for Wales, but it may well be that a number of our long-cherished hopes for the future will be frustrated by the shortage of finance.

News programmes

The period under review was, inevitably, dominated by the miners' strike which imposed a heavy commitment on all BBC Wales news outlets on radio and television, whether for programmes broadcast only in Wales or for the networks. Indeed for television alone, over 300 items were provided to the networks during the 12 months. For the bulletins in the Welsh language there was a requirement to cover all aspects of the strike throughout the UK as well as abroad, and all four of our news services for Wales provided daily briefings which were widely regarded as among the most authoritative on the dispute

as a whole. Unfortunately, there was at various times during the strike considerable hostility towards the news media in general, and television crews had on occasion to operate in conditions of real danger. At the end of the dispute, the Council congratulated all of the reporters and crews on their thoroughly professional approach to a demanding and important task.

BBC Wales was faced with a difficult decision in the summer of 1984, when it was learnt that the early evening on BBC-1 was to be rescheduled, with the new network news programme being broadcast at 6.00pm on weekdays.

The intention was that BBC regional news programmes throughout the UK should be transmitted at 6.30pm; however, it was clear that this would leave insufficient time between *Wales Today* and *Newyddion Saith*, broadcast at 7pm on S4C, which has to come from the same studio using many of the same staff. After much discussion, we agreed with the recommendation of the production staff that *Wales Today* should be transmitted before *The Six O'Clock News*. BBC Wales was the only part of the BBC to adopt this solution initially, which involves much rescheduling of programmes in the early evening. While accepting that there are advantages in being first on the air with news stories, we are aware that the new schedule does not suit some former viewers of *Wales Today*.

One of the most pleasing aspects of the year has been the improvement in the quality and authority of the BBC's nightly news programme for S4C, *Newyddion Saith*. It was always recognised that it would be difficult to provide a balanced programme of television news, covering international and UK news as well as specifically Welsh items, and the programme came in for some criticism in its early life. However, such voices are now rarely heard and *Newyddion Saith* has earned for itself recognition as the cornerstone of S4C's evening schedules.

The long-running current affairs programme on BBC-1 Wales, *Week In Week Out*, had a change in format and a new presenter, John Humphrys. The programme continued to provide authoritative coverage of a wide range of topics and we were pleased to congratulate its editor, Jeffrey Iverson, on the award by the Royal Television Society for the Best Regional Current Affairs Programme. Other prizes were awarded to BBC Wales news and current affairs staff

during the year, including the Blue Circle Industries Award for the Best Television Regional Reporter, which went to Elfyn Thomas for his work for *Wales Today*, and two J.R. Freeman Press Awards for Rob Orchard (Best Radio Journalist) and Bob Humphrys (Best Current Affairs Reporter).

Perhaps the most important new technical development during the year was the conversion of all the sound film news crews to electronic operation. The smoothness with which the transition was made, affecting the editing of news material as well as the original shooting, reflected great credit on the training provided by BBC Wales engineering staff and on the achievement of agreements with the unions and staff directly involved.

Social action broadcasting

Throughout its history, the BBC in Wales has had a tradition of programming intended to be of positive value to the community at large, and in particular to deprived people and depressed areas. This has been tackled in many ways, including the regular appeals on behalf of charitable organisations broadcast on both radio and television.

The year under review saw substantial developments in this whole field of activity. In May, new ground was broken by the establishment of *Contact Wales*, a team of Community Service Volunteers based in Broadcasting House, Llandaff, with the aim of providing a back-up service of advice and written information for certain relevant programmes, mostly on Radio Wales. As well as providing a telephone answering service and replying to many individual letters, the unit has prepared an impressive selection of information packs on specific problems. Although there are other CSV units working in local radio stations in England, *Contact Wales* is unique in covering an area as large as Wales.

In July, Radio Wales launched a new series, *Cause for Concern '84*, the largest community affairs project ever undertaken by the BBC in Wales. The series examined in detail the effects in Wales of the reduction in spending on state services (which have had a bigger effect in Wales than elsewhere in the UK) and investigated the effectiveness of voluntary organisations. The series, which was made in conjunction with the Wales Council for Voluntary Action, was accom-

panied by a phone-in service intended to give practical advice on individual cases as well as answering more general enquiries.

Two television series tackled some of the problems of recession and unemployment. The first of these, *A Job in Hand*, showed how some of the people of Neath were coping in an area hit hard by recession, and took a look at the particular difficulties faced by women and by the unskilled. The series was made in conjunction with the Manpower Services Commission. The other series was also made with the assistance of an outside organisation, this time the Welsh Development Agency. Called *Making Wales Work*, it made no attempt to play down the great difficulty in finding solutions to the problems of unemployment in Wales; but at the same time it featured the positive efforts being made by individuals and by institutions to make inroads into the depressing statistics.

Later in the year, we were pleased to learn of the record amount raised by the annual *Children in Need of Help* appeal in November. BBC Wales has always played a very full and enthusiastic part in this annual appeal, and this year saw a virtual doubling of the number of telephone lines available in all five of our centres in Wales, which were, as usual, manned by volunteers from BBC Wales staff. Both Radio Wales and Radio Cymru broadcast special programmes throughout the day and the television programme in the evening featured a live outside broadcast from St David's Hall in Cardiff. All this activity resulted in an increase in pledges of no less than 86 per cent, and substantial help was given to 160 organisations in Wales working with deprived children.

Music programmes

We were pleased to learn of the appointment of Mariss Yansons to be Chief Guest Conductor of the BBC Welsh Symphony Orchestra, and we look forward to many exciting performances under his baton. The orchestra had a very busy and successful year, with visits abroad to Lille, Vienna and (for a section of the orchestra) to Helsinki. The visit to Vienna to take a major part in the annual Haydn Festival was particularly successful and we understand that television recordings of the concerts are likely to be shown in the UK in the near future. For the visit, the orchestra was joined by the newly-formed BBC

Welsh Chorus which has already established a substantial reputation for itself. The Chorus was seen throughout the UK in programmes filmed in Israel for Christmas and Easter; viewers may, however, especially remember these programmes for the contribution of Aled Jones, the boy soprano from Anglesey, who delighted the audience by the quality of his voice and maturity of his musicianship. A record has been released of some of the music performed in these programmes and has already achieved substantial sales.

From the introduction of a new singing voice to a farewell to a well-established favourite: BBC Wales recorded the last opera performance at Covent Garden by Sir Geraint Evans, who had chosen Donizetti's *L'Elisir d'Amore* for this occasion. The recording was a co-production with S4C which gave the first transmission, the opera being seen later in other parts of the country on BBC-2. Another very notable occasion was the performance of *The Dream of Gerontius* from Worcester Cathedral, to mark the 50th anniversary of Elgar's death. Conducted by Andrew Davis, this performance featured Dame Janet Baker, Stuart Burrows and Benjamin Luxon as soloists.

During August, the strength of BBC Wales's music productions for television was demonstrated by a series of six programmes on consecutive nights for BBC-2 consisting of the music of Mendelssohn. The programmes ranged from a full-scale performance of *Elijah*, through a studio performance of the Octet, to a 'Victorian Evening' of Mendelssohn's songs and piano music.

Earlier in the year, the BBC Welsh Symphony Orchestra was presented with an award by Welsh Brewers to mark its outstanding contribution to Welsh cultural life. Part of the award was a cheque, and it was decided by the orchestra to make a gift of this money to three local charities. We were pleased to learn both of the original award, which we consider to be a true reflection of the relationship between BBC Wales as a whole and the people of Wales, and of the generosity of members of the orchestra.

Television programmes in Welsh

During the year, BBC Wales fulfilled its obligation to provide an average of ten hours per week of mixed programming in Welsh to S4C, the Welsh

Fourth Channel. As we have pointed out before, these programmes are fully funded by the BBC and the editorial responsibility for them lies with the Council in exactly the same way as for programmes for Wales broadcast on the BBC's own services. The Council holds regular meetings with the Board of S4C to discuss the programmes provided by the BBC and other relevant matters. We believe that the relationship between the two organisations is now a healthy one based on regular contact at a number of levels.

The bulk of the BBC's contribution to S4C continues to be the regular weekly and daily programmes, which form the backbone of any service and which can only be provided in the required quantity by large broadcasting organisations. Among these, *Newyddion Saith* has already been mentioned; the hymn-singing programme *Dechrau Canu*, *Dechrau Canmol* maintained its high standards; *Pobol y Cwm* passed its 300th edition, making it the longest-running television drama serial ever produced by the BBC; while *Rhaglen Hywel Gwynfryn*, the wide-ranging chat programme based on the lively personality of Hywel Gwynfryn, acquired a new lease of life by going on location to various parts of Wales and to European capitals, finding entertaining Welsh speakers in all of them. We were also pleased to see a new series of *Hapnod*, the modern and sophisticated light entertainment series, and of the situation comedy *Hafod Henri*: for more conventional entertainment, Margaret Williams returned with a third series of her musical programmes. Sport, too, continued to be a distinguished and substantial element in the BBC's contribution to S4C, with *Maes Chwarae* every Saturday night presenting highlights of a wide range of events including rugby, football and snooker. Interestingly, there is evidence that this programme attracts a substantial audience among non-Welsh speakers in Wales.

Towards the end of the period there were some especially important and interesting drama programmes. One of these was *Penyberth* by William Jones, the story of the arson attack on an RAF camp on the Llyn Peninsula in 1936 by leading members of the Welsh Nationalist Party. The script combined English and Welsh in a naturalistic way and the production captured the passions motivating the main characters as well as the drama of the subsequent courtroom procedures. A subtitled version is being prepared.

The same problem of how to reflect the day-to-day mixed usage of language in many parts of Wales was also raised by *Bowen a'i Bartner* (Bowen and Partner), a series by Sion Eirian about a private detective operating in Cardiff's dockland. This uncompromisingly fast-moving and cosmopolitan series divided opinion, but found an enthusiastic audience amongst the young: a second series is being planned.

Swansea

On 12 December 1984, the BBC celebrated the 60th anniversary of broadcasting from Swansea. Radio Cymru programmes took up this theme for most of the day, while Radio Wales also carried a special programme. It seemed appropriate that the anniversary was marked at a time when the BBC's activities in Swansea are undoubtedly on the increase, after a period in the late Sixties and Seventies when they all but came to an end. The role of a studio centre such as this has changed greatly over the years, and whereas in the post-war period the greater part of the output consisted of drama, talks, music and education, more recently the revival has been based on programmes reflecting the community in the city and in the south-west of Wales generally. The studio in the old buildings in Alexandra Road has been redecorated and partially refurbished, work has started on the renovation of the building itself, and a second studio is also planned. Most of the programmes from Swansea are made for Radio Cymru at present, but we were pleased to note an increase also for Radio Wales.

Television programmes in English

In general, we remain concerned at the comparative shortage of television programmes in English made especially for showing in Wales. There has been in fact no increase in production since the transfer of programmes in Welsh to S4C in 1982, and the need to serve Wales more adequately in this respect has been and remains our main priority for future development. This situation is reflected in this section of our report, since most of the programmes mentioned were made for the BBC's networks: while these are of course extremely important to us, we also aspire

to a strong schedule of programmes of specific interest to people living in Wales.

Right at the end of the period under review, news came that the film *The Fasting Girl* by Paul Ferris, produced by Richard Lewis, had won the award for the best drama-fiction at the 1985 Celtic Film Festival in Brittany. The film was seen on BBC-2 in 1984 and repeated recently on BBC-1 Wales.

The same team was also responsible for another film shown on BBC-2 in the autumn. *The Extremist*, a play based on the campaign in Wales prior to the Investiture of the Prince of Wales in 1969. BBC Wales's other drama contribution to the network during the period was the second twelve-part series of *The District Nurse* featuring Nerys Hughes as the crusading nurse in a South Wales mining and farming community in the mid-twenties.

Max Boyce starred in two series for the networks. For one of these, *Max Goes West*, he abandoned the comfort of stage and studio, setting off for America to learn how to become a rodeo cowboy. The films covered all conceivable aspects of this peculiarly American institution, and also featured songs specially written by Max Boyce. A series seen only in Wales was the *Chris Stuart Cha-Cha Chat Show*, featuring many and varied guests in an entertaining early-evening mixture; while at the other end of the scales, Tessie O'Shea made *A Welcome Return* in a programme set in Cardiff Castle in which she reminisced on her early days in South Wales.

Documentary programmes have always been a strong element in the television output of BBC Wales and the year saw a notable series of aspects of the history of Wales, enigmatically entitled *Wales! Wales?*. Written and presented by a leading Welsh historian, Dai Smith, the series concentrated on the industrial development of South Wales, the seminal backdrop of modern Wales, and it created great interest and stimulated discussion amongst its viewers. Another important series was the three-part *View of the Rhondda*, seen only in Wales, in which Rhondda people talked about this most famous of the Valley's mining communities. There were single documentaries celebrating individuals as far apart in their interests as Dannie Abse, a leading Anglo-Welsh writer, to David Williams, a pioneer of the Mexican silver mines in the nineteenth century. But undoubtedly the most timely documentary

programme of the year was *Alone in a Crowd*, an extremely effective portrait of Mrs Indira Gandhi which featured an extensive interview with her by Teleri Bevan. The programme was nearing completion when news came of the assassination of Mrs Gandhi, and it was networked as a moving and appropriate tribute. The film was also purchased and shown in over 20 countries.

Sport was, as always, a mainstay of the BBC's service for Wales. In response to criticism of the displacement of other programmes by sport transmitted on Sunday afternoons, sports coverage was rescheduled in the autumn, leaving rugby on Sundays but transferring other events to Wednesday evenings in a new series, *Sportsfolio*. This new pattern has settled down well and BBC Wales's reputation for comprehensive and authoritative coverage of virtually all major events in Wales has been strengthened as a result.

Another department that sustained its reputation for excellence was Religious Broadcasting, which contributed a number of programmes to the important *Everyman* series on BBC-1, including a portrait of Arthur Koestler, a visit to Calcutta, and an astonishing account of a West Virginian sect which believes in the handling of venomous rattlesnakes as a sign of true belief. There were also programmes from Wales for the series *Songs of Praise*, of which perhaps the most unusual came from Atlantic College in Llantwit Major, South Glamorgan, featuring students from all parts of the world and many different faiths coming together to share worship. The programme included an interview with the Prince of Wales, the President of the parent body of the College, who selected *Cwm Rhondda* as his choice of hymn for the occasion.

Radio in English

Early in 1985, the transmission hours of Radio Wales were increased enabling it to provide for the first time a continuous service between 6.25 am and 6.00 pm on weekdays. This 'coming of age' seemed an appropriate culmination of a year which has seen a quite remarkable number of programmes and series of the highest quality and interest on Radio Wales.

It is obviously impossible to give a brief account of any service which broadcasts for over 3,500 hours per year, with any degree of balance or fairness. However, it is reasonable to mention the

great debt which Radio Wales owes to the outstanding team of presenters which it has assembled over the years, including Noreen Bray, Mike Flynn, Frank Hennessy, Ian Skidmore, Brian Hoey, Vincent Kane, Terence O'Donohue, Maureen Staffer, Chris Stuart, Claire Vincent, Alun Williams and Martyn Williams. Radio Wales also continued its travels around Wales with the weekly *Roadshow* programme which invariably features fascinating stories and people from the places it visits. And no annual report would be complete without recording the names of the winners of the Radio Wales Male Voice Choir of the Year and Brass Band of the Year competitions: respectively, Cor Meibion Rhosllanerchrugog and the Point of Ayr Colliery Welfare Band. Finally, there were some excellent new plays during the year as a result of a competition held in September which attracted no less than 530 entries.

Radio Cymru

Radio Cymru also expanded its output this year, taking advantage of a rescheduling of school programmes to extend the daily schedule by 30 minutes to 2.00pm on weekdays. This enabled the lunchtime news programme *Ar y Awr* to be established firmly at 1.00pm each day and provided the popular topicality programme from Swansea, *Stondin Ddyddiol*, with a less erratic placing. The output was enriched by adding a daily strand of serial novel readings, *O Glawr i Glawr*; another improvement was the extension of evening programmes to 11.30 pm, providing a better service to listeners with a special interest in light folk and popular music.

Many individual programmes and series on Radio Cymru during the year are worthy of special mention. These include *Llys Bach*, an amusing and original light drama series, written and produced in Bangor by Aled Jones; *Dyfynodau*, a new panel game based on literary and historical quotations, produced in Cardiff; and a distinguished series on Welsh composers, *Cyfansoddwyr Cymru*.

As already mentioned, the anniversary celebrations in Swansea were obviously the occasion for some special programmes, but for shameless nostalgia, even these were matched by an evening's entertainment from the Penrhyn Hall in

Bangor marking the ending of the BBC's tenancy of the Hall because of redevelopment work in the area.

Education programmes

Another 60th anniversary was marked by BBC Wales during the year, this time of school broadcasting in Wales. Radio output, which is broadcast on Radio Cymru, now totals no fewer than 15 series in both languages; while the television output in Wales, transmitted on S4C, amounts to 70 hours per year. In addition two series of English language programmes are broadcast on BBC-2.

Turning to adult education, we were pleased to welcome a new television series for Welsh learners, *Sioe Siarad*, which was broadcast on both S4C and BBC-1 Wales. This is intended for people with some basic knowledge of Welsh already and augments the existing radio series *Catchphrase* on Radio Wales and *Cerddwn Ymlaen* on Radio Cymru: it fills a gap which has long been recognised by teachers and pupils alike.

BBC Wales staff

Julian Ekiert, who had been Head of Finance Wales, left BBC Wales in the autumn to take up a new post in London. Later in the year, Arwel Ellis Owen, the Editor of News and Current Affairs Wales, was appointed Head of Programmes Northern Ireland. Both took with them our grateful thanks for their excellent work over a difficult period for BBC Wales. The new Head of Finance is Philip Davies. Among many retirements during the year, we must make special mention of Ruth Price, the Head of Light Entertainment, whose output has been so important to BBC Wales for many years.

We wish to record our general appreciation for the staff of BBC Wales, who have throughout the year upheld the reputation of BBC Wales as one of the most influential and important institutions in the Principality.

Transmitter developments

Ten new television relay stations were provided in Wales in the course of 1984/85, bringing improved reception to around 7,300 people, and bringing the total number of television transmitters in Wales to 143. One of these new relay

stations at Chepstow is unusual in that it carries BBC services from Wales but IBA services from England.

By the beginning of 1985, the last of the 405-line VHF television transmitters in Wales was closed down. The only problems of deprivation caused by this appear to be in the remoter parts of Mid-Wales and all efforts have been made to provide appropriate advice to viewers, some of whom may have to establish some form of self-help schemes.

For radio, although there were no new transmitters, stereo services were available in South West Wales and the Cardigan Bay area for the first time. Re-engineering work started at both Llanddona and Wenvoe to provide mixed polarisation signals to improve VHF reception in the areas covered by these major transmitters.

The Council

During the year the Council met in Cardiff (Llandaff and Gabalfa), Bangor, Llanelli and London.

We wish to express thanks to members of the three BBC Wales Advisory Committees (Religious, Appeals and Agricultural) and of the School Broadcasting Council for their work during the year. We are particularly grateful to Mr John Parry whose period of office as Chairman of the Agricultural Advisory Committee came to an end, and to Mr Meuric Rees who accepted our invitation to take his place.

As for the Council itself, we were sorry to have to bid farewell to three members at the end of 1984: Mrs Betty Campbell, Mrs Marlene Thomas and Professor Glanville Price. The vacant places were taken by Mrs Elan Closs Stephens of Aberystwyth, Mrs Carol Wheeldon of Crumlin in Gwent, and Councillor Tyssul Lewis of Swansea.

Annual Report of the National Broadcasting Council for Northern Ireland

1 April 1984 to 31 March 1985

Broadcasting House,
Ormeau Avenue,
Belfast, BT2 8HQ.
29 May 1985

Members of the Council at 31 March 1985

Lady Faulkner of Downpatrick (*Chairman*)
Mrs Maeve Bell
Mr Denis Bradley
Mrs Maurna Crozier
Mr Hugh Frazer
Sister Genevieve
Mr Jim McCusker
Mr Eric W. McDowell, CBE
Mr T. Duncan Pollock

Dear Chairman,

I have pleasure in sending you the Annual Report of the Broadcasting Council for Northern Ireland for the period 1 April, 1984 to 31 March, 1985. This is submitted under Article 10(8) of the Corporation's Charter of August 1981.

Yours sincerely,

Lady Faulkner of Downpatrick,
Chairman.

Stuart Young Esq.,
The Chairman,
British Broadcasting Corporation,
London, W1A 1AA.

Introduction

There was some cause for celebration by the BBC in Northern Ireland during 1984. The 60th anniversary of the opening of the Belfast Station – 2 BE – happily coincided with the completion and commissioning of the Province's first purpose-built television studio complex, only a few yards away from the site of the original studio.

It was a year when the Council noted that the Region's presence on the national networks was not only sustained but increased, and when we received an assurance of continued financial support for Northern Ireland's contribution to the drama output of the television networks.

We took pride in the sporting successes of the boxer Barry McGuigan (whose fights were all shown exclusively in the UK on BBC Television), and the Irish Rugby team which won the Triple Crown. We were pleased too that a local choir won the BBC TV title of *The Choir of the Year*.

There were many distinguished visitors to the

Region during the year but none more welcome than two of the BBC's main orchestras – the Symphony and Philharmonic – and the Radio One Roadshow.

There have, of course, been concerns too. These have mainly been about the uncertainties of senior staff appointments, and the licence fee settlement. Now that the latter has been announced, there is some anxiety about future developments in the Region.

Sixtieth Anniversary

The Council welcomed the opportunity provided by the 60th anniversary of broadcasting in Northern Ireland to raise the profile of the BBC, and to remind people of the considerable contribution made by broadcasters to the social and cultural life of the Province as well as its important, if more controversial role, as a purveyor of news and information. We welcomed too the

publication of an interesting and well-researched history of the BBC, *The Most Contrary Region* by Professor Rex Cathcart.

One aspect of the celebrations that pleased us was that the exhibitions mounted in Belfast, Londonderry and Enniskillen and the special shows which involved public participation, made the BBC more accessible to a wide cross-section of the community. Even participation in the Lord Mayor's Show provided the opportunity of presenting a more popular profile than usual.

The Belfast Station was officially opened in the Ulster Hall on 24 October 1924. Sixty years later, a Gala Concert, featuring local artists of world renown, attended by the Chairman and Director-General of the BBC and the Boards of Governors and Management and a distinguished audience, formed part of an historic evening of locally originated programmes shown on BBC-1 Northern Ireland. These included two light entertainment shows and a moving documentary, *Family Ties*, which traced the lives of six Ulster families over the past 60 years.

Question Time from Londonderry and the *Russell Harty* show from Belfast were two of the BBC-1 programmes to join in the Diamond Jubilee celebrations along with our locally produced *Songs of Praise*, while all the radio networks marked the occasion in one way or another with programmes from or about Northern Ireland.

News and current affairs

There has been less cause for celebration regarding political progress in Northern Ireland. The publication of the New Ireland Forum Report in May was reported widely and the responses to it were predictably varied. A new Secretary of State, Mr Douglas Hurd, arrived here in the autumn. There has been much talk of initiatives and summit meetings between Dublin and London, but little evidence of any movement on the part of the local political parties.

Sporadic violence and controversial killings continue to make demands on the newsroom staff and keep Northern Ireland in the national headlines. There is a constant drain of reporters from Belfast to London and we have noted with some anxiety the difficulty of retaining qualified local staff.

Not surprisingly a considerable amount of the Council's time is spent in discussing news and

current affairs programmes – both in principle and in detail, particularly in a case of public controversy like the visit of the American Noraid leader, Martin Galvin. Television coverage of funerals remains a difficult and sensitive area of reporting and the policy of our Editor of News and Current Affairs was endorsed by the Council after a lengthy discussion at one of its meetings. We have been encouraged by the attitude of senior management to suggestions or criticisms made at Council meetings. Most recent discussions have centred on the coverage of the May local government elections.

One edition of *Panorama – Justice under Fire*, led to a lively discussion at a Council meeting. There was agreement that this was a valid topic to investigate but some members had reservations about using filmed reconstructions as a method of illustration.

The weekly television current affairs programme *Spotlight* has had a good year in the scope of its topics and its treatment of them. It is good to know that several of their films have been shown later in *Newsnight*.

While accepting the logic of a *Six O'Clock News* on the network, the Council was not happy about moving the regional news programme to 6.30. These apprehensions were well founded when the audience figures appeared. So there was a warm welcome for the decision to introduce a new programme, *Today's Sport*, followed by *Inside Ulster* before the national news, and for the subsequent evidence of the return of the audience.

Radio Ulster has continued to expand its current affairs and news outlets. From February 1985 *PM Ulster*, the evening current affairs programme, was extended from an hour to an hour and a half's duration, Monday to Friday. This has allowed for extended coverage of such things as parliamentary matters and the arts, as well as more detailed weather and traffic information. At the other end of the day *Good Morning Ulster* continues to provide a blend of news and information.

Mainly Micros has joined the stable of *Mainly Money* and *Mainly Motoring* and is providing a useful service to listeners.

Drama

After a period of successfully establishing Northern Ireland as a source of writers, actors and

plays of a high standard, the Council expressed considerable alarm when it appeared that the necessary finance to continue to do so was in jeopardy. In response to a *cri de coeur*, the Managing Director of Television agreed to provide adequate funds for the next three years so that the Region could continue to produce television plays. For the period under review, six productions originated in Northern Ireland: *A Woman Calling* by Anne Devlin, *After You Have Gone* by Frederick Aicken, *Fire Over Magilligan* by Harry Barton, *The Cry* adapted by Derek Mahon from a short story by John Montague, *The Long March* by Anne Devlin and *Four Days in July* by Mike Leigh (this was serviced or 'hosted' in the Region).

Radio plays directed in Northern Ireland continue to be heard on Radio 3 and Radio 4 as two new young producers establish themselves in the radio drama department.

Network contributions

The quantity and quality of locally produced programmes seen on the networks has not only been sustained but has increased. This year's offerings have included four profiles: the tenor John McCormick, the playwright Brian Friel, the painter Derek Hill and the inventor Harry Ferguson. Documentaries dealt with the Samaritans, the Gaelic Athletic Association and farming in Saudi Arabia. *And the Desert Shall Rejoice* told the remarkable story of two Co. Antrim farmers who introduced large-scale milk production to Saudi Arabia where dairy farming had not previously existed. They now have some 10,000 dairy cows and have established their own marketing company.

We were pleased that the Renaissance Singers from Belfast won the BBC Television Choir of the Year title and that a choir from Londonderry, the McCafferty Singers, also reached the finals. Local brass band musicians appeared for a second series on BBC-2 of *Star Brass*.

Local television

While we have been emphasising the Region's contribution to the networks, we are mindful of the important role the Region plays in encouraging local talent as well as entertaining, educating and informing our own audience in Northern Ireland. To these ends, series like *The Entertainers*

featured local artists, many of them appearing on television for the first time, while the undoubted popularity of country and western music was catered for by six programmes recorded at a local festival. Another musical series *It Only Seems Like Yesterday* indulged in nostalgia for the music of the 1939–45 era.

The more serious arts have been catered for regularly over the years in *Gallery*. The original producer, Gerry McCrudden, retired at the end of the year.

As mentioned above, we were pleased to welcome the BBC Philharmonic Orchestra which performed at the Queen's University Festival (which gets excellent exposure on BBC-1 in Northern Ireland in *Festival Notebook*), and the BBC Symphony Orchestra, on its first Irish tour for 18 years, which gave two concerts in Belfast and one in Dublin.

We have noted with pleasure the steady progress and success of the Ulster Orchestra, of which the BBC is a major financial supporter. The Orchestra performs regularly on BBC Television and Radio Ulster, and is to give its first 'Prom' concert in the Royal Albert Hall later this year.

In response to an earlier request from the Council, a second series of six programmes for people involved in small business ventures, *Minding Your Own Business*, was transmitted. There was a celebratory programme of 100 years of railways in Ireland, *Transport of Delight*. Other documentaries looked at the College of Surgeons in Dublin and the Jewish community in Northern Ireland.

Specialist programmes

Religion: We would like to record our pride in the output of the Religious Department. For a country racked by religious differences we feel it is significant that so many programmes, especially at the great Christian festivals, should be broadcast from Northern Ireland. In the year under review the Region has supplied six *Songs of Praise*, a Christmas Day Family Service and three other Services for BBC-1, in addition to regular contributions to Radio 2, Radio 3, Radio 4 and the World Service. In Radio Ulster terms, many of our members believe that *Sunday Sequence* is required listening for the scope and breadth of its coverage of social and religious matters.

Agriculture: The Council noted the distress of the Agricultural Advisory Committee about the decision to discontinue the *Land 'n' Larder* programme and substitute a fortnightly edition of *Farm View* on Sunday mornings, at a time not entirely suitable for everyone in the farming community, but the best available.

Sport: The young Irish flyweight (and European Champion) Barry McGuigan won all five bouts shown on BBC Television during the year and has attracted considerable interest from the major American television networks.

We noted an improvement in the overall coverage of Gaelic sport but regretted that the GAA's agreement with Channel 4 for transmission of the All Ireland finals, resulted in the absence of those events from BBC Television for the first time in many years.

As partial compensation BBC Television carried the final of the Ulster Schools' Competition – the MacRory Cup – for the first time.

Schools: There has been a general welcome for a new series of dramatised programmes for young people from the ages of 14 to 16 plus. The *See Here!* programmes are concerned with the transition from school to adult life and deal with topics such as relationships, unemployment, authority and leisure time.

Three new radio series, under the umbrella title of Irish Studies, were provided for lower secondary schools. The areas covered are Irish Language, Early Irish History and Medieval Irish History.

While there are no locally originated programmes labelled as Continuing Education, a number of Radio Ulster programmes could be thus described, and there have been proposals to set up an Education Department, combining CE with Schools. This idea has been applauded by the School Broadcasting Council for Northern Ireland as well as ourselves. We are concerned that this development may be delayed, however, because of the lack of resources.

Youth Programmes: The Council believes that the Youth Programme Unit is now settling down and beginning to reach its target audience through its two television series, *Channel One* and *Up Front*, and its late night *Channel One Update*. We applaud the enthusiasm with which the head of the department and his staff approach their task.

The year also saw the launch of youth programmes on Radio Ulster including Radio

Ulster's first soap opera *Dirty Washin*. Two new series, *Night Rap*, a blend of music, chat, controversy and satire, and *The Back Beat Radio Show*, a review of the local rock scene, are broadcast late on Sunday evenings.

It is with great regret that we have to record the deaths, in a motor accident, of Barry Powell, the original presenter of youth programmes, and the director, Clive Sloan.

Network Radio

Network Radio also visits the Province and, with the help of local producers, makes programmes for all four radio networks. The Radio One Roadshow began its summer series with a week in Northern Ireland; Radio Two visited at the time of the Belfast Festival and later to cover the folk music area; Radio Three for various orchestral concerts; and Radio Four with *Any Questions?* and gardening programmes.

BBC Northern Ireland received recognition from the Northern Ireland Tourist Board, Tourist Endeavour Award scheme, for its network programmes on both radio and television, reflecting the scenic beauty and peaceful pursuits which have always existed behind the headlines.

Radio Ulster

Plans for the expansion of Radio Ulster up to 80 hours were realised in February 1985 with the extension of afternoon broadcasting from 2pm.

The Council believes the quality of the station's weekend broadcasting is extremely high and provides a real service of advice and information to the community ranging from weed control to welfare entitlements, to cookery hints and financial investments. We have been more critical of the weekday programmes but are delighted with the excellent audience figures, particularly for *Day by Day* presented by Walter Love. His sudden illness and then return to good health provoked a great response from listeners.

Behind the Headlines has proved itself to be a worthy successor to *On Friday it's Simpson*. It continues to provide informed discussion on important issues and is belied by its title, for very often it actually makes the headlines. The team responsible for this weekly programme, also provided an interesting series, *Legal Opinions*, featur-



1. **Pedwar-ar-Bedwar**: Sharon Morgan, Michael Povey, Gwyn Elfyn and William Thomas.



2. **Sioe Siarad**: Huw Llywelyn Davies, Olwen Rees and Aled Samuel.

3. Alun Lewis and J.W. Thomas in the detective series **Bowen A'i Bartner**.

4. Ernest Evans and Dewi Morris in **Y Potsiar**.

5. John Phillips, Dyfan Roberts and Owen Garmon in **Penyberth**.



1



2

1. **Channel One:** presenters Eamon Hardy, Jackie Hamilton, Alison Hilliard and Caron Keating.
2. The audience in the Grand Opera House in Belfast at one of the shows recorded for the BBC's 60th anniversary celebrations in Northern Ireland.

- Radio 77–8, 246–8, 250, 254
 Scotland 106, 255–7, 263–4
 Television 77, 106, 248–9, 258–66
 Wales 113–4, 255–7, 264–6
- Treasury 2–3
- Turkish language broadcasts 163, 182
- Tweed, BBC Radio 58, 103, 226, 253
 Address 224
- Uhf broadcasting: *See* Frequencies: Transmitting stations:
 Television
- Ullswater Broadcasting Committee, 1935 197
- Ulster, BBC Radio 58, 116, 117–9
 Frequencies and transmitters 246, 252, 257
 Ulster Orchestra 117
- Union of Soviet Socialist Republics 171, 192
 Jamming by 160–1, 162
- Unions 86–7, 205
- Unisat 98
- Urdu language broadcasts 182
- Vhf broadcasting: *See* Frequencies: Transmitting stations:
 Frequency assignment plan, Vhf
- Video, BBC 90, 94
 Address 237–8
- Video discs 41, 43, 94, 168–9
- Video tape recording 36, 153
- Vietnamese language broadcasts 182
- Visitors 66–7, 244
- Visnews Ltd. 133
- Voice of America 162, 171, 173, 192
- WM, BBC Radio 58
 Address 229
 Advisory Council 274
- Wales 44, 108–14, 146
 Addresses 224
 Advisory Committees 70, 269, 270, 271
 Broadcasting Council 108–14, 196–7, 198, 203–4
 Fourth television channel 109, 110–1, 113
 Frequencies 252, 257, 264–6
 Programme hours 147, 149, 153
 Radio 109–10, 111, 112–3, 155
 Religious broadcasting 152
 School Broadcasting Council 69, 270
 School programmes 153, 155
 Television 110–2, 155
 Transmitting stations 113–4, 255–7, 264–6
- Wales, BBC Radio 108–11, 112–3, 152
 Frequencies and transmitters 246, 252, 257
- Wavebands, wavelengths: *See* Frequencies
- Weather forecasts 242
- Weekly Economic Report* (SWB) 243
- Welsh Agricultural Advisory Committee 70
 Members 270
- Welsh Appeals Advisory Committee
 Members 271
- Welsh Chorus, BBC 110
- Welsh Fourth Channel: *See* Sianel Pedwar Cymru
- Welsh language broadcasts 109–11, 113, 152, 155
 Programme hours 147, 149
- Welsh Religious Advisory Committee
 Members 269
- Welsh Symphony Orchestra, BBC 110, 235
- West Advisory Council
 Members 268–9
- West Midlands, BBC Radio: *See* WM, BBC Radio
- West Region (Bristol) 44–7, 52–3, 79
 Address 225
 Advisory Council 268–9
 Frequencies and transmitting stations 258, 260–1
 Programme hours 147, 149
See also Bristol Network Production Centre
- White Papers on broadcasting 197–8
- Wildlife*, BBC 89
- Wildstock* (2 part wildlife catalogue) 93
- Wireless Telegraphy Act, 1949 194, 209, 210, 213
- World Administrative Radio Conference 14, 77–8, 230, 246
- World Reporter* 55
- World Service 4, 18, 167–73
 Audiences 160, 172–3
 Countries rebroadcasting 183–6
 Programme hours 182
 Religious broadcasting 32–3
 Select list of programmes 187–90
- Writers' Guild of Great Britain 87
- Writing for the BBC* 235
- Writing to the BBC 233
See also Correspondence with the public
- Written Archives Centre 55, 239, 240
- York, BBC Radio
 Address 229
 Advisory Council 274
- Young, Stuart v. *viii*, 45, 66, 125
- Youth Programme Unit 118
- Yugoslav Service 163

- Sound Library, Natural History Unit 46
- South Advisory Council
Members 269
- South-east Region (London)
Frequencies and transmitting stations 258, 259
Programme hours 147, 149
- South European Service 163
- South Region (Southampton) 52, 54
Address 225
Advisory Council 269
Frequencies and transmitting stations 258, 260
Programme hours 147
- South-west Advisory Council
Members 269
- South-west Region (Plymouth) 52, 53
Address 225
Advisory Council 269
Frequencies and transmitting stations 258, 259–60
Programme hours 147
- Southampton region: *See* South Region
- Soviet Union: *See* Union of Soviet Socialist Republics
- Spanish language broadcasts 166, 182, 183, 185–6
See also Catalan language broadcasts
- Sponsorship: *See* Advertising and sponsorship of programmes
- Sport 5, 26, 60–1, 68, 76, 78, 97, 169, 244
Audience figures 157
Programme hours 148, 150
Radio programmes 16, 103
Sales 93
Television programmes 8, 49, 50–1, 104–5, 111, 112, 118
World Service 167
- Staff 84–8, 113, 119–20, 131–2, 141, 205
Equal opportunities 82, 84–5
Industrial relations 86–7, 205
Pay and salaries 86, 131–2, 141, 179
Recruitment 82, 84, 236–7
Senior staff list 222–3
Training 82–3, 85–6, 245
- Stereophonic broadcasting 80, 81–2, 247, 249
- Stills Library: *See* Central Stills Library
- Stockpile 93
- Stoke-on-Trent, BBC Radio 20
Address 229
Advisory Council 274
- Studios 76
Radio 80, 170
Television 78–80, 105–6, 245
- Study Tapes 243
- Subject Specialists Unit 54, 240
- Subliminal broadcasting 195, 212–3
- Subscription enquiry service: *See* Data Enquiry Service, BBC
- Subtitling 11, 37, 38, 65, 80, 246
Summary of World Broadcasts 174, 238, 243
- Supporting services: *See* Broadcasting Support Services
- Sussex, BBC Radio 20, 21
Address 229
Advisory Council 274
- Swahili language broadcasts 182, 183
- Sykes Committee on Broadcasting, 1923 197
- Symphony Chorus, BBC 235
- Symphony Orchestra, BBC 115, 117, 235
- 3 (Radio Three Magazine) 18
- TXXR Media Project 21
- Talks: *See* Documentaries departments
- Tamil language broadcasts 182
- Tapes
Rebroadcasts 183–6, 244
Study Tapes 243
Topical Tapes 169–70, 173, 183–6, 243
Transcripts and radio tapes 233
- Telesoftware 11, 243
- Teletext systems 11, 33, 34, 52, 79–80, 243
- Television Act, 1954 198
- Television Centre, BBC 78–9
Address 224, 233
Television Coverage of the 1984 EEC Election 59
Television Drama Script Library 241
Television Film and Videotape Library 46, 93, 242
See also Enterprises Ltd., BBC
- Television Liaison: *See* Liaison, Television
- Television Music Library 241
- Television Production in Education and Development* 41
- Television regions 3, 27, 44–7, 48–9, 51–4
Addresses 225
Map 258
Programme hours 127
- Television Sales 91–3, 237–8
- Television services 5–13, 103–5, 111–2, 116–8, 154–5
Addresses 224–5
Audiences 57–8, 157–8
Awards for programmes 3, 8, 10, 11–3, 106–7, 109, 112
Co-productions 96
Engineering information 77, 78–80, 246, 248–9, 258–66
Finance 124, 127
Frequencies 249, 259–66
Graphics computer system 5, 52, 78, 247
Liaison 244
Programme analysis 148
Programme hours 127, 147, 148, 153
Regional broadcasting 44–7, 48–9, 51–4, 79, 117
Religious broadcasting 31–2, 105, 112, 117, 151–2
Senior staff list 222
Transmitting stations: *See* Transmitting stations: Television
- Television Training Department, BBC 93, 94, 245
- Thai language broadcasts 182, 185
- This is London* (External Services film) 235
- Tickets for BBC shows 236
- Times, The* 2, 24, 61
- Topical Tapes 169–70, 173, 183–6, 243
- Trade Unions 86–7, 205
- Training
Engineering 82–3
Foreign broadcasters 66–7, 244, 245
Staff 85–6
Television 93, 94, 245
- Transcription Service 168, 183–6, 243
- Transcripts and radio tapes 233
- Transmitting stations 77–8, 171–2, 246–66
External broadcasting 76, 160–1, 170–1
Local radio 21, 80, 226–30, 246
Maps 250, 254, 258
Northern Ireland 119, 255–7, 266

- Reith Lectures 19
List 1948–283–4
- Reith, Lord 194
- Relay stations 77, 172, 248, 250
External broadcasting 165, 166, 170–1
- Religious broadcasting 30–3, 60, 151–2
Advisory Committees 72, 269
Programme hours 148, 150
Radio programmes 16, 19, 32, 51, 103, 151–2
Television programmes 31–2, 105, 112, 117, 151–2
World Service 32–3
- Representation of the People Act 195
- Representatives overseas, BBC
Addresses 231–2
- Research and development, BBC 76, 80–2
- Research Department 76, 174, 240
Publications 267
- Responsibilities, BBC: *See* Constitution, BBC
- Richard Dimpleby Lectures, 1972–10, 283
- Romanian language broadcasts 163, 182
- Royal Charters: *See* Charters, BBC
- Russia: *See* Union of Soviet Socialist Republics
- Russian language broadcasts 162, 182
- S4C: *See* Sianel Pedwar Cymru
- SMATV: *See* Satellite Master Antennae Television
- SOS messages 195, 236
- SWB: *See* Summary of World Broadcasts
- Sales of BBC programmes 90–5, 237–8
- Satellite broadcasting: *See* Direct Broadcasting by Satellite (DBS)
- Satellite Broadcasting Board 97–8
- Satellite Master Antennae Television (SMATV) 98
- Scenery construction 79
- School broadcasting 33–7, 41–4, 153–5
Advisory Councils 69–70, 269–70
Broadcasts available for sale or hire 43–4
Programme hours 148, 150, 153
Publications 33–4, 90, 237
Radio programmes 33–6, 41–4, 50, 103, 113, 118, 153–5
Television programmes 33–4, 36–7, 41–4, 105, 113, 118, 153–5
- School Broadcasting Council for Northern Ireland 69
Members 270
- School Broadcasting Council for Scotland 69
Members 270
- School Broadcasting Council for the United Kingdom 69
Address 237
Members 269
- School Broadcasting Council for Wales 69
Members 270
- School Radio Cassette Service, BBC 35
- Science Consultative Group 71
Members 271
- Science Information Unit 240
- Science programmes 71
Radio 18, 19
Television 96
World Service 169
- Scores, Submission of 235–6
- Scotland 33, 44, 146
Addresses 224
Advisory Committees 70, 269, 270, 271
Broadcasting Council 99–107, 196–7, 203–4
Frequencies 253, 257, 263–4
Gaelic broadcasting 100, 101, 151, 155
Programme hours 147, 149, 153
Radio 100–3, 155
Religious broadcasting 103, 151
School Broadcasting Council 69, 270
School programmes 103, 153, 155
Television 100–1, 103–5, 155
Transmitting stations 106, 263–4
- Scotland, BBC Radio 58, 100–3
Frequencies and transmitters 246, 253, 257
- Scottish Agricultural Advisory Committee 70
Members 270
- Scottish Appeals Advisory Committee
Members 271
- Scottish Music Advisory Committee
Members 271
- Scottish Religious Advisory Committee
Members 269
- Scottish Symphony Orchestra, BBC 101, 235
- Script Libraries 240, 241
- Scripts, Submission of 235–6
- 'Self-help' system (for television reception) 248, 267
- Self-help Television* 248, 267
- Selsdon, Lord 195
Television Committee, 1934 197
- Serbo-Croat language broadcasts 182
- Services Sound and Vision Corporation (SSVC) 90
- Sheffield, BBC Radio 19, 20
Address 229
Advisory Council 273
- Shetland, BBC Radio 226, 253
Address 224
Advisory Council 273
- Shipping forecasts 242
- Short-wave broadcasting: *See* Frequencies: External
broadcasting; Transmitting stations: External
broadcasting
- Shropshire, BBC Radio 80
Address 229
- Sianel 4 Cymru: *See* Sianel Pedwar Cymru
- Sianel Pedwar Cymru 29, 109, 110–1, 113
Programme hours 127, 147
- Simultaneous broadcasts 18, 49, 150
- Singers, BBC 17, 235
- Sinhala language broadcasts 184
- Slovak language broadcasts 182
- Slovene language broadcasts 182
- Social Effects of Television Consultative Group 197
- Society of Authors 87
- Software 34–5, 37, 38, 39, 43, 155, 237
See also Computers; Microcomputer, BBC
- Solent, BBC Radio
Address 229
Advisory Council 273–4
- Solicitor's Department 87
- Solway, BBC Radio 58, 226, 253
Address 224
Advisory Council 274
- Somali language broadcasts 165, 182
- Sound Archives 241
- Sound Broadcasting Act, 1972 198

- Production Operations Department 95
 Programme Adaptations Department 95
 Programme Contracts Department 235
 Programme Correspondence Section 56
 Address 233
 Programme Enquiry Unit 233
 Programme hours
 External broadcasting 178, 182, 192
 Open University 140, 147, 148, 149, 150
 Other countries 192
 Radio 16, 149, 150, 153
 Television 127, 147, 148, 153
 Programme Index 240
 Programme standards 216
 Programmes
 Radio 14–22
 Radio: analysis of content 150
 Television 5–13
 Television: analysis of content 148
 See also names of Services and subjects
 Programmes Complaints Commission: *See* Broadcasting
 Complaints Commission
 Programmes for Immigrants Advisory Committee: *See*
 Asian Programmes Advisory Committee
 Promenade Concerts 17, 70, 101, 117, 167–8
 Pronunciation Unit 240
 Public accountability: *See* Accountability to the public
 Public Affairs Directorate
 Senior staff list 222
 Public meetings 56, 64–6, 234
 Public opinion on broadcasting: *See* Audiences; Broadcasting
 Research: Correspondence with the public
 Public participation in programmes 10, 15, 110, 167
 Publications 89–90
 Addresses 224, 235, 237
 Data Publications 55, 58, 59, 233, 239
 Engineering information publications 267
 English by Radio and Television 168–9, 182, 183–6
 Finance 130, 135
 Schools, Continuing Education and Open University 33,
 34–5, 38, 39, 41, 43, 90, 93, 155, 237
 Publicity departments 233–4
 Publishers' Association 87
 Purchased programmes 10, 135, 147, 148
- Quiz programmes 16, 51
- RDS: *See* Radio Data System
 Race Relations Act 195
 Radio 1 14–5, 32, 49
 Audience figures 158–9
 Frequencies and transmitters 246, 251–3, 255
 Programme hours 128, 149–50
 Radio 2 15–6, 29, 32, 46, 47, 49, 59
 Audience figures 158–9
 Frequencies and transmitters 246, 251–3, 256
 Programme hours 128, 149–50
 Radio 3 16–8, 32, 47, 50, 51
 Audience figures 158–9
 Frequencies and transmitters 246, 251–3, 256
 Orpheus computer system 80
 Programme hours 128, 140, 149–50
 Radio 4 3, 8, 18–19, 29, 32, 37–8, 46, 47, 49
 Audience figures 158–9
 Frequencies and transmitters 246, 251, 257
 Programme hours 128, 140, 149–50
 Radio Academy 45
 Radio Data System 81
 Radio Drama Play Library 241
 Radio Free Europe 163, 192
 Radio Liberty 192
 Radio Listening Panel 58, 159
 Radio Moscow
 World Service in English 171, 192
 Radio Orchestra, BBC 235
 Radio services 14–22, 62, 101–4, 112–3, 116–9, 154–5
 Addresses 224–5
 Audiences 58, 158–9
 Awards for programmes 3, 21–2, 106, 109
 Engineering information 77–8, 80, 81, 246–57
 Finance 124, 128
 Frequencies 77–8, 246–9, 251–7
 Programme analysis 150
 Programme hours 16, 149, 150, 153
 Regional broadcasting 44–5, 46, 47, 48, 49–50, 51
 Religious broadcasting 16, 19, 32, 103, 151–2
 Senior staff list 222
 Transmitting stations: *See* Transmitting stations: Radio
 See also Local radio and other subjects
Radio Shop 35
 Radio tapes services: *See* Rebroadcasts: Topical Tapes:
 Transcripts and radio tapes
Radio Times 16, 49, 58, 64, 73, 89, 130, 237, 248
 Radio Times Hulton Picture Library: *See* Hulton Picture
 Library, BBC
 Radioplay Music, BBC: *See* International Recordings and
 Radioplay Music Library
 Rebroadcasts 244
 List of countries using BBC External Services output 183–6
 Recap (subtitling) 80
 Receivers, Number of
 World radio and television 191
 Reception 65, 81, 247–9
 See also Frequencies
 Recording programmes for private use
 Infringement of copyright 87
 Records and Tapes, BBC 46, 94, 95
 Address 238
 Records Management Centre 55, 240
 Recruitment 82
 Addresses 236–7
 Reference Libraries 54, 239, 240
 Regional Advisory Councils 68–9, 197, 204–5
 Members 268–9
 Regional broadcasting 3, 27, 28, 33, 41–3, 44–54, 79, 117
 Addresses 225
 Advisory Committees and Councils 68–9, 197, 268–9
 Audience figures 158
 Finance 127, 128, 146
 Programme hours 127, 128, 147, 149
 Senior staff list 222
 See also Network Production Centres and individual
 regions
 Regional television stations: *See* Television regions
 Registry Service 54–5, 240

- North-west Region (Manchester) 54
 Address 225
 Advisory Council 268
 Frequencies and transmitting stations 258, 262
 Programme hours 147, 149
See also Manchester Network Production Centre
- Northampton, BBC Radio 20
 Address 228
 Advisory Council 273
- Northern Ireland 44, 115–20, 146
 Addresses 224
 Advisory Committees 70, 269, 270, 271
 Broadcasting Council 115–20, 196–7, 203–4
 Frequencies 252, 257, 266
 Programme hours 147, 149, 153
 Radio 116–9, 155
 Religious broadcasting 117, 152
 School Broadcasting Council 69, 270
 School programmes 118, 153, 155
 Sixtieth Anniversary 115–6
 Television 116–8, 155
 Transmitting stations 119, 250, 254, 255–7, 266
- Northern Ireland Advisory Council: *See* Broadcasting Council for Northern Ireland
- Northern Ireland Agricultural Advisory Committee 70
 Members 270
- Northern Ireland Appeals Advisory Committee
 Members 271
- Northern Ireland Religious Advisory Committee
 Members 269
- Northern Symphony Orchestra: *See* Philharmonic Orchestra, BBC
- Norwich region: *See* East Region
Notes on Current Requirements (for television scripts) 236
Notes on Radio Drama 235
- Nottingham, BBC Radio 19, 21
 Address 228
 Advisory Council 273
- Obligations, BBC: *See* Constitution, BBC
- Occupational Health Service 86
- Office Training Service 85–6
- Official Secrets Act 195
- Olympic games 5, 8, 16, 26, 61, 76, 78, 97, 169, 244
- Open Door programmes: *See* Community Programme Unit
- Open University 33, 40–1
 Finance 138–42
 Programme hours 140, 147, 148, 149, 150
- Open University Production Centre, Milton Keynes 33, 40–1
 Address 224
- Opera: *See* Music: Opera
- 'Opt-out' service 52, 58
- Orchestras, BBC 16, 17, 50, 51, 101, 110, 115, 117, 235
See also individual orchestras
- Organisation, BBC 205
 Senior staff list 222–3
- Orkney, BBC Radio 226, 253
 Address 224
 Advisory Council 273
- Orpheus computer system 80
- Outside broadcasts departments 14–5, 49, 76, 105
See also Sport
- Overseas Audience Research and Correspondence Department
 Address 233
- Overseas, BBC offices
 Addresses 231–2
- Overseas representatives, BBC: *See* Representatives overseas, BBC
- Overseas services: *See* External broadcasting *and* individual services
- Oxford, BBC Radio
 Address 228
 Advisory Council 273
- Parliamentary broadcasting 27–9
 Broadcasting of proceedings 3, 5, 19, 27–8, 195, 212, 213
 Obligation to broadcast reports 195, 212, 217
 Party political broadcasts 29, 156, 217
 Power of veto 194, 212
See also News and current affairs
- Party political broadcasts 29, 156, 217
- Pashto language broadcasts 160, 164, 173, 182
- Pay and salaries: *See* Staff
- Pay Relatedities Department 86
- Payment to contributors 235
- Peacock, Professor Alan v. 2
- Peat, Marwick and Mitchell 1–2
- Pebble Mill: *See* Birmingham Network Production Centre
- Pension Scheme, BBC 87
- Perceptions of Bias in Television News* 59
- Performing Right Society 87
- Persian language broadcasts 164, 182
- Personnel: *See* Staff
- Philharmonic Orchestra, BBC 17, 50, 51, 115, 117, 235
- Phone-in programmes 10, 15, 110, 167
- Phonographic Performance Ltd 87
- Photograph Library Sales, BBC 242
- Photographs 242
- Pilkington Committee on Broadcasting, 1960 198
- Pirate radio stations 14, 15
- Plays: *See* Drama
- Plymouth region: *See* South-west Region
- Poetry programmes 18, 47, 102
- Police messages 195, 236
- Polish language broadcasts 162, 182
- Political and Parliamentary broadcasting: *See* Parliamentary broadcasting
- Popular music: *See* Music: Light and popular
- Popular Music Library 55, 239, 241
- Portable single electronic cameras (PSC) 45, 52, 108, 119, 245
- Portuguese language broadcasts 163, 182, 183–4, 186
- Postmaster General: *See* Posts and Telecommunications, Minister of
- Posts and Telecommunications, Minister of 194, 198, 215, 216
See also Home Office
- Press cuttings: *See* News Information Units
- Press Offices, BBC
 Addresses 234
- Prize-winning programmes and performances
 External broadcasting 3, 160
 Radio 3, 21–2, 106, 109
 Television 3, 8, 10, 11–3, 106–7, 109, 112

- Local Radio Advisory Councils *69, 197, 204–5*
 Members *271–4*
- London, BBC Radio
 Address *228*
 Advisory Council *272–3*
London Calling 173
- London region: *See* South-east Region
- Long-wave broadcasting: *See* Frequencies: Transmitting stations
- MAC: *See* Multiplexed Analogue Component
- MIC: *See* Monitoring and Information Centre
- Macroglide apparatus *45*
- Magistrates Courts Act *195*
- Malay language broadcasts *182, 184*
- Management, Board of *ix, 222*
- Management Training Service *85*
- Manchester, BBC Radio *3, 19, 80*
 Address *228*
 Advisory Council *273*
- Manchester Network Production Centre *50–1*
 Address *225*
 Radio *50, 51*
 Television *50–1*
See also North-west Region (Manchester)
- Mandarin language broadcasts *182, 184*
See also Cantonese language broadcasts
- Mechanical-Copyright Protection Society *87*
- Medical programmes *18, 19*
- Medium-wave broadcasting: *See* Frequencies: Transmitting stations
- Members of Parliament: *See* Parliament
- Merchandising, BBC *90–1, 94*
 Address *228*
- Merseyside, BBC Radio *20*
 Address *228*
 Advisory Council *273*
- Microcomputer, BBC *90–1, 94, 237*
- Micro-electronics Education Programme *35*
- Micrographics Unit *55, 239, 240*
- Midlands Advisory Council
 Members *268*
- Midlands Region (Birmingham) *52, 53, 79*
 Address *225*
 Advisory Council *268*
 Frequencies and transmitting stations *258, 261*
 Programme hours *147, 149*
See also Birmingham Network Production Centre
- Milne, Alasdair, Director-General, 1982–*ix, 66, 125, 222*
- Miners' strike *v. 3, 8, 9, 18, 19, 23, 27, 60, 61–2, 63, 68, 108–9*
- Ministerial broadcasts *29, 217*
- Monitoring and Information Centre (MIC) *76*
- Monitoring service *26, 160, 171, 174*
 Finance *176, 178, 179, 243*
 Library *240*
- Most Contrary Region, The* (BBC in Northern Ireland 1924–84) *116*
- Muggeridge, Douglas *3, 160, 161*
- Multiplexed Analogue Component (MAC) *76, 80–1, 98*
- Music *70, 80, 110, 117*
 Advisory committees *70, 270–1*
 Jazz *17, 49, 61*
 Light and popular music *14–6, 48–9, 51, 102–3*
 Opera *16, 110*
 Orpheus computer system *80*
 Programme hours *148, 150*
 Radio *14–8, 47, 110*
 Television *51, 104, 110*
 Transcription Service *168*
 World Service *70, 167–8*
- Music Libraries *241*
- Musicians' Union *87*
- NATKE: *See* Broadcasting and Entertainment Trades' Alliance
- NUJ: *See* National Union of Journalists
- National Broadcasting Councils *99–120, 196–7, 198, 203–4*
- National Union of Journalists *86–7*
- Natural History Unit, Bristol *45–6, 93, 96, 235*
- Natural Resources
 Subject Specialists Unit *240*
- Neighbourhood radio: *See* Community radio
- Nepali language broadcasts *182, 184, 186*
- Network Production Centres *44–51*
 Addresses *225*
See also individual centres
- Newcastle, BBC Radio *20, 79*
 Address *228*
 Advisory Council *273*
- Newcastle region: *See* North-east Region
- News and current affairs *3, 5, 23–8, 62*
 Audience figures *157*
 Educational broadcasting *35*
 Home coverage news *23–4*
 Overseas coverage news *19, 25–6*
 Programme hours *148, 150*
 Radio programmes *15, 18–9, 23–8, 100–1, 108–9, 116*
 Sales *93*
 Senior staff list *222*
 Television programmes *8–9, 23–8, 52, 100–1, 108–9, 116*
 World Service *167, 169–70*
See also Monitoring Service
- News Information Units *54, 239*
- News Offices overseas *231–2*
- Norfolk, BBC Radio
 Address *228*
 Advisory Council *273*
- Normanbrook, Lord *216*
- North Advisory Council
 Members *268*
- North-east Advisory Council
 Members *268*
- North-east Region (Newcastle) *52, 79*
 Address *225*
 Advisory Council *268*
 Frequencies and transmitting stations *258, 262–3*
 Programme hours *147*
- North Region (Leeds) *52*
 Address *225*
 Advisory Council *268*
 Frequencies and transmitting stations *258, 261–2*
 Programme hours *147*
- North-west Advisory Council
 Members *268*

- Hindi language broadcasts 163–4, 182, 184–5
 Hiring of BBC educational films 43–4, 93
 History of Broadcasting Unit 240
 Home Office 2, 122, 124, 194, 198, 199–216 *passim*
 Home recording
 Infringement of copyright 87
 Home Services
 Charter and Licence 199–216 *passim*
 Finance 122–42 *passim*
 See also Radio Services; Television Services
 Horizon Lectures 283
 Hours of output: *See* Programme hours
 Hulton Picture Library, BBC 55, 240
 Address 239, 240
 Humberside, BBC Radio
 Address 227
 Advisory Council 272
 Hungarian language broadcasts 162, 182
- ITCA: *See* Independent Television Companies Association
 ITU: *See* International Telecommunication Union
 Immigrants Advisory Committee: *See* Asian Programmes
 Advisory Committee
 Impartiality: *See* Controversial issues, BBC treatment of
 Income: *See* Finance, BBC
 Incorporated Society of Musicians 87
 Independence, BBC v, 194, 196
 Independent Broadcasting Authority 27, 29, 56, 57, 72, 198, 211
 Independent Television Companies Association 56, 57–8, 72
 Indonesian language broadcasts 182, 184
 Industrial Affairs 71–2
 Subject Specialists Unit 240
 Industrial and Business Affairs Consultative Group 71–2, 197
 Members 271
 Industrial relations: *See* Staff; Industrial relations
 Information Division, BBC 56, 64–6, 233–5
 Information sources, BBC: *See* Libraries and information sources; Publicity departments
 Interference 247–9
 International Briefing 240
 International broadcasting 66–7, 163, 171
 External broadcasting hours 192
 Organisations 66, 244
 International Broadcasting Convention, 1984 81
 International Radio Consultative Committee 244
 International Recordings and Radioplay Music Library 242
 International relations 66–7, 244
 International Telecommunication Convention, 1973 210, 211
 International Telecommunication Union 66, 244
 International Telegraph and Telephone Consultative Committee 244
 International Unit, BBC Television 95, 238, 244
 Isle of Man
 Frequencies and transmitters 250, 251, 258
 Italian language broadcasts 183
It's Your BBC (BBC promotional film) 235
- Jamming of broadcasts 160–1, 162, 166
 Japanese language broadcasts 165, 182, 184
- Jazz: *See* Music: Jazz
 Jersey, BBC Radio 21, 80
 Address 230
 Advisory Council 274
- Kent, BBC Radio 21
 Address 227
 Advisory Council 272
 Kiswahili language: *See* Swahili language broadcasts
- Lancashire, BBC Radio
 Address 227
 Advisory Council 272
 Latin American Service 166, 183, 185–6
 Lebanon 25–6
 Lectures 66, 234
 Broadcast lectures 283
 Leeds, BBC Radio 20
 Address 227
 Advisory Council 272
 Leeds region: *See* North Region
 Legal matters 87
 Leicester, BBC Radio
 Address 227
 Advisory Council 272
 Letters: *See* Correspondence with the public
 Liaison, Television 244
 Libel and defamation, Law of: *See* Defamation, Law of
 Libraries and information sources, BBC 46, 54–5
 Addresses 239–42
 Library Sales, BBC 93
 Address 238
 Licences and Agreements, BBC 194–6, 208–16
 1981 Licence (text) 209–16
 Licences, Broadcast Receiving
 BBC income and finance 1–4, 87, 129, 146, 195–6
 Fees in European countries 145
 Fees in United Kingdom 1922–85 145
 1984/5 campaign v, 1–4, 60, 61, 64–6, 68, 99, 102, 115
 Number of 1927–85 144
 Light Entertainment departments
 Audience figures 157
 Programme hours 148, 150
 Radio programmes 16, 19, 51
 Scripts, Submission of 235–6
 Television programmes 6–7, 48–9, 51, 104, 112
 Transcription Service 168
 Lincolnshire, BBC Radio 20
 Address 227
 Advisory Council 272
Listener, The 71, 89, 236
 Local radio 3, 19–21, 27, 28, 52
 Addresses 226–30
 Advisory Committees and Councils 69, 197, 204–5, 271–4
 Audience figures 158
 Educational broadcasting 20–1, 33–4
 Engineering 80
 Finance 128
 Frequencies and transmitters 21, 80, 226–30, 246
 Map 230
 Programme hours 149
 See also Community radio stations

- Research and development 80–2, 240
 Senior staff list 222–3
 Television 77, 78–80, 246, 248–9, 258–66
 Training 82–3
See also Direct Broadcasting by Satellite
- Engineering Advisory Committee 71
 Members 271
- Engineering Information Department 119, 246–67
 Address 233, 246, 267
 Publications 246, 267
- Engineering recruitment 82, 236–7
 Address 237
- Engineering Research Department Library 240
- Engineering Training Department, Wood Norton 82–3
- English by Radio and Television 168–9, 182, 183–6
- English for Africa 169, 183–4
- English language broadcasts by External Services 167–73, 183–6
- English Regions 146
 Advisory Councils 68–9, 197, 204–5, 268–9
 Programme hours 127, 128, 147, 149
See also Network Production Centres *and* individual regions
- Enterprises Ltd., BBC 41, 45, 90–5, 96, 236–7
 Addresses 224, 232, 237–8, 242, 245
 Educational material, hire and sale of 43–4, 93
 Finance 122–37 *passim*
- Equal opportunities 82, 84–5
- Equity (British Actors' Equity Association) 87
- Ethiopian famine 3, 9, 10, 25, 61, 165
- Ethnic minorities, Programmes for 19, 21, 32, 35, 47, 49, 71, 102
- European Broadcasting Union 34, 66, 78, 244
- European Services 162–3
See also individual services
- Eurovision 244
- Evening Standard Library 240
- Events Unit 240
- Exhibitions 94, 116, 119
- Export Liaison Unit 170
- External broadcasting *v.* 2–3, 160–92
 Address 224
 Audiences 3, 160, 172–3
 Charter and Licence 199–216 *passim*
 Correspondence from listeners 160, 172–3
 Engineering 170–2
 Finance and grant-in-aid 2–3, 87, 161–2, 175–80, 195–6
 Frequencies 170
 Industry and exports 170
 Programme hours 178, 182, 192
 Rebroadcasts: *See* Rebroadcasts
 Relay stations 165, 166, 170–1
 Senior staff list 222
 Transmitting stations 76, 160–1, 170–1
See also individual services
- External Services: *See* External broadcasting
- External Services Review Team *v.* 2–3, 161–2
- Eye on Nature* (Natural History Unit film) 235
- Far Eastern Service 164–5
- Farming programmes: *See* Agricultural programmes
- Features departments
 Audience figures 157
- Programme hours 148, 150
- Radio programmes 15, 19, 47, 102, 119
- Television programmes 9–10, 46–7, 50, 52–3, 104, 118
- Transcription Service 168
- World Service 167, 169–70
- Film and Video Unit 235
- Film Library: *See* Television Film and Videotape Library
- Films, British and foreign feature 10, 147, 148
- Finance, BBC 1–4, 121–42, 206
 Balance sheet and accounts 122–42, 175–80, 206
 Borrowing powers 198, 201, 206
See also Enterprises Ltd., BBC; External broadcasting: Finance; Licences, Broadcast Receiving; Open University; Publications
- Finnish language broadcasts 182, 183
- Foreign and Commonwealth Office grants-in-aid: *See* External broadcasting: Finance
- Foyle, BBC Radio 58, 119, 226
 Address 224
- French language broadcasts 163, 165–6, 182
- Frequencies 21
 Allocations and changes 246
 Radio: medium and long-wave bands 78, 246–8, 249, 254, 255–7
 Radio: vhf wave bands 14, 21, 76–8, 246–8, 249, 251–3
 Television: 405-line 77
 Television: 625-line 77, 248–9, 255–66
 Vhf frequency assignment plan 247
- Frequency assignment plan, Vhf 247
- Furness, BBC Radio
 Address 227
- Further Education: *See* Continuing Education
- Gaelic Advisory Committee
 Members 271
- Gaelic language broadcasts 100, 101, 151, 155
- Gaidheal, Radio nan 101
- General Advisory Council 56, 67–8, 72, 196, 203
 Members 268
- German Federal Republic
 Broadcasts overseas: *See* Deutsche Welle
- German language broadcasts 163, 182, 183
- Government announcements, Broadcast 195, 212, 217
- Governors, Board of 131–2, 194, 197–8, 201–3, 216
 Members *viii*
- Gramophone Library 80, 241
- Grant-in-aid: *See* External broadcasting: Finance
- Graphics computer system 5, 52, 78, 242
- Greek language broadcasts 163, 182, 183
- Greene, Sir Hugh 196
- Guernsey, BBC Radio 21, 80
 Address 229
 Advisory Council 274
- Gwent, BBC Radio 58, 224, 226, 252
- HDTV: *See* High definition television
- Hausa language broadcasts 165, 182, 183–4
- Health: *See* Occupational Health Service
- Henry Wood Promenade Concerts: *See* Promenade Concerts
- High definition television (HDTV) 82
- Highland, BBC Radio 58, 226, 253
 Address 224

- Complaints Commission: Controversial issues. BBC treatment of; Correspondence with the public
- Computer Literacy Project 39, 92
- Computers 33, 39, 43, 80, 153
See also Software; Microcomputer. BBC
- Concert Orchestra, BBC 16, 235
- Constitution, BBC 194–217
 BBC's obligations 195
 BBC's powers and responsibilities 194
 Controversy, impartiality and independence 194–6
 Finance 195–6
 Objects of the BBC 199–201
 Powers of Government 194–5
- Consultancy 86
- Contempt of Court, Law relating to 195
- Continuing Education 33, 37–40, 41, 42
 Advisory Council 70, 270
 Programme hours 148, 150
 Publications 38, 39, 43, 90
 Radio programmes 37–8, 113, 118
 Television programmes 38–40, 59, 113
- Continuing Education Advisory Council 70
 Members 270
- Continuity
 Programme hours 148, 150
- Contracts 87
- Controversial issues, BBC treatment of 23, 27, 60–6, 68, 73–5, 195, 196, 212, 216
- Co-productions 96
- Copyright 87
- Cornwall, BBC Radio
 Address 226
 Advisory Council 272
- Correspondence with the public 34, 56, 60–4, 160, 172–3, 233–4
- Correspondents, BBC 23–8
 Addresses 231–2
- Crawford Committee on Broadcasting, 1925 194, 197
- Criticism: *See* Broadcasting Complaints Commission; Controversial issues, BBC treatment of; Correspondence with the public
- Cumbria, BBC Radio 21
 Address 226
 Advisory Council 272
- Current affairs: *See* News and current affairs
- Current Recordings Library 241
- Cymru, BBC Radio 108–10, 111, 152
 Frequencies and transmitters 246, 252
- Czech language broadcasts 162, 182
- DBS: *See* Direct Broadcasting by Satellite
- Daily Life in the 1980s* 58, 239
- Data, BBC 54–5, 238–40
 Addresses 238–40
- Data Enquiry Service, BBC 55
 Address 239
- Data Publications, BBC 55, 58, 59
 Address 233, 239
- Dates, BBC 218–21
- Deaf, subtitling for 11, 37, 38, 65, 80, 246
- Defamation, Law of 195
- Derby, BBC Radio 19
 Address 226
- Advisory Council 272
- Designs Department 76, 82
- Deutsche Welle 163, 171, 172, 173, 192
- Devon, BBC Radio
 Address 227
 Advisory Council 272
- Digital systems 76, 81–2
See also name of system
- Dimpleby, Richard: *See* Richard Dimpleby Lectures
- Direct Broadcasting by Satellite (DBS) 2, 3–4, 11, 68, 76, 78, 80–1, 97–8, 198
- Director-General, BBC *ix*, 27, 66, 194, 222
- Disabled people 85
- Disc jockeys, BBC Radio 14–6
- Documentaries departments
 Audience figures 157
 Programme hours 148, 150
 Radio programmes 15, 19, 47, 102, 113, 118–9
 Television programmes 9–10, 46–7, 50, 52–4, 104, 112, 117
 Transcription Service 168
 World Service 167
- Domesday Project, BBC 33, 36, 43, 95
- Drama departments
 Audience figures 157
 Programme hours 148, 150
 Radio programmes 16, 17, 18, 47, 50, 51, 102, 117
 Scripts, Submission of 235–6
 Television programmes 6, 45, 47, 49, 96, 103–4, 111, 112, 116–7
 Transcription Service 168
 World Service 167
- EBU: *See* European Broadcasting Union
- East Advisory Council
 Members 268
- East European Service 162–3
- East Region (Norwich) 53–4
 Address 225
 Advisory Council 268
 Frequencies and transmitting stations 258, 261
 Programme hours 147
EastEnders 5–6, 55, 79
- Eastern Service 163–4
- 'Editorialising' 195, 196, 213
- Education, BBC 33–4, 153–5
- Education and Training Sales, BBC 43–4, 93
 Address 237
- Educational broadcasting 20–1, 33–44, 153–5
 Advisory Councils 69–70, 269–70
 Broadcasts available for sale or hire 43–4, 93
 Northern Ireland 42–3, 118
 Scotland 41–2, 105
 Wales 42, 113
See also Continuing Education: English by Radio and Television; Open University; School broadcasting
- Educational Broadcasting Services 43
- Eilean, Radio nan 101, 151, 226, 253
 Address 224
- Elstree Studios 5–6, 79, 245
- Engineering 76–83, 101, 107, 109, 119, 246–67
 External broadcasting 170–2
 Radio 77–8, 80, 81, 246–57
 Recruitment 82, 236–7

- Natural History Unit 45–6, 93, 96, 235
 Radio 44–5, 46, 47
 Television 44–7
See also West Region (Bristol)
- British Actors' Equity Association: *See* Equity
 British Broadcasting Company 194
 British Forces Broadcasting Service 186
 British Phonographic Industry Ltd 87
 British Satellite Consortium: *See* Unisat
 British Telecom 194
 Broadcasters' Audience Research Board 56, 57–8, 158
 Address 233
 Broadcasters, foreign 66–7, 244, 245
Broadcasting (Cmnd 7294) 198
 Broadcasting Act, 1980 209
 Broadcasting Act, 1981 57, 237
 Broadcasting and Entertainment Trades' Alliance (BETA)
 86
 Broadcasting Complaints Commission 58, 73–5, 209, 214,
 237
 Members 237
 Broadcasting Council for Northern Ireland 115–20, 196–7,
 203–4
 Members 115, 120
 Broadcasting Council for Scotland 99–107, 196–7, 203–4
 Members 99, 107
 Broadcasting Council for Wales 108–14, 196–7, 203–4
 Members 108, 114
 Broadcasting House, Belfast 79, 119
 Address 224
 Broadcasting House, Edinburgh 3, 79, 99–100
 Address 224
 Broadcasting House, Glasgow 105, 106
 Address 224
 Broadcasting House, Llandaff 79, 109
 Address 224
 Broadcasting House, London 3, 80
 Address 224
Broadcasting in a Multi-Ethnic Society 71
Broadcasting: memorandum on television policy (Cmd 9005)
 198
*Broadcasting: memorandum on the Report of the Broadcasting
 Committee, 1949* (Cmd 8291 and 8550) 197–8
*Broadcasting: memorandum on the Report of the Committee
 on Broadcasting, 1960* (Cmnd 1770 and 1893) 198
Broadcasting Policy, 1946 (Cmd 6852) 197
 Broadcasting Research Department 56, 57–9, 71, 233
 Address 233
 Broadcasting Support Services 44, 72, 155
 Bronowski Memorial Lectures 283
 Budget broadcasts 29
 Bulgarian language broadcasts 163, 182
 Burmese language broadcasts 182
 Bush House 3, 170
 Address 224
 Business Affairs Consultative Group: *See* Industrial and
 Business Affairs Consultative Group
- CBA: *See* Commonwealth Broadcasting Association
 CCIR: *See* International Radio Consultative Committee
 CCITT: *See* International Telegraph and Telephone
 Consultative Committee
- C-MAC: *See* Multiplexed Analogue Component (MAC)
 Cable and Broadcasting Act, 1984 97
 Cable television 2, 97–8
 Cambridgeshire, BBC Radio
 Address 226
 Advisory Council 271
 Cameras 45, 52, 108, 119, 245
 Cantonese language broadcasts 164–5, 182, 184
See also Mandarin language broadcasts
 Car radios 78, 247
 Carlisle, BBC Radio: *See* Cumbria, BBC Radio
 Cassettes
 Audio 35, 38, 40
 Video 36, 40, 58, 90–5, 169
 Catalan language broadcasts 183
 Ceefax 11, 33, 34, 52, 79–80, 243
 Central Agricultural Advisory Committee 70
 Members 270
 Central Appeals Advisory Committee 69, 72–3
 Members 271
 Central Music Advisory Committee 70
 Members 270
 Central Religious Advisory Committee 72
 Members 269
 Central Safety Unit 87
 Central Services Division 87–8
 Central Stills Library 242
 Central Training Department: *See* Management Training
 Service: Office Training Service
 Chairman, BBC v. *viii*, 3, 45, 66, 131, 201–3
 Channel Four 248, 259–66
 Channel Islands
 Frequencies and transmitters 250, 251, 258, 260
See also Guernsey and Jersey
 Channel Islands Broadcasting Advisory Council
 Members 274
 Charity appeals: *See* Appeals for charity
 Charters, BBC 197–208
 1981 Charter text 199–208
 Children's programmes 10, 45, 51, 94, 101
 Audience figures 157
 Programme hours 148
 Chinese language broadcasts 164–5, 182
 Choirs, BBC 235
See also individual choirs
 Choral Society, BBC: *See* Symphony Chorus, BBC
 Chronology of BBC dates 218–21
 Cleveland, BBC Radio 21, 80
 Address 226
 Advisory Council 272
 Clwyd, BBC Radio 58, 224, 226
 Comedy: *See* Light Entertainment departments
 Commercial activities 55, 89–98
 Commissioned works 87
 Committees of inquiry 197–8
See also under names of Chairmen
 Commonwealth Broadcasting Association 66, 244
 Community Programme Unit 236
 Community programmes 109–10, 226, 236
 Community radio stations 3, 14, 19, 21, 58, 80, 103
 Map 230
 Programme hours 149
 Complaints and criticism of the BBC: *See* Broadcasting

Index

- ABS: *See* Broadcasting and Entertainment Trades' Alliance
ABU: *See* Asian-Pacific Broadcasting Union
ACE (Advanced Conversion Equipment) 76, 78, 95
Aberdeen. BBC Radio 58, 103, 226, 253
 Address 224
Access broadcasting 236
Accountability to the public, BBC's 56, 64–6, 67–8
Action Stations (local radio film) 235
Actors' Equity: *See* Equity
Addresses, BBC 224–5
Administrative structure of the BBC: *See* Organisation, BBC
Adult Literacy and Basic Skills Unit 39
Advanced Conversion Equipment: *See* ACE
Advertising and sponsorship of programmes 2, 68, 195, 210, 212
Advisory Committees 70–3, 197, 269–71
 Agricultural 70, 118, 270
 Appeals 69, 72–3, 271
 Archives 197
 Asian programmes 71, 197, 271
 Engineering 71, 271
 Gaelic 271
 Industrial and Business Affairs Consultative Group 71–2, 197, 271
 Music 70, 270–1
 Religious 72, 269
 Science Consultative Group 71, 271
 Social Effects of Television Consultative Group 197
Advisory Councils 67–70, 196–7, 268–9, 271–4
 Continuing Education 70, 270
 General 56, 67–8, 196, 203, 268
 Local Radio 69, 197, 204–5, 271–4
 Regional 68–9, 197, 204–5, 268–9
 Schools 69–70, 269–70
Aerials, Receiving 78, 174, 246–9
African Service 165–6
Agricultural Advisory Committees 70, 118
 Members 270
Agricultural programmes 49, 70, 105, 118
Aide Mémoire on political broadcasting 29
 Text 217
Alexander Onassis Athinai Prize 3, 160
Annan Committee on the Future of Broadcasting 198
Annual Review of BBC Broadcasting Research Findings 59, 233
Appeals Advisory Committees 69, 72–3
 Members 271
Appeals for charity 69, 72–3, 109, 110
 Address 236
Appointments Department 84
 Address 236
Arabic Service 166, 173, 182
Archives Advisory Committee 197
Archives, Sound: *See* Sound Archives
Archives, Written: *See* Written Archives Centre
Ariel Books 90
Artists' Contracts Department 87
Arts and Entertainment Network 90, 92, 96
Arts features: *See* Features departments
Asian-Pacific Broadcasting Union 66, 244
Asian Programmes Advisory Committee 71, 197
 Members 271
Asians in Britain, Programmes for 71, 102
Athinai Prize: *See* Alexander Onassis Athinai Prize
Audience Comprehension of Television News 59
Audience Research Department: *See* Broadcasting Research Department
Audiences 56–7, 64–6, 236
 External broadcasting 160
 Radio 14, 158–9
 Television 52, 157–8
Auditions 235
Audits of Great Britain Ltd. 57
Awards, national and international: *See* Prize-winning programmes and performances
BARB: *See* Broadcasters' Audience Research Board
BBC 1
 Programme hours 127, 140, 147, 148
 See also Television services
BBC 2
 Programme hours 127, 140, 147, 148
 See also Television services
The BBC and Industry (General Advisory Council paper) 72
BETA: *See* Broadcasting and Entertainment Trades' Alliance
Balance sheet and accounts, BBC: *See* Finance, BBC
Barrow-in-Furness, BBC Radio: *See* Furness, BBC Radio
Bedfordshire, BBC Radio 80
 Address 226
 Advisory Council 271
Behind the Scenes at the BBC (lecture) 66
Bengali language broadcasts 163–4, 182
The Best Bargain in Britain (BBC promotional film) 65–6, 235
Bettmann Archive, New York 240
Beveridge Committee on Broadcasting, 1949 197
Birmingham, BBC Radio: *See* WM, BBC Radio
Birmingham Network Production Centre 48–50
 Address 225
 Radio 48, 49
 Television 48–9, 79
 See also Midlands Region (Birmingham)
Blackburn, BBC Radio: *See* Lancashire, BBC Radio
Board of Governors: *See* Governors, Board of
Board of Management: *See* Management, Board of
Books on broadcasting 275–82
 See also Publications
Borrowing powers: *See* Finance, BBC
Brazilian section 166, 173
Bridge Companion, BBC 94
Brighton, BBC Radio: *See* Sussex, BBC Radio
Brighton bomb 8, 23–4, 52, 60, 61
Bristol, BBC Radio 20, 44, 45, 79, 80
 Address 226
 Advisory Council 271
Bristol Network Production Centre 44–7, 79
 Address 225

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LEAFLETS AND BOOKLETS

General

Subjective Assessment of Sound and Picture Quality (CCIR 5-point scale). Ref. 9010.
Television and Radio Reception (transmitter planning standards). Ref. 9012.
BBC Studio Centres. Ref. 9902.
BBC Television and Radio Stations (pocket booklet listing all the BBC's domestic transmitters and frequencies).

Radio

LF and MF Transmitting Stations (list and map). Ref. 1030.
Mixed Polarisation for VHF Radio. Ref. 1103.
BBC 200 kHz transmissions – Carrier Frequency Stability. Ref. 1201.
LF Radio Data (Radio-data system used with Radio 4 long-wave transmissions). Ref. 1205.
Radio Reception on the Move – Some Guidelines for Good Radio Reception in Cars. Ref. 1502.
RDS Radio Data System (easy-tuning system for tomorrow's radios). Ref. 1504.
Stereophonic Radio Broadcasting (technical details of the pilot-tone system). Ref. 1604.
Test Tone Transmissions (broadcast tones used in setting-up and checking stereo receivers). Ref. 1605.
LF Radio (Receiving Radio 4). Ref. 1703.
VHF Radio Stations (map). Ref. 1919.
BBC School Radio (map showing transmitter coverage and frequencies). Ref. 4033.
Broadcast Time Signals and Greenwich Mean Time (an explanatory note). Ref. 9009.
Radio Time Checks (shows at what time, and on which service, the Greenwich Time Signal and the chimes of Big Ben are broadcast). Ref. 9009.
BBC Stereo Radio (useful hints on getting the best results at home).

Television

Good Television Reception – The Professional Way. Ref. 2107.
625-line Television Reception. Ref. 4006.
Ceefax. Ref. 4008.
Taking Your Television Caravanning or Boating. Ref. 4009.
Receiving Teletext. Ref. 4011.
Colour-Television Test Cards F & G. Ref. 4306.
BBC Television Regions (map). Ref. 9901.
Telesoftware: the transmission of computer programs via the Teletext system.
Self-help Television (advice for communities that cannot receive the networked services). Published jointly by the BBC and the IBA.

SPECIFICATIONS AND GUIDES

Guide to Acoustic Practice

A practical guide for architects and engineers. £10 (incl. p and p in the UK). Overseas postage extra.

Colour Television Cameras

This specification describes the standards of technical performance and facilities expected of colour television cameras used by the BBC. £20 (including postage and packing in the United Kingdom). Overseas postage extra. Ref. TV 2248.

General Purpose Television Colour Picture Monitors

This specification describes the standards of technical performance and facilities expected of television monitors used by the BBC. £20 (incl. p and p in the UK). Overseas postage extra. Ref. TV 1282.

Broadcast Teletext Specification

Published jointly by BBC, IBA and BREMA. £1.00 (incl p and p).

Ceefax – Its History and Development

This book includes eleven reports on Ceefax produced by BBC Research Department between 1974 and 1977. £15.00 (incl. p and p in the UK). Overseas postage extra.

Research Department Reports

These record investigations made by BBC Research Department.

Please write for information to Research Executive, BBC Research Department.

Television

	BBC Wales			Channel	Aerial group	Polarisation	Max. vision erp (kW)					Max. vision erp (kW)				
	BBC 2	ITV	S4C					BBC 1	BBC 2	ITV	Channel 4		Aerial group	Polarisation		
Wales (continued)								Northern Ireland								
<i>Llyswen</i>	21	27	24	31	A	V	0.03	<i>Brougher Mountain</i>	22	28	25	32	A	H	100	
<i>Machen Upper</i>	55	65	62	68	C/D	V	0.01	<i>Belcoo</i>	51	44	41	47*	B	V	0.087	
<i>Maesteg</i>	22	28	25	32	A	V	0.25	<i>Cerrigonylly</i>	51	44	47	66	E	V	0.008	
<i>Merthyr Tydfil</i>	22	28	25	32	A	V	0.125	<i>Lisbellaw</i>	55	62	59	65	C/D	V	0.007	
<i>Monmouth</i>	55	62	59	65	C/D	V	0.059	<i>Divis</i>	31	27	24	21	A	H	500	
<i>Mynydd Bach</i>	58	64	61	54	C/D	V	0.25	<i>Armagh</i>	39	45	49	42	B	V	0.2	
<i>Mynydd Machen</i>	33	26	23	29	A	V	2	<i>Banbridge</i>	44	48	46	50	B	V	0.006	
<i>Ogmore Vale</i>	57	63	60	53	C/D	V	0.1	<i>Bellair</i>	48	56	52	67*	C/D	V	0.04	
<i>Pennar</i>	40	46	43	50	B	V	0.1	<i>Benagh</i>	22	28	25	32*	A	V	0.056	
<i>Pennorth</i>	33	26	23	29	A	V	0.05	<i>Black Mountain</i>	39	45	49	42	B	V	0.025	
<i>Pontardawe</i>	58	64	61	68	C/D	V	0.125	<i>Carnmoney Hill</i>	40	46	43	50	B	V	0.02	
<i>Pontypool</i>	21	27	24	31	A	V	0.25	<i>Cushendall</i>	40	46	43	50	B	V	0.0175	
<i>Pontypridd</i>	22	28	25	32	A	V	0.5	<i>Cushendun</i>	22	28	32	25	A	V	0.035	
<i>Porth</i>	40	46	43	50	B	V	0.069	<i>Draperstown</i>	39	45	49	42	B	V	0.0118	
<i>Rhondda</i>	33	26	23	29	A	V	4	<i>Glenariff</i>	58	64	61	54	C/D	V	0.015	
<i>Rhondda Fach</i>	22	28	25	32	A	V	0.0015	<i>Glynn</i>	58	64	61	54*	C/D	V	0.0014	
<i>Rhymney</i>	57	63	60	53	C/D	V	0.15	<i>Kilkeel</i>	39	45	49	42	B	V	0.5	
<i>Sennybridge</i>	40	46	43	50	B	V	0.08	<i>Killowen Mountain</i>	31	27	24	21	A	V	0.15	
<i>South Maesteg</i>	55	62	59	65	C/D	V	0.006	<i>Larne</i>	39	45	49	42	B	V	0.5	
<i>Taffs Well</i>	55	62	59	65	C/D	V	0.02	<i>Moneymore</i>	39	45	49	42	B	V	0.007	
<i>Ton Pentre</i>	58	64	61	54	C/D	V	0.08	<i>Newcastle</i>	55	62	59	65	C/D	V	1	
<i>Tonypandy</i>	55	62	59	68	C/D	V	0.01	<i>Newry North</i>	51	44	41	47	B	V	0.01	
<i>Tonyrefail</i>	55	62	59	65	C/D	V	0.025	<i>Newry South</i>	39	45	49	42*	B	V	0.02	
<i>Trefechan</i>	39	45	42	49	B	V	0.006	<i>Newtownards</i>	58	64	61	54	C/D	V	0.011	
<i>Treharris</i>	56	48	52	68	C/D	V	0.05	<i>Rostrevor Forest</i>	48	40	46	50	B	V	0.012	
<i>Tynewydd</i>	55	62	59	65	C/D	V	0.025	<i>Whitehead</i>	48	56	52	67*	C/D	V	0.058	
<i>Wattsville</i>	63	57	60	53	C/D	V	0.006	<i>Limavady</i>	55	62	59	65	C/D	H	100	
<i>Ynys Owen</i>	55	62	59	65	C/D	V	0.08	<i>Ballycastle Forest</i>	39	45	49	42	B	V	0.0125	
								<i>Buckna</i>	51	44	41	47	B	V	0.013	
								<i>Bushmills</i>	51	44	41	47*	B	V	0.0065	
								<i>Castleberg</i>	55	62	65	59	C/D	V	0.011	
								<i>Claudy</i>	57*	63*	60*	53*	C	D	V	0.029
								<i>Glenelly Valley</i>	33	26	23	29	A	V	0.013	
								<i>Gortnageeragh</i>	39	45	42	49	B	V	0.019	
								<i>Gortnalee</i>	21	27	24	31*	A	V	0.032	
								<i>Londonderry</i>	51	44	41	47	B	V	3.2	
								<i>Muldonagh</i>	22*	28*	32*	25*	A	V	0.013	
								<i>Phunbridge</i>	52	66	56	68	C/D	V	0.013	
								<i>Strabane</i>	39	45	49	42	B	V	2	

* not in service at date of publication

Television

	BBC Wales			Channel	Aerial group	Polarisation	Max. vision erp (kW)	BBC Wales			Channel	Aerial group	Polarisation	Max. vision erp (kW)	
	BBC 2	ITV	S4C					BBC 2	ITV	S4C					
<i>Wales (continued)</i>															
<i>Long Mountain</i>	58	64	61	54	C/D	V	1	<i>Broad Haven</i>	58	64	61	54*	C D	V	0.006
<i>Machynlleth</i>	57	63	60	53	C/D	V	0.02	<i>Croeserw</i>	58	64	61	54	C D ^V CH	V	0.12
<i>Moel-y-Sant</i>	34	27	24	31	A	V	0.115	<i>Dolgellau</i>	55	62	59	65	C/D	V	0.007
<i>Trefilan</i>	57	63	60	53	C/D	V	0.1	<i>Ferryside</i>	21	27	24	31	A	V	0.007
<i>Tregynon</i>	22	28	25	32	A	V	0.04	<i>Glyncorrwg</i>	39	45	49	42	B	V	0.00075
<i>Ynys-Pennal</i>	51	44	41	47	B	V	0.025	<i>Llandyfriog</i>	22	28	25	32	A	V	0.11
<i>Carmel</i>	57	63	60	53	C/D	H	100	<i>Llandysul</i>	57	63	60	53	C/D	V	0.076
<i>Abercraf</i>	22	28	25	32	A	V	0.125	<i>Llangybi</i>	22	28	25	32	A	V	0.013
<i>Builth Wells</i>	22	28	25	32	A	V	0.026	<i>Lhwyn Onn</i>	22	28	25	32	A	V	0.05
<i>Cwmgor</i>	21	27	24	31	A	V	0.026	<i>Mynydd Pencarreg</i>	58	64	61	54	C/D	V	0.12
<i>Greenhill</i>	21	27	24	31	A	V	0.074	<i>Newport Bay</i>	57	63	60	67	C/D	V	0.013
<i>Llandrindod Wells</i>	39	45	49	42	B	V	2.25	<i>Pencader</i>	33	26	23	29	A	V	0.006
<i>Llanelli</i>	39	45	49	67	E	V	0.1	<i>Rheola</i>	55	62	59	65	C/D	V	0.1
<i>Llansawel</i>	22*	28*	32*	25*	A	V	0.0065	<i>St Dogmaels</i>	33	26	23	29	A	V	0.015
<i>Llanwrtyd Wells</i>	21	27	24	31	A	V	0.01	<i>Trefin</i>	22	28	25	32	A	V	0.056
<i>Mynydd Enroch</i>	40	46	43	50	B	V	0.1	<i>Tregaron</i>	62	68	56	66	C/D	V	0.015
<i>Penderyn</i>	39	45	49	42	B	V	0.013	<i>Wenvoe</i>	44	51	41	47	B	H	500
<i>Rhayader</i>	33	26	23	29	A	V	0.1	<i>Abercynon</i>	64	66	58	54	C/D	H	0.0062
<i>Tenby</i>	39	45	49	42	B	V	0.03	<i>Aberdare</i>	21	27	24	31	A	V	0.5
<i>Ystulfra</i>	39	45	49	42	B	V	0.05	<i>Abergavenny</i>	39	45	49	42	B	V	1
<i>Llanddona</i>	57	63	60	53	C/D	H	100	<i>Abertillery</i>	22	28	25	32	A	V	0.28
<i>Amlwch</i>	22	28	25	32	A	V	0.035	<i>Abertridwr</i>	57	63	60	53	C/D	V	0.05
<i>Arfon</i>	51	44	41	47	B	V	3	<i>Bargoed</i>	21	27	24	31	A	V	0.3
<i>Bethesda</i>	57	63	60	53	C/D	V	0.025	<i>Bedlinog</i>	21	27	24	31	A	V	0.01
<i>Betws-y-Coed</i>	21	27	24	31	A	V	0.5	<i>Blackmill</i>	22	28	25	32	A	V	0.01
<i>Caergybi</i>	21*	27*	24*	31*	A	V	0.009	<i>Blaenau Gwent</i>	57	63	60	53	C/D	V	0.0028
<i>Cemaes</i>	40	46	43	50	B	V	0.012	<i>Blaenavon</i>	57	63	60	53	C/D	V	0.15
<i>Conway</i>	40	46	43	50	B	V	2	<i>Blaina</i>	40	46	43	50	B	V	0.1
<i>Deiniolen</i>	22	28	25	32	A	V	0.05	<i>Brecon</i>	58	64	61	54	C/D	V	1
<i>Dolwyddelan</i>	51	44	41	47	B	V	0.011	<i>Briton Ferry</i>	46	40	43	50	B	V	0.02
<i>Ffestiniog</i>	22	28	25	32	A	V	1.2	<i>Burry Port</i>	58	64	61	54	C/D	V	0.0031
<i>Llanengan</i>	58	64	61	54	C/D	H	0.004	<i>Chepstow</i>	21	27	24	31(C4)	A	V	0.003
<i>Llandeewyn</i>	58	64	61	54	C/D	V	0.3	<i>Cilfrew</i>	39	45	49	52	B	V	0.015
<i>Mochdre</i>	33	26	23	29	A	V	0.002	<i>Clydach</i>	33	26	23	29	A	V	0.0017
<i>Penmaen Rhos</i>	22	28	25	32	A	H	0.14	<i>Clyro</i>	51	44	41	47	B	V	0.16
<i>Waunfawr</i>	22	28	25	32	A	V	0.026	<i>Craig-Cefn-Parc</i>	46	40	43	50	B	V	0.0063
<i>Moel-y-Parc</i>	52	45	49	42	B	H	100	<i>Crickhowell</i>	21	27	24	31	A	V	0.15
<i>Bala</i>	33	26	23	29	A	V	0.2	<i>Crucorney</i>	21	27	24	31*	A	V	0.011
<i>Betws-y-Rhos</i>	21	27	24	31	A	V	0.015	<i>Cwmafon</i>	21	27	24	31	A	V	0.07
<i>Cefn-Mawr</i>	51	44	41	47	B	V	0.04	<i>Cwmaman</i>	39	45	49	42*	B	V	0.0014
<i>Cerrigydrudion</i>	33	26	23	29	A	V	0.032	<i>Cwmfelinfach</i>	52	45	48	42	B	V	0.006
<i>Corwen</i>	22	28	25	32	A	V	0.3	<i>Cwm Ffrwd-oer</i>	39	46	43	50	B	V	0.003
<i>Glyn Ceiriog</i>	58	64	61	54	C/D	V	0.007	<i>Deri</i>	22	28	25	32	A	V	0.05
<i>Glyndyfrdwy</i>	55	62	59	65	C/D	V	0.0056	<i>Dowlais</i>	58	64	61	54	C/D	V	0.013
<i>Llanarmon-yn-Ial</i>	21	27	24	31	A	V	0.0065	<i>Ebbw Vale</i>	55	62	59	65	C/D	V	0.5
<i>Llandderfel</i>	55	62	65	59	C/D	V	0.0065	<i>Efail Fach</i>	39	45	49	52*	B	V	0.0084
<i>Llanddulas</i>	33	26	23	29	A	H	0.015	<i>Ferndale</i>	57	63	60	53	C/D	V	0.08
<i>Llangernyw</i>	22	28	32	25	A	V	0.007	<i>Fernhill</i>	62	55	59	65	C/D	V	0.0031
<i>Llangollen</i>	57	63	60	53	C/D	V	0.01	<i>Gellifendigaid</i>	55	62	59	65	C/D	H	0.016
<i>Llanuwchllyn</i>	40	46	43	50	B	V	0.03	<i>Gilfach</i>	21	27	24	31	A	V	0.05
<i>Pontfadog</i>	22	28	25	32	A	V	0.0064	<i>Kilvey Hill</i>	33	26	23	29	A	V	10
<i>Wrexham-Rhos</i>	39	—	—	67	E	V	0.2	<i>Llanfoist</i>	57	63	60	53	C/D	V	0.018
<i>Presely</i>	46	40	43	50	B	H	100	<i>Llangeinor</i>	55	62	59	65	C/D	V	0.19
<i>Abergwyfi</i>	21	27	24	31*	A	V	0.0032	<i>Llanharan</i>	21	27	24	31	A	V	0.0017
								<i>Llanhilleth</i>	39	45	49	42	B	V	0.03

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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			
Scotland (continued)												
<i>Garelochhead</i>	51	44	41	47	B V	0.015						
<i>Girvan</i>	55	62	59	65	C/D V	0.25						
<i>Holmhead</i>	51	44	41	47	B V	0.012						
<i>Kirkconnel</i>	58	64	61	54	C/D V	0.25						
<i>Kirkmichael</i>	39	45	49	52*	B V	0.019						
<i>Kirkoswald</i>	22	28	25	32*	A V	0.032						
<i>Largs</i>	39	45	42	49*	B H	0.0118						
<i>Lethanhill</i>	57	63	60	53	C/D V	0.25						
<i>Lochwinnoch</i>	57	63	60	53	C/D H	0.086						
<i>Millburn Muir</i>	39	52	42	49	B V	0.25						
<i>Millport</i>	58	64	61	54*	C/D H	0.0027						
<i>Muirkirk</i>	51	44	41	47*	B V	0.1						
<i>New Cumnock</i>	40	46	43	50*	B V	0.012						
<i>Port Ellen</i>	22	28	25	32*	A V	0.09						
<i>Rosneath</i>	58	64	61	54	C/D V	10						
<i>Rothesay</i>	22	28	25	32*	A V	2						
<i>Rothesay Town</i>	55	62	59	65*	C/D V	0.0066						
<i>Sorn</i>	40*	46*	43*	50*	B V	0.007						
<i>Tighnabruaich</i>	39	45	49	42*	B V	0.1						
<i>Troon</i>	58	64	61	54*	C/D V	0.02						
<i>West Kilbride</i>	51	44	41	47	B V	0.35						
<i>Durris</i>	22	28	25	32	A H	500						
<i>Balgownie</i>	40	46	43	50	B V	0.04						
<i>Banff</i>	39	45	42	49	B V	0.028						
<i>Boddam</i>	39	45	42	49	B V	0.007						
<i>Braemar</i>	39	45	42	49*	B V	0.015						
<i>Brechin</i>	40	46	43	50	B V	0.008						
<i>Ellon</i>	39	45	49	42*	B V	0.0027						
<i>Gartly Moor</i>	58	64	61	54*	C/D V	2.2						
<i>Peterhead</i>	55	62	59	65	C/D V	0.1						
<i>Rosehearty</i>	51	44	41	47	B V	2						
<i>Tomintoul</i>	40	46	43	50*	B V	0.0065						
<i>Tulloch</i>	55	62	59	65*	C/D V	0.07						
<i>Eitshal</i>	33	26	23	29	A H	100						
<i>Ardintoul</i>	39	45	49	42*	B V	0.06						
<i>Attadale</i>	22*	28*	25*	32*	A V	0.01						
<i>Badachro</i>	40	46	43	50*	B V	0.035						
<i>Bruernish</i>	40	46	43	50*	B V	0.007						
<i>Cletraval</i>	51	44	41	47*	B V	2						
<i>Daliburgh</i>	57	63	60	53*	C/D V	0.03						
<i>Duncraig</i>	51	44	41	47*	B V	0.164						
<i>Kilbride (S. Uist)</i>	39	45	49	42*	B V	0.13						
<i>Ness of Lewis</i>	51	44	41	47	B V	0.032						
<i>Penfiler</i>	39	45	49	42*	B V	0.04						
<i>Scoval</i>	55	62	59	65*	C/D V	0.16						
<i>Skriag</i>	21	27	24	31*	A V	1						
<i>Tarbert (Harris)</i>	39	45	49	52*	B V	0.05						
<i>Uig</i>	53	46	43	50	B V	0.004						
<i>Ullapool</i>	39	45	49	52*	B V	0.078						
<i>Keelylang Hill</i>	40	46	43	50	B H	100						
<i>Baltasound</i>	39	45	42	49*	B V	0.018						
<i>Bressay</i>	22	28	25	32	A V	10						
<i>Collarfirth Hill</i>	51	44	41	47*	B V	0.415						
<i>Feilar</i>	40	46	43	50*	B V	0.13						
<i>Fitful Head</i>	39	45	49	42*	B V	0.094						
<i>Pierowall</i>	33	26	23	29	A V	0.007						
<i>Scalloway</i>	55	62	59	65*	C/D V	0.029						
<i>Swinister</i>	55	62	59	65*	C/D V	0.16						
<i>Weisdale</i>	58	64	61	54*	C/D V	0.06						
<i>Knock More</i>	33	26	23	29	A H	100						
<i>Balblair Wood</i>	55	62	59	65*	C/D V	0.083						
<i>Craigellachie</i>	57	63	60	53*	C/D V	0.07						
<i>Grantown</i>	51	44	41	47	B V	0.35						
<i>Kingussie</i>	40	46	43	50	B V	0.091						
<i>Lairg</i>	51	44	41	47*	B V	0.013						
<i>Rosemarkie</i>	39	45	49	42	B H	100						
<i>Auchmore Wood</i>	22	28	25	32	A V	0.1						
<i>Fodderty</i>	57	63	60	53	C/D V	0.12						
<i>Fort Augustus</i>	33	26	23	29*	A V	0.011						
<i>Glen Urquhart</i>	51	44	41	47*	B V	0.09						
<i>Inverness</i>	55	62	59	65	C/D V	0.035						
<i>Tomatin</i>	22	28	25	32	A V	0.012						
<i>Wester Erchite</i>	21	27	24	31*	A V	0.016						
<i>Rumster Forest</i>	31	27	24	21	A H	100						
<i>Ben Tongue</i>	39	45	49	42*	B V	0.04						
<i>Melvich</i>	51	44	41	47	B V	0.055						
<i>Thurso</i>	57	63	60	53	C/D V	0.027						
<i>Selkirk</i>	55	62	59	65	C/D H	50						
<i>Bonchester Bridge</i>	39	45	49	42	B V	0.007						
<i>Eyemouth</i>	33	26	23	29*	A V	2						
<i>Galashiels</i>	51	44	41	47	B V	0.1						
<i>Hawick</i>	33	26	23	29	A V	0.05						
<i>Innerleithen</i>	58	64	61	54	C/D V	0.1						
<i>Jedburgh</i>	51	44	41	47	B V	0.16						
<i>Lauder</i>	22	28	25	32*	A V	0.0112						
<i>Peebles</i>	22	28	25	32	A V	0.1						
<i>Stow</i>	33	26	23	29*	A V	0.0056						
<i>Yetholm</i>	51	44	41	47	B V	0.0065						
Wales												
S4C												
<i>Blaenplwyf</i>	31	27	24	21	A H	100						
<i>Aberystwyth</i>	58	64	61	54	C/D V	0.023						
<i>Afon Dyfi</i>	22	28	25	32	A V	0.0075						
<i>Bow Street</i>	51*	44*	41*	47*	B V	0.02						
<i>Carno</i>	21	27	24	31	A V	0.011						
<i>Corris</i>	39*	45*	49*	42*	B V	0.006						
<i>Dolybont</i>	58	64	61	54	C/D V	0.01						
<i>Fishguard</i>	58	64	61	54	C/D V	0.056						
<i>Kerry</i>	21	27	24	31*	A V	0.017						
<i>Llanbryn-mair</i>	22	28	25	32	A V	0.02						
<i>Llandinam</i>	44	51	41	47	B V	0.25						
<i>Llanfyllin</i>	22	28	25	32	A V	0.125						
<i>Llangadfan</i>	22	28	25	32	A V	0.125						
<i>Llangurig</i>	33*	26*	23*	29*	A V	0.008						
<i>Llangynog</i>	55	62	59	65	C/D V	0.008						
<i>Llanidloes</i>	22	28	25	32	A V	0.005						
<i>Llanrhaeddr-ym-Mochnant</i>	39	45	49	42	B V	0.077						

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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				
North-east (continued)															
<i>Pooley Bridge</i>	48*	40*	46*	50	B	V	0.013	<i>Dychliemore</i>	22	28	25	32*	A	H	0.001
<i>Ravenstonedale</i>	57	63	60	53	C/D	V	0.011	<i>Fintry</i>	34	27	24	31*	A	V	0.026
<i>St Bees</i>	58	64	61	54	C/D	V	0.012	<i>Finmury</i>	40	46	43	50	B	V	0.05
<i>Threlkeld</i>	57	63	60	53*	C/D	V	0.011	<i>Gigha Island</i>	51	44	41	47*	B	V	0.06
<i>Whitehaven</i>	40	46	43	50	B	V	2	<i>Glasgow (West Central)</i>	68	62	56	66	C/D	V	0.032
<i>Workington</i>	58	64	61	54	C/D	V	0.01	<i>Glengorm</i>	56	52	48	54*	C/D	V	1.1
Chatton	39	45	49	42	B	H	100	<i>Glespin</i>	58	64	61	54	C/D	V	0.007
<i>Berwick-upon-Tweed</i>	21	27	24	31	A	V	0.04	<i>Haddington</i>	58	64	61	54	C/D	V	0.02
<i>Rothbury</i>	55	62	65	59	C/D	V	0.05	<i>Killearn</i>	65	62	59	55	C/D	V	0.5
Pontop Pike	58	64	61	54	C/D	H	500	<i>Kilmaccolm</i>	21	27	24	31*	A	V	0.032
<i>Alston</i>	52	45	49	42*	B	V	0.4	<i>Kinlochleven</i>	55	62	59	65*	C/D	V	0.011
<i>Bellingham</i>	21	27	24	31*	A	V	0.05	<i>Kirkfieldbank</i>	57	63	60	53*	C/D	V	0.0058
<i>Catton Beacon</i>	40	46	43	50*	B	V	0.14	<i>Mallaig</i>	43	46	40	50*	B	V	0.018
<i>Durham</i>	40	46	43	50*	B	V	0.015	<i>Netherton Braes</i>	22	28	25	32*	A	V	0.005
<i>Esh</i>	39	45	49	42	B	V	0.012	<i>Oban</i>	51	44	41	47*	B	V	0.012
<i>Fenham</i>	21	27	24	31	A	V	2	<i>Onich</i>	58	64	61	54*	C/D	V	0.017
<i>Haydon Bridge</i>	51	44	41	47*	B	V	0.1	<i>Ravenscraig</i>	21	27	24	31	A	V	0.02
<i>Hedleyhope</i>	40	46	43	50*	B	H	0.018	<i>South Knapdale</i>	57	63	60	53*	C/D	V	1.45
<i>Humshaugh</i>	39	45	49	42	B	V	0.075	<i>Spean Bridge</i>	21	27	24	31*	A	V	0.07
<i>Ireshopeburn</i>	55	62	59	65*	C/D	V	0.011	<i>Strachur</i>	33	26	23	29*	A	V	0.035
<i>Morpeth</i>	22	28	25	32	A	V	0.044	<i>Strathblane</i>	21	27	24	31	A	V	0.0064
<i>Newton</i>	33	26	23	29	A	V	2	<i>Tarbert (Loch Fyne)</i>	21	27	24	31*	A	V	0.004
<i>Seuham</i>	51	44	41	47*	B	V	0.059	<i>Tillicoultry</i>	57	63	60	53	C/D	V	0.0055
<i>Shotleyfield</i>	22	28	25	32	A	V	0.2	<i>Torosay</i>	22	28	25	32	A	V	20
<i>Staithe</i>	51	44	41	47	B	V	0.0017	<i>Twechar</i>	22	28	25	32	A	V	0.003
<i>Sunderland</i>	40	46	43	50*	B	V	0.013	Sandale	22	—	—	—	A	H	500
<i>Weardale</i>	44	51	41	47*	B	V	1	<i>Caldbeck</i>	—	34	28	32	C/D	V	0.0066
<i>Isle of Man</i>								<i>Ballantrae</i>	58	64	61	54	C/D	V	2
<i>Luxey</i>	58	64	61	54	C/D	V	0.025	<i>Barskeoch Hill</i>	55	62	59	65*	C/D	V	16
								<i>Cambret Hill</i>	44	51	41	47	B	H	0.032
								<i>Creetown</i>	58	64	61	54*	C/D	V	0.023
								<i>Dumfries South</i>	40	48	46	50	B	V	0.015
								<i>Glenluce</i>	58	64	61	54	C/D	V	0.006
								<i>Kirkcudbright</i>	21	27	24	31	A	V	0.025
								<i>Langholm</i>	57	63	60	53	C/D	V	0.1
								<i>New Galloway</i>	33	26	23	29*	A	V	0.056
								<i>Pinwherry</i>	22	28	25	32	A	V	0.006
								<i>Portpatrick</i>	58	64	61	54*	C/D	V	0.25
								<i>Stranraer</i>	57	63	60	53	C/D	V	0.5
								<i>Thornhill</i>	57	63	60	53	C/D	V	100
								<i>Craigkelly</i>	31	27	24	21	A	H	0.087
								<i>Aberfoyle</i>	58	64	61	54	C/D	V	0.1
								<i>Dunkeld</i>	51	44	41	47*	B	V	2
								<i>Penicuik</i>	58	64	61	54*	C/D	V	1
								<i>Perth</i>	39	45	49	42	B	V	0.025
								<i>West Linton</i>	33	26	23	29*	A	V	100
								<i>Darvel</i>	33	26	23	29	A	H	0.07
								<i>Ardeninny</i>	39	45	49	52*	B	V	0.025
								<i>Ardnadam</i>	51	44	41	47*	B	V	0.006
								<i>Arrochar</i>	21	27	24	31*	A	V	0.08
								<i>Bowmore</i>	39	45	49	42*	B	V	0.125
								<i>Campbeltown</i>	57	63	60	53	C/D	V	0.012
								<i>Carradale</i>	51	44	41	47*	B	V	0.074
								<i>Claonaig</i>	55	62	59	65*	C/D	V	0.0123
								<i>Dumre</i>	40	46	43	50	B	V	

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Television

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	BBC 1	BBC 2	ITV					BBC 1	BBC 2	ITV	Channel 4	Aerial group	Polarisation	Max. vision erp (kW)	
North (continued)															
<i>Keighley</i>	58	64	61	54	C/D	V	10	<i>Millom Park</i>	22	28	25	32	A	V	0.25
<i>Keighley Town</i>	33	26	23	29*	A	V	0.006	<i>North Oldham</i>	21	27	24	31*	A	V	0.04
<i>Kettlewell</i>	49	42	39	45	B	V	0.13	<i>Oakenhead</i>	51	44	41	47*	B	V	0.1
<i>Luddenden</i>	57	63	60	67*	C/D	V	0.059	<i>Over Biddulph</i>	34	67	30	48*	W	V	0.022
<i>Oughtibridge</i>	55	62	59	65*	C/D	V	0.039	<i>Parbold</i>	51	44	41	47*	B	V	0.046
<i>Oxenhope</i>	22	28	25	32*	A	V	0.2	<i>Pendle Forest</i>	22	28	25	32	A	V	0.5
<i>Primrose Hill</i>	57	63	60	67*	C/D	V	0.028	<i>Penny Bridge</i>	33	26	23	29*	A	V	0.031
<i>Ripponden</i>	58	64	61	54*	C/D	V	0.06	<i>Ramsbottom</i>	48	66	56	68*	C/D	V	0.08
<i>Shatton Edge</i>	52	58	48	54*	C/D	V	1	<i>Ribblesdale</i>	51	44	41	47*	B	V	0.03
<i>Sheffield</i>	31	27	24	21	A	V	5	<i>Romiley</i>	51	44	41	47*	B	V	0.011
<i>Skipton</i>	39	45	49	42	B	V	10	<i>Saddleworth</i>	52	45	49	42	B	V	2
<i>Skipton Town</i>	21	27	24	31*	A	V	0.013	<i>Sedbergh</i>	40	46	43	50*	B	V	0.5
<i>Stocksbridge</i>	58	64	61	54*	C/D	V	0.012	<i>Stavely-in-Cartmel</i>	40	46	43	53*	B	V	0.01
<i>Sutton-in-Craven</i>	33	26	23	29*	A	V	0.012	<i>Storeton</i>	22	28	25	32	A	V	2.8
<i>Tideswell Moor</i>	56	63	60	66	C/D	V	0.25	<i>Todmorden</i>	39	45	49	42	B	V	0.5
<i>Totley Rise</i>	39	45	49	42*	B	V	0.012	<i>Trawden</i>	57	63	60	67*	C/D	V	0.2
<i>Wharfedale</i>	22	28	25	32	A	V	2	<i>Urswick</i>	51	44	41	47*	B	V	0.008
<i>Wincobank</i>	55	62	59	65*	C/D	V	0.002	<i>Walsden</i>	57	63	60	67*	C/D	V	0.05
North-west								<i>Walsden South</i>	40	46	43	53*	B	V	0.006
<i>Winter Hill</i>	55	62	59	65	C/D	H	500	<i>West Kirby</i>	34	27	24	31*	A	V	0.013
<i>Austwick</i>	39	45	49	42	B	V	0.035	<i>Whalley</i>	40	46	43	53*	B	V	0.05
<i>Backbarrow</i>	57	63	60	50*	C/D	V	0.003	<i>Whitewell</i>	57	63	60	67*	C/D	V	0.08
<i>Bacup</i>	40	46	43	53	B	V	0.25	<i>Whitworth</i>	22	28	25	32*	A	V	0.05
<i>Bidston</i>	51*	44*	30*	47*	W	V	0.066	<i>Windermere</i>	51	44	41	47	B	V	0.5
<i>Birch Vale</i>	40	46	43	53	B	V	0.25	<i>Woodhook</i>	39	45	49	52	B	V	0.003
<i>Blackburn</i>	51	44	41	47	B	V	0.01	<i>Iste of Man</i>							
<i>Bollington</i>	21	27	24	31*	A	V	0.021	<i>Beary Peark</i>	40	46	43	50	B	V	0.25
<i>Brook Bottom</i>	58	64	61	68*	C/D	V	0.006	<i>Douglas</i>	68	66	48	56	C/D	V	2
<i>Buxton</i>	21	27	24	31	A	V	1	<i>Port St Mary</i>	58	64	61	54	C/D	V	0.25
<i>Cartmel</i>	22	28	25	32*	A	H	0.0022	<i>Union Mills</i>	39	45	52	42*	B	V	0.0123
<i>Chatburn</i>	33	26	23	29	A	V	0.007	North-east							
<i>Chinley</i>	57	64	61	67*	C/D	V	0.012	<i>Bilsdale West Moor</i>	33	26	29	23	A	H	500
<i>Congleton</i>	51	44	41	47*	B	V	0.2	<i>Aislaby</i>	39	45	52	49*	B	V	0.04
<i>Coniston High Man</i>	21	27	24	31*	A	V	0.09	<i>Bainbridge</i>	57	63	60	53*	C/D	V	0.031
<i>Cornholme</i>	58	64	61	54	C/D	V	0.05	<i>Grinton Lodge</i>	40	46	43	50*	B	V	0.025
<i>Crossthwaite</i>	57	63	60	53	C/D	V	0.015	<i>Guisborough</i>	57	63	60	53	C/D	V	0.05
<i>Dalton</i>	40	46	43	53*	B	V	0.025	<i>Limber Hill</i>	40	46	43	50*	B	V	0.05
<i>Darwen</i>	39	45	49	42	B	V	0.5	<i>Ravenscar</i>	58	64	61	54	C/D	V	0.2
<i>Delph</i>	33	26	23	29*	A	V	0.003	<i>Romaldkirk</i>	51	44	41	47	B	V	0.058
<i>Dog Hill</i>	40	46	43	53*	B	V	0.085	<i>Rosedale Abbey</i>	40*	46*	43*	50*	B	V	0.007
<i>Glossop</i>	22	28	25	32	A	V	0.25	<i>Skimmingrove</i>	40	46	43	50*	B	V	0.015
<i>Grasmere</i>	57	63	60	53*	C/D	V	0.02	<i>West Burton</i>	40	46	43	50*	B	V	0.012
<i>Haslingden</i>	33	26	23	29*	A	V	10	<i>Whithy</i>	55	62	59	65	C/D	V	0.25
<i>Hawkshead</i>	33	26	23	29*	A	V	0.061	<i>Caldbeck</i>	30	34	28	32	A	H	500
<i>Kendal</i>	58	64	61	54	C/D	V	2	<i>Ainstable</i>	52	45	42	49*	B	V	0.1
<i>Ladder Hill</i>	33	26	23	29*	A	V	1	<i>Bassenthwaite</i>	52	45	49	42	B	V	0.16
<i>Lancaster</i>	31	27	24	21	A	V	10	<i>Bleachgreen</i>	57	63	60	53	C/D	V	0.006
<i>Langley</i>	21	27	24	31*	A	V	0.005	<i>Dentdale</i>	57	63	60	53*	C/D	V	0.052
<i>Littleborough</i>	21	27	24	31	A	V	0.5	<i>Gosforth</i>	58	64	61	54	C/D	V	0.05
<i>Macclesfield</i>	22	28	25	32*	A	V	0.037	<i>Haltwhistle</i>	55	62	59	65*	C/D	V	2
<i>Melling</i>	57	63	60	53	C	D	0.025	<i>Keswick</i>	21	27	24	31	A	V	0.12
								<i>Lorton</i>	57	63	60	53	C/D	V	0.05
								<i>Lowther Valley</i>	48	40	46	50	B	V	0.026
								<i>Orton</i>	40	46	43	50	B	V	0.031

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	BBC 1	BBC 2	ITV					BBC 1	BBC 2	ITV			
South-west (continued)													
<i>Gulval</i>	33	26	23	29*	A	V	0.026						
<i>Helston</i>	58	64	61	54*	C/D	V	0.01						
<i>Isles of Scilly</i>	21	27	24	31	A	V	0.5						
<i>Portleven</i>	33	26	23	29*	A	V	0.0025						
<i>Portreath</i>	33	26	23	29	A	V	0.0025						
<i>Praa Sands</i>	55	62	59	65*	C/D	V	0.01						
<i>St Anthony-in-Roseland</i>	33	26	23	29	A	V	0.0017						
<i>St Just</i>	58	64	61	54	C/D	V	0.25						
Stockland Hill	33	26	23	29	A	H	250						
<i>Bampton</i>	39	49	45	52*	B	V	0.03						
<i>Beaminstor</i>	55	62	59	65*	C/D	V	0.02						
<i>Beer</i>	55	62	59	65*	C/D	V	0.0029						
<i>Bridport</i>	51	44	41	47	B	V	0.1						
<i>Culm Valley</i>	39	45	49	42*	B	V	0.058						
<i>Dawlish</i>	55	62	59	65	C/D	V	0.007						
<i>St Thomas (Exeter)</i>	51	44	41	47	B	V	0.25						
<i>Stokeinteignhead</i>	51*	44*	41*	47*	B	V	0.007						
<i>Tiverton</i>	40	46	43	50	B	V	0.1						
<i>Weymouth</i>	40	46	43	50	B	V	2						
Channel Islands													
Fremont Point	51	44	41	47	B	H	20						
<i>Alderney</i>	58	64	61	68	C/D	V	0.1						
<i>Gorey</i>	54	26	23	29	W	V	0.006						
<i>St Touillets</i>	56	48	54	52	C/D	H	2						
<i>St. Helier</i>	55	62	59	65	C/D	V	0.034						
<i>St Peter Port</i>	21	27	24	31	A	V	0.001						
<i>Torteval</i>	50	40	46	66	E	V	0.02						
South													
Hannington	39	45	42	66	E	H	250						
<i>Aldbourne</i>	21	27	24	31	A	V	0.009						
<i>Alton</i>	49	62	59	52*	C/D	V	0.01						
<i>Chisbury</i>	55	62	59	52*	C/D	V	0.025						
<i>Hemdean</i>	49	52	56	59*	C/D	V	0.022						
<i>Lambourn</i>	55*	62*	59*	52*	C/D	V	0.007						
<i>Sutton Row</i>	22	28	25	32*	A	V	0.25						
<i>Tidworth</i>	22	28	25	32*	A	V	0.01						
Midhurst	61	55	58	68	C/D	H	100						
<i>Haslemere</i>	22	28	25	32*	A	V	0.015						
Rowridge	31	24	27	21	A	H	500						
<i>Brighstone</i>	51	44	41	47*	B	V	0.144						
<i>Brighton</i>	57	63	60	53	C/D	V	10						
<i>Cheselbourne</i>	57	63	53	60	C/D	V	0.007						
<i>Corfe Castle</i>	51	44	41	47*	B	V	0.016						
<i>Donhead</i>	51	44	41	47*	B	V	0.029						
<i>Findon</i>	51	44	41	47*	B	V	0.05						
<i>Hangleton</i>	39	45	49	42	B	V	0.007						
<i>Lulworth</i>	55	62	59	65	C/D	V	0.011						
<i>Millbrook</i>	51	44	41	47	B	V	0.035						
<i>Ovingdean</i>	65	42	44	68	E	V	0.02						
<i>Patcham</i>	46	40	43	50	B	H	0.07						
<i>Piddleirenthide</i>	39	45	49	42	B	V	0.056						
<i>Poole</i>	57	63	60	53	C/D	V	0.1						
<i>Portslade</i>	51	44	41	47	B	V	0.02						
<i>Salisbury</i>	57	63	60	53	C/D	V	10						
<i>Saltdean</i>	51	66	55	47	E	V	0.02						
<i>Shrewton</i>	51	44	41	47*	B	V	0.0045						
<i>Till Valley</i>	46	40	43	50*	B	V	0.075						
<i>Ventnor</i>	39	45	49	42*	B	V	2						
<i>Westbourne</i>	51	44	41	47	B	V	0.04						
<i>Winterborne Stickland</i>	40	46	43	50*	B	V	1						
<i>Winterbourne Steepleton</i>	39	49	45	66	E	V	0.012						
West													
Mendip	58	64	61	54	C/D	H	500						
<i>Avening</i>	51	44	41	47	B	V	0.0056						
<i>Backwell</i>	22	28	25	32	A	V	0.094						
<i>Bath</i>	22	28	25	32	A	V	0.25						
<i>Blakeney</i>	21	27	24	31	A	V	0.007						
<i>Box</i>	40	46	43	50*	B	V	0.0068						
<i>Bristol Barton House</i>	21	27	24	31*	A	H	0.01						
<i>Bristol Ilchester Crescent</i>	40	46	43	50	B	V	0.5						
<i>Bristol Kings Weston Hill</i>	45	48	42	52*	B	V	1						
<i>Bristol Montpellier</i>	33	26	23	29*	A	V	0.01						
<i>Bruton</i>	40	46	43	50*	B	V	0.0015						
<i>Burrington</i>	55	62	59	65*	C/D	H	0.1						
<i>Calne</i>	21	27	24	31	A	V	0.05						
<i>Cerne Abbas</i>	22	28	25	32*	A	V	0.11						
<i>Chalford</i>	21	27	24	31*	A	V	0.125						
<i>Chiseldon</i>	30	49	34	67	W	V	0.019						
<i>Cirencester</i>	33	26	23	29	A	V	0.25						
<i>Clearwell</i>	66	48	68	56	C/D	V	0.015						
<i>Coleford</i>	42	52	45	39	B	V	0.0019						
<i>Countisbury</i>	39	56	49	67*	E	H	0.105						
<i>Crockerton</i>	51	44	41	47	B	V	0.064						
<i>Dursley</i>	40	46	43	50*	B	V	0.055						
<i>Easter Compton</i>	30	56	34	67	W	V	0.01						
<i>Frome</i>	21	27	24	31	A	V	0.0018						
<i>Hutton</i>	49	66	39	68	E	V	0.142						
<i>Kewstoke</i>	30	56	34	67	W	V	0.012						
<i>Lydbrook</i>	40	46	43	50*	B	V	0.0075						
<i>Marlborough</i>	22	28	25	32*	A	V	0.1						
<i>Manksilver</i>	45	48	52	42*	B	V	0.015						
<i>Nailsworth</i>	33	26	23	29	A	V	0.03						
<i>Ogbourne St George</i>	40	46	43	50	B	V	0.015						
<i>Parkend</i>	51	44	41	47	B	V	0.002						
<i>Porlock</i>	48	45	42	52*	B	V	0.025						
<i>Portishead</i>	66	39	49	68	E	V	0.007						
<i>Redcliff Bay</i>	30	56	34	67	W	H	0.01						
<i>Roadwater</i>	21	27	24	31	A	H	0.016						
<i>Seagry Court (Swindon)</i>	44	51	41	47	B	V	0.0025						
<i>Slad</i>	33	26	23	29*	A	H	0.0028						
<i>Stroud</i>	48	45	42	52	B	V	0.5						
<i>Ubley</i>	21	27	24	31*	A	V	0.079						
<i>Upavon</i>	33	26	23	29*	A	V	0.07						
<i>Washford</i>	49	66	39	68	E	V	0.062						

* not in service at date of publication

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			
England														
London and South-east														
Bluebell Hill	40	46	43	65	E H		30							
Chatham Town	58	68	61	54*	C/D V		0.014							
Crystal Palace	26	33	23	30	A H	1000								
Alexandra Palace	58	64	61	54	C/D H		0.07							
Biggin Hill	45	52	49	67	E V		0.008							
Bishop's Stortford	55	62	59	49*	C/D V		0.03							
Cane Hill	61	54	58	68	C/D V		0.03							
Caterham	55	62	59	65	C/D V		0.0075							
Chepping Wycombe	51	44	41	47	B V		0.02							
Chesham	40	46	43	50	B V		0.1							
Chingford	56	50	52	48*	C/D V		0.0075							
Croydon (Old Town)	49	56	52	67	C/D V		0.033							
East Grinstead	40	56	46	59	E V		0.117							
Forest Row	48	54	62	66*	C/D V		0.12							
Gravesend	55	62	59	49	C/D V		0.012							
Great Missenden	58	64	61	54*	C/D V		0.085							
Guildford	40	46	43	50	B V	10								
Hemel Hempstead	51	44	41	47	B V	10								
Hemel Hempstead Town	58	64	61	54*	C/D V		0.013							
Henley-on-Thames	48	64	67	54	C/D V		0.1							
Hertford	58	64	61	54	C/D V		2							
High Wycombe	55	62	59	65	C/D V		0.5							
Hughenden	40	46	43	50*	B V		0.06							
Kenley	40	46	43	50	B V		0.175							
Lea Bridge	55	62	39	59*	E V		0.006							
Marlow Bottom	58	64	61	54*	C/D V		0.011							
Micklefield	54	64	57	67	C/D V		0.008							
Mickleham	61	55	58	68	C/D V		0.1							
New Addington	64	48	54	68	C/D V		0.018							
Otford	57	63	60	53*	C/D V		0.031							
Reigate	57	63	60	53	C/D V	10								
St Albans	49	63	57	67	C/D V		0.022							
St. Marks (Tunbridge Wells)	57	63	60	53	C/D V		0.051							
Skirmett	51	44	41	47	B V		0.126							
Tunbridge Wells	51	44	41	47	B V	10								
Walthamstow North	45	66	49	68*	E V		0.002							
Welwyn	40	46	43	50	B V		0.15							
West Wycombe	40	46	43	67	E V		0.035							
Wonersh	48	65	52	67	C/D V		0.012							
Woolburn	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							
Horn Street	58*	44*	41*	47*	C/D V		0.0035							
Hythe	21	27	24	31*	A V		0.05							
Newnham	21	27	24	31	A V		0.035							
Rye	58	44	41	47	E V		0.015							
Heathfield	49	52	64	67	C/D H	100								
Hamstreet	33	26	23	30	A V		0.001							
Hastings	22	25	28	32	A V		1							
Haywards Heath	39	45	43	41	B V		0.037							
Lamberhurst	54	60	62	58	C/D V									0.004
Newhaven	39	45	43	41	B V									2
Sedlescombe	33	26	23	30	A V									0.009
Wye (Ashford)	22	28	25	32	A V									0.031
Oxford	57	63	60	53	C/D H									500
Ascott under Wychwood	21	27	24	31	A V									0.029
Charlbury	51	44	41	47	B V									0.013
South-west														
Beacon Hill	57	63	60	53	C/D H									100
Ashburton	21	27	24	31*	A V									0.003
Buckfastleigh	51	44	41	47	B V									0.006
Coombe	51	27	24	31	A V									0.007
Dartmouth	21	44	41	47	B V									0.01
Newton Abbot	40	46	43	50	B V									0.003
Occombe Valley	21	27	24	31	A V									0.001
Sidmouth	39	49	45	67	E V									0.012
Teignmouth	39	49	45	67	E V									0.025
Totnes	21	27	24	31	A V									0.003
Caradon Hill	22	28	25	32	A H									500
Chambercombe	21	27	24	31*	A V									0.007
Combe Martin	39	45	49	42*	B V									0.1
Croyde	51	44	41	47*	B V									0.0015
Gunnislake	40	46	43	50*	B V									0.04
Hartland	48	56	52	66	C/D V									0.03
Ilfracombe	58	64	61	54	C/D V									0.25
Ivybridge	39	45	42	49	B V									0.5
Kingsbridge	40	46	43	50	B V									0.2
Looe	40	46	43	50*	B V									0.005
Lostwithiel	40	46	43	50	B V									0.006
Mevagissey	40	46	43	50	B H									0.0066
Newton Ferrers	55	62	59	65*	C/D V									0.0065
Okehampton	39	45	49	42	B V									0.1
Penaligon Downs	39	45	49	42*	B V									0.1
Penryn	55	62	59	65	C/D V									0.022
Plymouth (North Road)	40	46	43	50	B V									0.012
Plympton	58	64	61	54*	C/D V									2
Polperro	57	63	60	53	C/D V									0.0028
St Austell	55	62	59	65	C/D V									0.1
Salcombe	51	41	44	30*	W V									0.017
Slupton	48	66	55	68*	C/D V									0.125
Tavistock	57	63	60	53	C/D V									0.1
Truro	58	64	61	54*	C/D V									0.022
Woolacombe	39	45	42	49	B V									0.006
Huntshaw Cross	55	62	59	65	C/D H									100
Brushford	21	27	24	31*	A V									0.019
Chagford	21	27	24	31*	A V									0.012
North Bovey	40	46	43	50	B V									0.05
Swimbridge	33	26	23	29	A V									0.0066
Westward Ho!	21	27	24	31	A V									0.032
Redruth	51	44	41	47	B H									100
Boscastle	33	26	23	29	A V									0.0056
Bossiney	58	64	61	54	C/D V									0.0074
Downderry	55	62	59	65*	C/D V									0.026

* not in service at date of publication

The television regions and main transmitting stations



EID885LP

Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Radio 4					
Burghead	LW	200*	1500*	50	Northern Scotland
Carlisle	MW	1485	202	1	Carlisle
Droitwich	LW	200*	1500*	400	England & Wales
Enniskillen	MW	774	388	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MW	720	417	10	Northern Ireland
London (Lots Road)	MW	720	417	0.5	Greater London (day); Central London (night)
Londonderry	MW	720	417	0.25	Londonderry (town) & surrounding districts
Newcastle	MW	603	498	2	Tyneside
Plymouth	MW	774	388	1	Plymouth area
Redmoss	MW	1449	207	2	Aberdeen
Redruth	MW	756	397	2	West Cornwall
Westerglen	LW	200*	1500*	50	Southern Scotland
Radio Ulster					
Enniskillen	MW	873	344	1	Fermanagh and parts of West Tyrone
Lisnagarvey	MW	1341	224	100	Most of Northern Ireland
Londonderry (Radio Foyle)	MW	792	379	1	Londonderry district
Radio Scotland					
Burghead	MW	810	370	100	Moray Firth area
Dumfries (Radio Solway)	MW	585	513	2	Dumfries district
Redmoss	MW	810	370	5	Aberdeen area
Redmoss (Radio Aberdeen)	MW	990	303	1	Aberdeen
Westerglen	MW	810	370	100	Central Scotland
Radio Wales					
Fordeu	MW	882	340	1	East Montgomeryshire
Llandrindod Wells	MW	1125	267	1	Radnor and North Brecon
Penmon	MW	882	340	10	North Wales
Tywyn	MW	882	340	5	Cardigan Bay coast
Washford	MW	882	340	70	South Wales
Wrexham (Radio Clwyd)	MW	657	457	2	Clywd

* This frequency is scheduled to change to 198 kHz (1515 m) on 1 February 1988

Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Radio 2					
Barrow	MW	693	433	1	Barrow district
Bexhill	MW	693	433	1	Eastbourne, Hastings & Bexhill district
Bournemouth	MW	909	330	1	Bournemouth & Poole district
Brighton	MW	693	433	1	Brighton & Worthing
Brookmans Park	MW	909	330	150	South-east England
Burghead	MW	693	433	50	North of Scotland
Clevedon	MW	909	330	50	South Wales, Somerset & Devon
Droitwich	MW	693	433	150	Midland counties
Enniskillen	MW	693	433	1	Fermanagh and parts of West Tyrone
Exeter	MW	909	330	1	Exeter & Exmouth district
Fareham	MW	909	330	1	Southampton & Portsmouth
Folkestone	MW	693	433	1	Folkestone & Dover districts
Lisnagarvey	MW	909	330	10	Most of Northern Ireland
Londonderry	MW	909	330	1	North-west area of Londonderry County
Moorside Edge	MW	909	330	200	Yorkshire & Lancashire
Postwick	MW	693	433	10	Norfolk & Suffolk
Redmoss	MW	693	433	1	Aberdeen
Redruth	MW	909	330	2	West Cornwall
Stagsshaw	MW	693	433	50	North-east England & border area
Start Point	MW	693	433	50	South-east Cornwall, South Devon, West Devon and Channel Islands
Tywyn	MW	990	303	1	Cardigan Bay coastal area
Westerglen	MW	909	330	50	Central Scotland
Whitehaven	MW	909	330	1	Whitehaven & Workington district
Radio 3					
Bournemouth	MW	1197	251	0.5	Bournemouth area
Brighton	MW	1215	247	1	Brighton & Worthing
Brookmans Park	MW	1215	247	50	London & the Home Counties
Burghead	MW	1215	247	20	Moray Firth area
Cambridge	MW	1197	251	0.2	Cambridge
Droitwich	MW	1215	247	30	Midland counties
Enniskillen	MW	1197	251	1	Fermanagh and parts of West Tyrone
Fareham	MW	1215	247	1	Southampton, Portsmouth & Isle of Wight
Hull	MW	1215	247	0.3	Hull
Lisnagarvey	MW	1215	247	10	Belfast & surrounding districts
Londonderry	MW	1215	247	0.25	Londonderry (town)
Moorside Edge	MW	1215	247	100	Yorkshire & Lancashire
Newcastle	MW	1215	247	2	Tyneside
Plymouth	MW	1215	247	1	Plymouth
Postwick	MW	1215	247	1	East Norfolk & North Suffolk
Redmoss	MW	1215	247	2	Aberdeen area
Redruth	MW	1215	247	2	West Cornwall
Torbay	MW	1197	251	0.5	Torquay area
Tywyn	MW	1215	247	1	Cardigan Bay coastal area
Washford	MW	1215	247	60	South Wales, Somerset, Dorset, West Gloucestershire & West Wiltshire
Westerglen	MW	1215	247	50	Central Scotland

Long-wave and medium-wave radio

Service	Frequency band	Frequency (kHz)	Wavelength (metres)	Power (kW)	Main areas served
Radio 1					
Barnstaple	MW	1053	285	1	Barnstaple-Bideford district
Barrow	MW	1053	285	1	Barrow district
Bexhill	MW	1053	285	2	Eastbourne, Hastings & Bexhill district
Bournemouth	MW	1485	202	2	Bournemouth & Poole district
Brighton	MW	1053	285	2	Brighton & Worthing
Brookmans Park	MW	1089	275	150	London & South-east England
Burghead	MW	1053	285	20	Moray Firth area
Droitwich	MW	1053	285	150	Midland counties
Dundee	MW	1053	285	1	Dundee area
Enniskillen	MW	1053	285	1	Fermanagh and parts of West Tyrone
Fareham	MW	1089	275	1	Southampton & Portsmouth
Folkestone	MW	1053	285	1	Folkestone & Dover district
Hull	MW	1053	285	1	Hull
Lisnagarvey	MW	1089	275	10	Most of Northern Ireland
Londonderry	MW	1053	285	1	North-west area of Londonderry County
Moorside Edge	MW	1089	275	150	Yorkshire, Lancashire, Cheshire & North Wales
Postwick	MW	1053	285	10	East Norfolk
Redmoss	MW	1089	275	2	Aberdeen
Redruth	MW	1089	275	2	Redruth & Camborne district
Stagshaw	MW	1053	285	50	North-east England & border area
Start Point	MW	1053	285	100	S. Cornwall, S. Devon, Dorset, Isle of Wight and Channel Islands
Tywyn	MW	1089	275	1	Cardigan Bay area
Wallasey	MW	1107	271	0.5	Liverpool, Merseyside, and the Wirral Peninsular
Washford	MW	1089	275	50	South Wales, N. Devon & Somerset
Westerglen	MW	1089	275	50	Central Scotland
Whitehaven	MW	1089	275	1	Whitehaven & Workington district

Vhf-fm radio

Scotland

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Scotland♣	Radio Scotland Ω		
Ashkirk	89.1	91.3	93.5●		H	18
Innerleithen	89.5	91.7	93.9●		M	0.02
Peebles	88.4	90.6	92.8●		M	0.02
Bressay	88.3	90.5	92.7⊕ η ‡		M	50
Darvel	89.5	91.7	93.9		M	10
Forfar	88.3	90.5	92.7		H	10
Pitlochry	89.2(m)	91.4(m)	93.6(m)		H	0.2
Fort William	89.3(m)	91.5(m)	93.7(m)†	98.9(m)	H	1.5
Ballachulish	88.1(m)	90.3(m)	92.5(m)†	97.7(m)	H	0.015
Glengorm	89.5(m)	91.7(m)	93.9(m)†	99.1(m)	M	2.2
Kinlochleven	89.7(m)	91.9(m)	94.1(m)†	99.3(m)	H	0.002
Mallaig	88.1(m)	90.3(m)	92.5(m)†	97.7(m)	H	0.02
Oban	88.9(m)	91.1(m)	93.3(m)†	98.5(m)	M	5
Keelylang Hill	89.3	91.5	93.7⊕ η		M	40
Kirk o' Shotts	89.9	92.1	94.3		H	120
Bowmore	88.1(m)	90.3(m)	92.5(m)		V	0.08
Campbeltown	88.4	90.6	92.8		H	0.035
Girvan	88.9	91.1	93.3		V	0.1
Lethanhill	88.3	90.5	92.7		M	0.2
Lochgilphead	88.3	90.5	92.7	97.9(m)	H	0.01
Millburn Muir	88.8	91.0	93.2		H	0.025
Perth	89.0(m)	91.2(m)	93.4(m)		H	0.012
Port Ellen	89.0(m)	91.2(m)	93.4(m)		V	0.065
Rosneath	89.2	91.4	93.6		H	0.025
Rothesay	88.5	90.7	92.9		M	0.6
South Knapdale	89.3	91.5	93.7	98.9(m)	H	1.1
Strachur	88.6	90.8	93.0	98.2(m)	M	0.02
Meldrum	88.7	90.9	93.1⊕		H	60
Durris	89.4	91.6	93.8⊕		M	2
Tullich	90.1	92.3	94.5⊕		M	0.042
Melvaig	89.1(m)	91.3(m)	93.5(m)†↵	98.7(m)	H	22
Penifiler	89.5(m)	91.7(m)	93.9(m)†↵	99.1(m)	H	0.006
Skriauig	88.5(m)	90.7(m)	92.9(m)†↵	98.1(m)	H	10
Rosemarkie	89.6	91.8	94.0†		H	12
Grantown	89.8	92.0	94.6†		H	0.35
Kingussie	89.1	91.3	93.5†		H	0.035
Knock More	88.2	90.4	92.6†		M	0.5
Rumster Forest	90.1	92.3	94.5†		M	12.6
Sandale (<i>see also England</i>)	88.1	90.3	92.5*		H	120
Cambret Hill	88.7	90.9	93.1*		H	0.064
Stranraer	89.7	91.9	94.1*		V	0.031

Ω Radio Scotland national service, also broadcast on 810 kHz medium wave (reception of the medium wave service is very poor in some parts of Western Scotland).

♣ This service splits from the national Radio Scotland service at certain times to carry educational programmes and regional programmes.

⊕ carries Radio Aberdeen.

† carries Radio Highland.

‡ carries Radio Shetland.

η carries Radio Orkney.

↵ carries Radio nan Eilean.

* carries Radio Solway.

● carries Radio Tweed.

Vhf-fm radio

Northern Ireland

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Ulster		
Brougher Mountain	89.4	91.6	93.8	M	10
Divis	90.1	92.3	94.5	H	60
Ballycastle	88.8	91.0	93.2	H	0.04
Kilkeel	89.4	91.6	93.8	H	0.025
Larne	89.1	91.3	93.5	M	0.1
Maddybenny More	89.6	91.8	94.0	M	0.2
Rostrevor Forest	88.6 (m)	90.8 (m)	93.0 (m)	M	0.064
Londonderry	88.7	90.9	93.1 <input type="checkbox"/>	H	13

carries Radio Foyle (m)

Wales

	Frequency (MHz)				Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio Cymru	Radio Wales		
Blaenplwyf	88.7	90.9	93.1		H	60
Dolgellau	90.1 (m)	92.3 (m)	94.5 (m)		H	0.015
Ffestiniog	88.1	90.3	92.5		H	0.05
Llandyfriog	90.1	92.3	94.5		M	0.087
Machynlleth	89.4	91.6	93.8		H	0.06
Mynydd Pencarreg	89.7	91.9	94.1		M	0.4
Christchurch	—	—	—	103.0 (m) (g)	M	0.5
Haverfordwest	89.3	91.5	93.7		H	10
Llanddona	89.8	92.0	94.2		M	50
Betws-y-Coed	88.2	90.4	92.6		H	0.01
Llangollen	88.9	91.1	93.3		M	22
Llandinam	90.1	92.3	94.5		H	0.02
Llanfyllin	89.1	91.3	93.5		M	0.014
Llanrhaeadr-ym-Mochoant	89.8	92.0	94.2		M	0.05
Long Mountain	89.6	91.8	94.0		H	0.024
Wenvoe (see also England)	89.9	92.1	96.8		H	120
Aberdare	89.2	91.4	93.6		M	0.065
Abergavenny	88.6	90.8	93.0		H	0.017
Blaenavon	88.5	90.7	92.9	95.1 (m) (g)	V	0.01
Brecon	88.9	91.1	93.3		H	0.01
Carmarthen	88.9	91.1	93.3		H	0.01
Carmel	88.4	90.6	92.8		M	3.2
Ebbw Vale	88.4	90.6	92.8		H	0.01
Kilvey Hill	89.5	91.7	93.9		M	1
Llandrindod Wells	89.1	91.3	93.5		H	1.5
Llanidloes	88.1	90.3	92.5		H	0.005
Pontypool	89.2	91.4	93.6		M	0.06
Varteg Hill	88.9	91.1	93.3		M	0.05

g carries Radio Gwent (stereo)

Vhf-fm radio

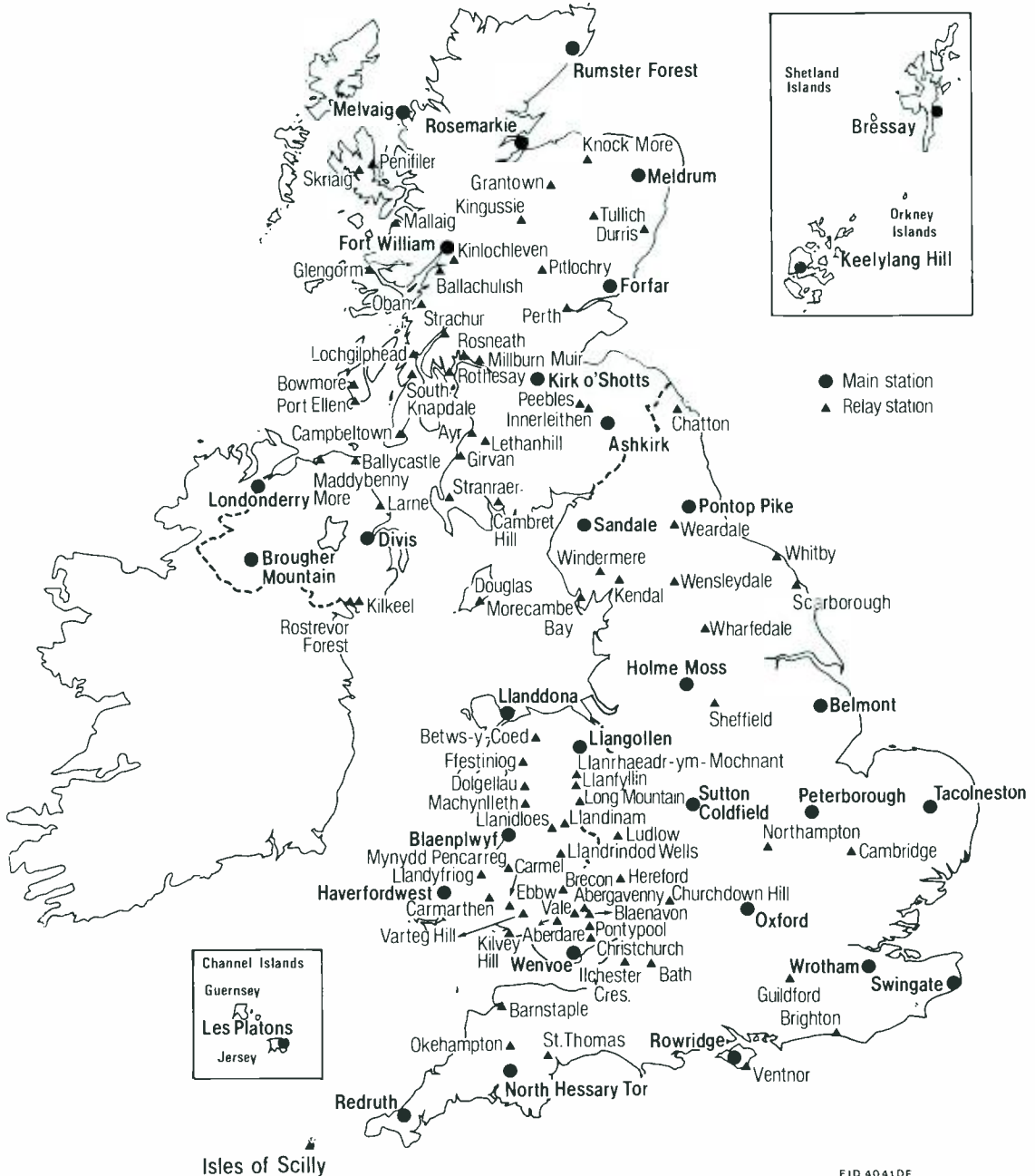
Notes: **Stereo services:** all services are stereo except where (m) is shown against a frequency.

Polarisation: H indicates horizontal polarisation; M indicates mixed polarisation; V indicates vertical polarisation.

England, Isle of Man, and Channel Islands

	Frequency (MHz)			Polarisation	Maximum effective radiated power (kW)
	Radio 1 & 2	Radio 3	Radio 4		
Belmont	88.8	90.9	93.1	H	8
Holme Moss	89.3	91.5	93.7	M	240
Kendal	88.7	90.9	93.1	H	0.025
Morecambe Bay	90.0	92.2	94.4	H	4
Scarborough	89.9	92.1	94.3	H	0.025
Sheffield	89.9	92.1	94.3	M	0.32
Wensleydale	88.3	90.5	92.7	H	0.025
Wharfedale	88.4	90.6	92.8	M	0.04
Windermere	88.6	90.8	93.0	H	0.02
Les Platon (<i>Channel Islands</i>)	91.1	94.75	97.1	M	16
North Hessary Tor	88.1	90.3	92.5	H	60
Okehampton	88.7	90.9	93.1	M	0.07
St. Thomas (<i>Exeter</i>)	89.0	91.2	93.4	M	0.055
Oxford	89.5	91.7	93.9	H	22
Peterborough	90.1	92.3	94.5	M	44
Cambridge	88.9	91.1	93.3	M	0.26
Pontop Pike	88.5	90.7	92.9	H	60
Chatton	90.1	92.3	94.5	M	5.6
Weardale	89.7	91.9	94.1	H	0.1
Whitby	89.6	91.8	94.0	H	0.04
Redruth	89.7	91.9	94.1	H	9
Isles of Scilly	88.8	91.0	93.2	M	0.06
Rowridge	88.5	90.7	92.9	H	60
Ventnor	89.4	91.7	93.8	H	0.02
Sandale (<i>see also Scotland</i>)	88.1	90.3	94.7	H	120
Douglas (<i>IOM</i>)	88.4	90.6	92.8	M	12
Sutton Coldfield	88.3	90.5	92.7	M	240
Churchdown Hill	89.0	91.2	93.4	M	0.072
Hereford	89.7	91.9	94.1	H	0.026
Ludlow	89.6	91.8	94.0	M	0.01
Northampton	88.9	91.1	93.3	M	0.123
Swingate (Dover)	90.0	92.4	94.4	M	10
Tacolneston	89.7	91.9	94.1	H	120
Wenvoe (<i>see also Wales</i>)	89.9	92.1	94.3	H	120
Barnstaple	88.5	90.7	92.9	M	1
Bath	88.8	91.0	93.2	M	0.07
Bristol Ilchester Crescent	89.3	91.5	93.5	M	1.3
Wrotham	89.1	91.3	93.5	M	240
Brighton	90.1	92.3	94.5	M	0.5
Guildford	88.1	90.3	92.5	M	3

Vhf-fm radio transmitting stations



EID 4041DF

BBC Services – basic technical data

TELEVISION

System	PAL System I 625 lines, 50 fields. Video bandwidth 5.5 MHz; vision carrier amplitude-modulated with negative polarity. Sound pre-emphasised with a time constant of 50 μ s; sound carrier frequency-modulated (fm) with peak deviation of 50 kHz.
Transmission frequency bands	
Band IV uhf (470–582 MHz)	Fourteen 8 MHz channels (21–34).
Band V uhf (614–854 MHz)	Thirty 8 MHz channels (39–68).
Teletext (Ceefax)	Allocated to lines 13–18 (326–331).

RADIO

Mf and Lf services

Maximum audio bandwidth	5 kHz.
Transmission frequency bands	
Mf	525–1605 kHz (571–187 m).
Lf	150–285 kHz (2000–1053 m).
Carrier modulation	Amplitude (a.m.).

Vhf services

Maximum audio bandwidth	15 kHz.
Pre-emphasis time constant	50 μ s.
Stereo system	Pilot-tone (19 kHz) suppressed-carrier multiplex system.
Transmission frequency band	Band II 88–108 MHz.
Carrier modulation	Frequency (fm): 75 kHz peak deviation.

Guidelines for good reception

For good 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 cable to . . .
- A good stereo tuner

In very difficult situations you may also need:

- A high-gain aerial, precisely aligned and carefully positioned . . .
- And a masthead amplifier

Transmitting stations

The following tables give details of all the BBC's domestic television and radio transmitting stations used for domestic broadcasting in the United Kingdom, apart from Local Radio. The tables list the transmitters that are scheduled to be in operation by the end of 1985.

For Local Radio frequencies see *pages 226–230*.

radio services, so Radio 1 and 2 have to share one network, *see page 246 and the tables on pages 251–253*. Furthermore, a service may 'split' at certain times so that its vhf-fm and medium-wave (or long-wave) transmissions carry different programmes. For example, the Radio 4 vhf-fm transmissions sometimes carry educational programmes while the regular programmes are broadcast on long-wave and medium-wave only. Therefore, to make full use of the BBC's radio services, it is essential to have receivers which cover the long-wave, medium-wave and vhf-fm bands. For long-wave and medium-wave 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 the best reception. This may not be possible with a larger receiver such as a music centre, but it is worth trying it in more than one place, if possible, before finalising its room position.

Radio Times, available in several regional editions, carries details of the wavebands and frequencies used for all of the BBC's domestic radio services: to make best use of this information listeners will find it worthwhile making themselves thoroughly familiar with the tuning and waveband switching of their receivers. Listeners who have difficulty in this respect can obtain local tuning guides from Engineering Information Department.

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.

Uhf receiving aerial groups

	A	B	C/D	E	W
Channels	21–34	39–53	48–68	39–68	21–68
Colour codes	Red	Yellow	Green	Brown	Black

The television tables show the channel group allocated to each station, and the polarisation of the transmissions. The aerial should be pointed towards the transmitting station, with the rods horizontal where the transmissions are horizontally polarised, and vertical where the transmissions are vertically polarised. The BBC, ITV and Channel Four transmitters are co-sited, so that the great majority of viewers require only one aerial to receive all four services.

Incidentally, some viewers assume that because they can actually see a nearby transmitting station's aerial

mast, then they should use that station. This is not always true, because for the sake of efficiency and to avoid interference, most of our relay stations use directional transmitting aerials. These aerials do not radiate the same power in all directions, and therefore sometimes the nearest relay station to a particular area does not provide a useful signal to that area, whereas a more distant one does. In cases of doubt a local dealer should be consulted, or the BBC's Engineering Information Department will be pleased to give advice.

In areas where Channel 4 is newly introduced, if the existing aerial is of the correct type and it has been used successfully for BBC-1, BBC-2 and ITV, then it should be suitable for the new channel also, although in some cases the position of the aerial may need slight adjustment. In a few areas transmitting stations have been allocated a channel for Channel 4 well above or below the other three: for example, Hannington and Salcombe respectively. Some viewers using such stations may find that their aerials are unsuitable for this wide channel grouping, because an aerial of the wrong group has been fitted, despite the fact that information on the aerial group required for each station has always been widely publicised for the benefit of television dealers and aerial riggers. In such cases the aerial will need replacing if satisfactory results are to be obtained for all four channels: the television tables show the correct group for every transmitting station in service.

The television transmissions reach more than 99 per cent of the population but nevertheless there are numerous, mainly isolated, small communities that are unserved. The transmitter building programme will continue for several years yet, and therefore many of these communities will eventually receive a service, but it will not be practicable for the broadcasters to provide a transmitter for every unserved group.

Any community which cannot at present receive the television services may contact the BBC's Engineering Information Department to find out if their area is likely to qualify for inclusion in the relay station building programme. If the answer is 'no' then the community may like to consider the possibility of installing a 'self-help' system for television reception: this can take the form of a wired distribution system or a small transmitter. The BBC or IBA will offer technical advice but cannot provide financial assistance, although in certain circumstances grants may be available from other bodies. Further information is contained in a BBC/IBA booklet *Self-help Television*, available free from Engineering Information Department.

It must be stressed that self-help systems cannot legally be brought into operation unless they comply with certain Home Office licensing requirements which will be made clear by the broadcasting authority advising the self-help group. This need not be seen as a deterrent: 145 self-help systems are already in operation and another 100 or so are being planned.

88	90	92	94	96	98	100	102	104	106	108 MHz
RADIO 2	RADIO 3	RADIO 4	LOCAL BBC	LOCAL ILR	NETWORK 4	NETWORK 5	LOCAL ILR	LOCAL BBC	NATIONAL EXTENSIONS	
			*Note 1		†Note 2	†Note 2			‡Note 3	

Vhf Band II – United Kingdom Broadcasting Plan

The plan cannot be fully implemented until existing mobile-radio users have been cleared from the band: final clearance for the section 97.6–102 MHz is not mandatory until the end of 1989, and for the section 105–108 MHz is not mandatory until the end of 1995.

*Note 1: In Scotland, Wales, and Northern Ireland this sub-band will also be used for national regional services, ie: Radio Scotland, Radio Wales and Radio Cymru, and Radio Ulster.

†Note 2: Present proposals are that one of these sub-bands will be used for Radio 1 and the other for an independent national radio service.

‡Note 3: This sub-band will be used to extend all five national networks to areas that are presently inadequately served on vhf.

Receiving the programmes

Radio

The vhf-fm (very high frequency and frequency modulated) transmissions provide higher audio quality and much greater freedom from interference than the long-wave and medium-wave transmissions, especially after dark, so it is recommended that wherever possible listeners should use vhf-fm. The vhf-fm transmissions have an added advantage in that most drama and music programmes are transmitted in stereo, whereas long-wave and medium-wave broadcasts are in mono only. For good vhf-fm stereo reception on fixed equipment such as hi-fi tuners and music centres, the BBC recommends the use of an outdoor aerial. For the best reception from the great majority of stations, outside aerials should be installed with their elements (rods) horizontal. The exception lies in a few transmitting stations in Scotland and Wales which radiate vertically polarised transmissions (see vhf-fm radio tables): listeners served by these stations should install any outside aerials with the elements vertical.

A programme is now under way to modernise the equipment at vhf-fm radio transmitting stations, and to change all horizontally polarised transmissions to mixed polarisation by adding a vertically polarised component of equal strength to the existing horizontally polarised component. A good many stations have already been re-engineered (see transmitter tables on pages 251–253), and work on all stations in the network should be complete by the end of 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 'pull-out' telescopic aerials will be much less dependent on the location of the receiver and the orientation of the aerial. It is worth noting that it is already possible to drive on motorways from Kent to the Lake District receiving mixed polarisation signals the whole way, and extensive additions to mixed polarisation coverage are planned for 1986, particularly in Scotland and Wales.

When using a vhf-fm portable, the aerial should be extended vertically to its full length. This will usually give good reception, but if not the aerial can (on most receivers) be set at any angle between the vertical and horizontal and rotated to find the position that gives the best results.

The vhf-fm transmissions from most of the BBC's local radio stations are in stereo, and within a few years all the stations will be converted to stereo operation. In some cases the local radio services are transmitted from the same site as the BBC's networked services for the region, and a single fixed outside aerial can therefore be used for reception of local radio as well as Radios 1, 2, 3 and 4. In other cases the local radio transmitting station is sited separately from the network station and it may sometimes be necessary to use either two aerials or an aerial rotator in order to obtain optimum reception from both stations, particularly for stereo. A competent aerial rigger or radio dealer will be able to give advice on the type of aerial required, but if listeners have any problems they are invited to contact the BBC's Engineering Information Department.

Unfortunately, it is not possible to receive all BBC services on vhf-fm. This is because only three vhf-fm transmitter networks are available for four national

Engineering information

The main contact on BBC engineering topics for the general public, the press, and the radio and television trade is provided by the staff of Engineering Information Department, who produce a wide range of leaflets and booklets on broadcast engineering topics, particularly reception. Members of the department investigate reception problems, and the department maintains and updates data on the quality of radio and television reception throughout the country.

Anybody requiring information on radio or television reception or on any BBC engineering matter is invited to contact Engineering Information Department, by letter or telephone, at the following address:

BBC Engineering Information Department

Broadcasting House

London W1A 1AA

Tel: 01-927 5040 (during office hours)

Services

Television

The BBC broadcasts two national television services – BBC-1 and BBC-2. The television regions and main transmitting stations are shown on the map on *page 258*. Both BBC-1 and BBC-2 carry Ceefax services, and a good many programmes are transmitted with Ceefax sub-titles for the deaf (Ceefax page 888).

Radio

The BBC provides four national services, Radio 1, Radio 2, Radio 3 and Radio 4, and four national regional services – Radio Scotland, Radio Wales, Radio Cymru (Welsh language) and Radio Ulster. In England and the Channel Islands, local services are provided by 31 local radio stations. There are no local radio stations in Scotland, Wales and Northern Ireland, but these countries have community stations which, on weekdays, frequently ‘opt-out’ of the national regional services to provide programmes of local interest. Transmitters carrying the community services are identified in the transmitter tables on *pages 251–257*.

Extended VHF-FM Sound Broadcasting Band

In the United Kingdom the vhf spectrum assigned to the national services has, until recently, been confined to the sub-band 88–94.6 MHz, which can accommodate only three networks. Because of this limitation Radio 1 and Radio 2 have to share a single network, and we are unable to broadcast Radio 4 on vhf in Scotland, Wales and Northern Ireland. (In each of these countries one of the three networks is used for the appropriate national

regional service instead of Radio 4). In fact, the 88–94.6 MHz sub-band cannot fully accommodate even three services with the result that thirty years after vhf broadcasting started in the UK there are still areas that are inadequately served.

In 1979 a World Administrative Radio Conference raised the upper limit of the vhf broadcasting band from 100 to 108 MHz, and the Government devised a frequency assignment plan for the UK to take advantage of this as shown in the diagram on the next page. The frequency assignments in the plan were agreed at another international conference held in 1984, and this paves the way for Radio 1 to have its own vhf network instead of sharing with Radio 2, and will also allow Radio 4 to be heard nationwide on vhf.

Under the plan new local radio transmitters are already being brought into service in the higher local radio sub-band (102–105 MHz). The 97.6–102 MHz sub-band assigned to the new national networks does not have to be fully cleared for broadcasting in the UK until 1990, but it is hoped that in some parts of the country it will be possible to start broadcasting in this sub-band well before then. The situation regarding the national extensions is more difficult – under present proposals this sub-band will not become available for broadcasting until 1996, so it will not be possible to improve vhf coverage in some parts of the country until then.

In order to implement the plan it will be necessary to change the frequencies of some BBC services, mainly those used for Local Radio and National Regional Radio: these changes will be advertised in advance of the changeover date.

Television Training

Television Training Department is responsible for all formal production and direction training in the Television Service. For over 20 years the department was housed in a former tannery in Woodstock Grove, but in July 1984 a move was made to new accommodation and studios at Elstree.

The training undertaken by the department comprises practical instruction in film and studio direction and some 150 assistant producers attend courses each year in London. In addition, training courses are regularly mounted in the Regions. Other categories of staff who receive training are production assistants and production managers. A recent development has been the growth of training in portable single camera direction and the arrangement of seminars on new technology for the Television Service as a whole.

For many years the department has been involved in the training of personnel from overseas broadcasting organisations and at least one long production course a year has been held in London. However, as production methods in many countries now do not correspond quite as closely to those of the BBC as they did in the past, it is common for small training teams from the department to run courses on site in television stations abroad. Training has recently taken place in Ghana, Holland, Singapore, Colombia and the USA. Enquiries about any aspect of production and training both for BBC staff and overseas personnel should be directed to:

**Head of Television Training, BBC Elstree Centre,
Clarendon Road, Borehamwood, Herts WD6 1JF.**

Tapes and films illustrating most aspects of television production and direction training are produced by Television Training Department.

Sales enquiries should be made to:

**BBC Enterprises Ltd., Sales Manager,
Film and Video Library Sales,**

Windmill Road, Brentford, Middlesex TW8 9NF.

International relations

The BBC plays a major role in international broadcasting. Its impact overseas stems partly from the programmes broadcast in 37 languages by its External Services, and partly from the sale and re-broadcast of many of its television and radio programmes. But among broadcasters abroad it is also respected for the practical role it plays in the international broadcasting unions, its daily contacts with visitors from all parts of the world and the specialised training and aid which it provides to other broadcasting organisations.

International broadcasting organisations

EBU: The European Broadcasting Union, of which the BBC is a founder member, is an association of broadcasting organisations, with 40 active members in 31 countries in Europe and around the Mediterranean, and 65 associate members in 47 other countries in all parts of the world. It arranges co-operation among broadcasters in programme, technical and legal fields, most notably through the Eurovision network of television programme exchange, and satellite co-ordination of programmes from other continents, such as Olympic Games and other major international sporting fixtures, major political events and linked entertainment programmes. In the course of the year the European Broadcasting Union relays over 70,000 television news items through Eurovision.

CBA: The public service broadcasting organisations of the Commonwealth meet every two years to pool experience and discuss problems in the editorial and technical fields. This is the main meeting of the Commonwealth Broadcasting Association. The Secretary-General of the CBA and his staff are housed on BBC premises in London and handle day-to-day matters of Commonwealth co-operation in programmes, training and technical advice.

ABU: In addition, each year the BBC attends, as an associate member, the General Assembly of the Asian-Pacific Broadcasting Union.

ITU: The BBC is represented on the UK committees and conferences of the International Telecommunication Union, and on its two permanent consultative committees, the International Radio Consultative Committee (CCIR) and the International Telegraph and Telephone Consultative Committee (CCITT).

Training for overseas broadcasters

Each year, the BBC runs a range of training courses for broadcasters from overseas. Course subjects include: Journalism, Engineering, Television Production, Television Production in Education, Radio Production, Radio Training and Radio Management. Arrangements can also be made to hold courses overseas or to second consultants to provide more general training advice. Where applicable, aid funding can be obtained

from a variety of sources to support both courses and consultancies.

All enquiries should be addressed in the first instance to:

**Senior Assistant, International Relations,
BBC, Portland Place, London W1A 1AA.
Telephone: 01-927 5029**

Visitors

Every year over 3,000 broadcasters and others with specialised interests in broadcasting visit the BBC from all over the world. All of these – apart from engineers and journalists – are initially received by International Relations which works out detailed programmes for their visits with the help of other BBC departments. Initial contact should be made with:

**Senior Liaison Officer, International Relations,
BBC, Broadcasting House, London W1A 1AA.
Telephone: 01-927 5120**

Visiting journalists and engineers are looked after by External Services Publicity and Engineering Information Department respectively.

Services to foreign broadcasters

One of the functions of International Relations is to book radio facilities in Britain for foreign broadcasters, either on a reciprocal basis or, in the case of most commercial stations, for a stipulated fee. Each year several thousand such bookings are made; they range from complicated outside broadcasts to single short voice pieces from unmanned studios.

Tel: 01-927 5124/5126.

The International Unit at Television Centre arranges facilities for foreign television broadcasters. The Unit includes specialists in Eurovision as well as staff from Enterprises who chiefly look after the needs of broadcasters who are not members of the EBU.

Tel. 01-576 2344.

Television Liaison

The prime responsibility of Television Liaison is to look after virtually all official visitors to the Television Service. These number around 7,000 a year.

Most foreign visitors are handled by Liaison and range from senior overseas broadcasters to academics and foreign statesmen. In general arrangements are made in association with International Relations who provide the initial point of contact for overseas visits.

Television Liaison also hosts many British groups including the police, armed forces and the professions, and responds to an ever-increasing interest in BBC Television amongst institutions and influential associations who have a pertinent concern as to how their licence money is spent.

Teletext

Teletext is an additional broadcast service of written information which can be received on any TV set fitted with a teletext decoder.

The BBC's Ceefax service offers 600 pages of news and information on BBC1 and BBC2. Home and foreign news, sports news and results, City and financial news, weather and road, rail and air information are all up-dated throughout the day in a high-speed service. Ceefax is broadcast at all times when BBC Television transmitters are 'on the air', usually from 6.00 am. The service also provides consumer information, shopping prices, daily recipes, fun, games and quizzes for the children, many specialised features such as wildlife information and chess and competitions.

Ceefax offers subtitles for the deaf and hard of hearing with an increasing number of BBC TV programmes, and its Telesoftware service gives computer programs and information for owners of BBC Microcomputers equipped with adapters.

An information leaflet about the BBC's teletext service 'Ceefax' can be obtained from:

**Ceefax, Room 7059,
BBC Television Centre,
Wood Lane,
London W12 7RJ.**

BBC Monitoring Service

The Monitoring Service is part of the BBC External Services. Jointly with its US partners it monitors broadcasts in more than 50 languages from 120 countries. Information and documentation from this joint operation is available in a fast teleprinted newsfile and a daily publication, the *Summary of World Broadcasts* (SWB).

The newsfile provides a global service of up to 10,000 words daily and is available round the clock. The *SWB*, published six days a week, carries 90,000 words in each issue, presented in four parts, according to source: (1) USSR; (2) Eastern Europe; (3) Asia; (4) Middle East, Africa & Latin America. Each part publishes a separate *Weekly Economic Report*.

The *SWB* is also available in machine-readable form. The *SWB* and the teleprinted newsfile can be bought by subscription, and special services can be provided by contract.

All enquiries regarding subscription should be sent to:

**Subscription Office,
BBC Monitoring Service,
Caversham Park,
Reading, Berkshire, RG4 8TZ.
Telephone: (0734) 472742 Telex: 848318.**

BBC Transcription Service

BBC Transcription Service is the division of the BBC External Services responsible for the sale of BBC Radio programmes to broadcasters in over 100 countries, as well as for marketing BBC Study Tapes to schools and institutions outside the United Kingdom.

Transcription programmes provide a regular supply of new radio programmes covering drama, serious and light music, light entertainment, rock and pop music, education, religion and a range of talks and magazine programmes.

BBC Study Tapes offer talks, documentaries, readings and dramatisations on countless subjects. For copyright reasons BBC Study Tapes are not available in the UK.

Transcriptions recording unit: studio and mobile recording as well as disc cutting facilities are available for hire.

For broadcast and educational catalogues and further information, contact:

**The Business Manager, BBC Transcription Service,
Kensington House, Richmond Way,
London W14 0AX, England.**

**Cable: Broadcasts London. Telex: 265781
Telephone: 01-743 1272 Ext. 6108/6109.**

BBC Topical Tapes

BBC Topical Tapes are regular weekly programmes produced in London for radio stations in the English-speaking world.

For further information contact:

**Assistant, Topical Tapes, BBC,
PO Box 76, Bush House, London WC2B 4PH,
England.**

**Cable: Broadbrit London. Telex: 265781
Telephone: 01-257 2756.**

INTERNATIONAL RECORDINGS & RADIOPLAY MUSIC LIBRARY

16 Langham Street, London W1A 4WW
01-580 4468 Ext. 7001

Manager: Mike Harding

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 SALES

10 Cavendish Place, London W1A 1AA

A BBC Enterprises operation. The Photograph Library stocks the BBC's main collection of still photographs on broadcasting, dating from 1922; programme production stills and personalities both in colour and black and white; 765,000 monochrome negatives, with prints; and 175,000 original colour transparencies. The library provides a visual archive, and sells photographs relating to BBC output in the UK and overseas in conjunction with Enterprises' existing picture sales operation.

TELEVISION FILM & VIDEOTAPE LIBRARY

South Block, Reynard Mills Industrial Estate,
Windmill Road, Brentford, Middlesex, TW8 9NF
01-567 6655 Ext. 210

Head of Film and Videotape Library: Mrs A. Hanford

Purchase or hire of selected complete films:
Enquiry Unit, at
**BBC Enterprises, Woodlands, 80, Wood Lane,
London W12 0TT
01-576 0361**

Purchase of items and sections of film and videotape material:

**Film Library Sales: Jill Hawkins
01-567 6655 Ext. 246**

**Head of Education and Library Sales: Peter Ballard,
BBC Enterprises, Woodlands, 80, Wood Lane,
London W12 0TT. 01-743 5588 Ext. 2212**

Library stock: selected programmes, items, news-film and other film and videotape material produced by the BBC, mainly since 1948; over 500 million feet of film and over 100,000 spools of videotape in total. Provides a service only for BBC users, but a number of programmes are available for sale or hire by other organisations or individuals for non-broadcasting purposes, through BBC Enterprises. Also possible to purchase sections of some film and videotape material.

CENTRAL STILLS LIBRARY

Television Centre, Wood Lane, London W12 7RJ
01-576 1670 & 01-576 7020

Stills Manager: Graham Milloy

Library stock: over 750,000 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.

Weather forecasts

Weather forecasts for BBC Radio and Television are prepared by the Meteorological Office, which is part of the Ministry of Defence. Shipping forecasts are broadcast by Radio 4 on 200kHz (1500 metres) at 05.55, 13.55, 17.50 and 00.33. Gale warnings are broadcast at programme junctions and repeated after the next news on the hour.

Forecasts for inshore waters of the British Isles are broadcast on Radio 4 at 00.38 and on Radio 3 at 06.55.

Warnings of fog, snow, icy roads, heavy or prolonged rain, and sudden weather changes likely to entail danger or considerable inconvenience to the public are also broadcast at short notice on Radio 2 and Radio 4. In the case of fog affecting motorways, where conditions are such as to constitute a threat to safety, information is broadcast immediately on both Radio 1 and Radio 2, and as soon as possible on Radio 3 and Radio 4. Each of the other networks then directs listeners to a summary of Motorway Fog Alerts, broadcast on Radio 2 only, following the news summary on the hour, and repeated each hour as long as the hazard remains.

BBC Television now provides the world's most sophisticated electronic graphics weather system to allow the 'weatherman' to present his expert knowledge to the viewer. A readily understood selection of graphic displays providing movement and direction to the weather, together with the spoken description, give a clear impression to both laymen and experts of the expected conditions over the whole of the British Isles and Europe. The weathermen used on the national forecasts are professional forecasters employed by the Meteorological Office and selected by the BBC.

Other BBC Libraries

RADIO DRAMA PLAY LIBRARY

Broadcasting House, London W1A 1AA

Enquiries: 01-580 4468 Ext. 3496

Play Librarian: Allan Ferris

Library stock: scripts of all the programmes produced by Radio Drama Department: plays, features, poetry and readings from 1922: approx 50,000 scripts, some on microfilm.

The scripts are mainly for internal use but are also sent to radio stations all over the world. Researchers are welcome, by appointment only. A fee is charged.

TELEVISION DRAMA SCRIPT LIBRARY

(Television Script Unit)

Television Centre, Wood Lane, London W12 7RJ

01-576 1390

Comprehensive indices to all drama productions. Copies of BBC Television scripts can be consulted. By appointment only.

MUSIC LIBRARY

Yalding House, 156 Great Portland Street,

London W1N 6AJ 01-580 4468 Ext. 4284

(General enquiries)

Librarian: Miss M.H. Miller

Library stock: over one million items, including books, scores and parts. Predominantly music for performance, but there is also a music reference library and a music information service.

Primarily the library provides music for BBC broadcasting but will hire for other performances music which is not available from other sources.

Publications: catalogues of chamber music, piano and organ music, songs, vocal scores, and orchestral music, available from BBC Publications Dept.

TELEVISION MUSIC LIBRARY

Centre House, Wood Lane, London W12 7RJ

01-743 8000 Ext. 2821

Librarian: David Jackson

Library stock: approx. 150,000 titles including 85,000 orchestral sets commissioned for BBC Television, plus representative pop-to-serious collection of published music and reference works.

Library serves musical needs of BBC Television, and assists Radio in London and the Regions as required. Not open to public, except in cases where material is not available elsewhere.

POPULAR MUSIC LIBRARY

Ariel House, 74a Charlotte Street, London W1P 1LB

01-580 4468 Ext. 4584/2839

Librarian: Leslie Wilson

Library stock: an extensive collection covering all aspects of popular music from circa 1800. The collection comprises manuscript and printed arrangements of light and popular music, song copies and albums, vocal scores, piano and instrumental solos; a reference book section covering all aspects of popular music. Indexes in microfilm form. The library provides services to the entire BBC. Access to the general public by prior arrangement. Limited music hire scheme in operation.

GRAMOPHONE LIBRARY

Broadcasting House, London W1A 1AA

Librarian: Derek Lewis

A collection of commercially-issued gramophone recordings covering both UK and overseas issues of the last 90 years. Present holdings about 1,150,000. Mainly discs (coarse-groove, micro-groove and CD) but with some cylinders and cassettes. For BBC programme purposes only. Not available to other organisations or members of the public.

SOUND LIBRARY

Broadcasting House, London W1A 1AA

01-927 4850

Manager, Sound Library: Mark Jones

Sound Library is made up of two main sections: (i) Sound Archives and (ii) Current Recordings.

(i) *Sound Archives*

Library stock: about 150,000 individually catalogued recordings on disc or tape: covers the whole range of broadcasting.

Services: BBC internal production use. Open to external researchers. Licensing for commercial, educational and private enquiries.

Enquiries: 01-927-4853

(ii) *Current Recordings*

A changing stock of approximately 90,000 tapes containing about 60,000 radio programmes or inserts for programmes in the making. They span the complete range of broadcasting material, mainly BBC produced.

Monitoring Service Library
Caversham Park, Reading, Berkshire RG4 8TZ

Specialised indexes of governments, officials, political and other prominent personalities throughout the world.

BIBLIOGRAPHIC SERVICES

Bibliographic Services Manager: Jane Evans

Programme Index

The Langham, Portland Place, London W1A 1AA

An index by title, subject and contributor of domestic radio and television programmes.

Script Library

The Langham, Portland Place, London W1A 1AA

A library of transcriptions and texts of BBC domestic broadcasts, excluding plays and news bulletins.

Events Unit

Broadcasting House, London W1A 1AA

The unit issues a weekly and monthly list of future events, a monthly anniversaries list and a monthly retrospective diary of events.

CORPORATE SERVICES

Engineering Research Department Library

Subject Specialist (Engineering)

Kingswood Warren, Tadworth, Surrey

Books, periodicals and reports on radio and television engineering and related subjects. On-line access to computer databases.

Subject Specialists Unit

(Industrial Affairs, Natural Resources and Energy)

The Langham, Portland Place, London W1A 1AA

Background information: latest developments; access to computer databases; bibliographies; contacts.

Science Information Unit

Subject Specialist (Science)

**Kensington House, Richmond Way,
Shepherds Bush, London W14 0AX**

Latest scientific and medical developments: on-line access to computer databases.

Pronunciation Unit

Broadcasting House, London W1A 1AA

The unit provides an advisory service for all BBC broadcasters on problems of pronunciation, both English and foreign, occurring in English-language broadcasts. Publishes pronunciation guides.

International Briefing

The Langham, Portland Place, London W1A 1AA

The unit provides information to BBC broadcasters travelling abroad.

BBC Hulton Picture Library

35 Marylebone High Street, London W1M 4AA

A general picture library of some 10 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 Evening Standard Library has been acquired and a reciprocal usage agreement has been negotiated with the Bettmann Archive in New York.

Micrographics Unit

1 Duchess Street, London W1A 1AA

The unit provides an advisory service to the BBC as a whole followed by microfilming services to the highest professional standards. An external consultancy and bureau service is available.

Registry Service

The Langham, Portland Place, London W1A 1AA

Files of current documents held in 17 Registries and in individual systems. Also provides an advisory service to offices on their own files.

Records Management Centre

252 Western Avenue, Acton, London W3 6XJ

Provides low-cost storage for non-current material on a corporate basis. Eventually material is reviewed for permanent retention at the Written Archives Centre or for disposal.

Written Archives Centre

Caversham Park, Reading RG4 8TZ

Holds 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.

History of Broadcasting Unit

The Langham, Portland Place, London W1A 1AA

The unit assists in the compilation of the official history of the BBC and undertakes related historical research.

The primary purpose of all these collections is to serve BBC programme makers and others in the Corporation, and much of the material is, by its nature, for internal use only. However, a substantial proportion is available to organisations, external researchers and, on a commercial basis, through the BBC Data Enquiry Service or Hulton Picture Library.

BBC DATA SALES

Room 524, The Langham, Portland Place, London W1A 1AA 01-927 4900
Marketing Manager: Peter Elliott

BBC DATA ENQUIRY SERVICE

Room 3, The Langham, Portland Place, London W1A 1AA 01-927 5998
Sales Executive: K.P. Johnston

This fee-based research service for external clients draws on BBC Data's resources to provide fast, accurate information on any subject. Leaflet and price list available on request.

BBC HULTON PICTURE LIBRARY

35 Marylebone High Street, London W1M 4AA
01-927 4735/4737
Manager: R.G. Bright

Pictures for commercial reproduction in all media. Brochure and scale of fees available from the Librarian.

BBC MICROGRAPHICS

1 Duchess Street, London W1A 1AA
01-927 4206
Sales Executive: G. Duncan

Micrographics consultancy and microfilming services.

BBC DATA PUBLICATIONS

Room 525, The Langham, Portland Place,
London W1A 1AA 01-927 4900

Reference material based on BBC sources includes pronunciation guides, a Thesaurus of terms for classifying news information, a bibliography of British Broadcasting, the massive study by Broadcasting Research: *Daily Life in the 1980s*, the index of the BBC Popular Music Library on microfiche and selections of postcards.

BBC WRITTEN ARCHIVES CENTRE

Caversham Park, Reading RG4 8TZ
Reading (0734) 472742 Ext. 280/281/282
Written Archives Officer: Mrs J.M. Kavanagh

Open to external researchers by prior appointment. Enquiries can be dealt with by correspondence. Charges are made for certain services.

BBC DATA LIBRARIES AND SERVICES

The following list shows the various BBC libraries, collections and services, with an indication of the nature of their holdings or of any special emphasis. While direct public access to these sources is limited, they are available through the BBC Data Enquiry Service (*see above*).

RADIO DATA

Radio Data Manager: David Stoker

Reference Library

The Langham, Portland Place, London W1A 1AA

Holds 120,000 books and pamphlets; 1,000 British and 500 foreign current newspapers and periodicals and extensive back files. Special collections: drama, film, music and broadcasting.

News Information Unit

Broadcasting House, London W1A 1AA

20 million press cuttings from British and international newspapers and magazines, plus Government publications. Index of Radio News bulletins.

TELEVISION DATA

Television Data Manager: Frances Tait

Reference Library

Television Centre, Wood Lane, London W12 7RJ

General stock with emphasis on the visual arts. Illustrations collection.

News Information Unit (Television Current Affairs)

Lime Grove, Shepherds Bush, London W12 7RJ

British and international newspaper and magazine press cuttings. Special collections of newspaper headlines and political cartoons.

News Information Unit (Television News)

Television Centre, Wood Lane, London W12 7RJ

British newspaper and magazine press cuttings. Index of BBC Television News broadcasts.

EXTERNAL SERVICES DATA

External Services Data Manager: Elizabeth Doyle

Reference Library

Bush House, Aldwych, London WC2B 4PH

General stock, with emphasis on world affairs.

News Information Unit

Bush House, Aldwych, London WC2B 4PH

British and international newspaper and magazine press cuttings, with closely indexed foreign affairs coverage. Index of BBC External Services News stories.

OTHER LONDON OFFICES:

BBC Library Sales

Reynard Mills, Windmill Road,
Brentford, Middlesex, TW8 9NF
Telephone: 01-567 6655
Telex: 934678 & 265781
Cables: Telecentre London

BBC Records and Tapes & BBC Merchandising

The Langham, Portland Place, London W1A 1AA
Telephone: 01-580 4468
Telex: 265781
Cables: Broadcasts London

BBC Technical Facilities

BBC International Unit
Television Centre, Wood Lane, London, W12 7RJ
Telephone: 01-576 1173
Telex: 265781
Cables: Telecasts London

OVERSEAS OFFICES

Canada

(Educational Sales)
BBC Education and Training Sales
Suite 311, 214 King Street West, Toronto,
Ontario, M5H 1K4
Telephone: 416 585 2583/4/5

Australia

BBC Enterprises Limited
Westfield Towers, 100 William Street,
Sydney, New South Wales 2011
Telephone: 02 3586411
Telex: BBCORP 20705
Cables: Loncalling Sydney

DISTRIBUTORS

USA

Television Sales:

Lionheart Television International Inc.
40 West 57th Street, New York, New York 10019
Telephone: 212 541 7342
Telex: (007) 236 931 980

Educational Sales:

Films Incorporated
733 Green Bay Road, Wilmette, Illinois 60091
Telephone: 312 256 3200
Telex: 9106943523

Latin America (Spanish-speaking)

Western World Television
10490 Santa Monica Blvd, Los Angeles,
California 90025, USA
Telephone: 213 475 5500
Telex: 23690 1219 West TV LSA
Cables: Western TV

Brazil

Excel Comunicacoes Ltda.
Rua do Russel, 270 - 2nd Floor, Gloria,
Rio de Janeiro, CEP 22210
Telephone: 5521 205 3998
Telex: 21 22216 BRWABR

Japan

British Television Inc.
Mitsuwa Building, 7-2 Ginza 6-Chome, Chuo-Ku,
Tokyo 104
Telephone: 3 571 4335
Telex: J24204 VIABRITV

BBC Data

General Manager: Richard Hewlett

Chief Librarian: Selwyn Eagle

Head of BBC Data Services & Sales: Janet Andrew

BBC Data provides a service of background information, reference material of all kinds and research facilities through a network of libraries, archival collections and a cuttings service, with a stock of 20 million classified cuttings, believed to be the largest in Europe: some 2,000 new cuttings from 70 international, national and provincial papers and magazines are added every day.

News bulletins in Radio, Television and External Services, and scripts of talks and documentaries, from the earliest days to the present time, are held in complete indexed collections, amounting to some 6 million pages of microfilm.

The BBC Monitoring Service *Summary of World Broadcasts* is a separate holding.

The BBC Hulton Picture Library holds some 10 million pictures on all subjects, and the Reference Library, in its five branches, holds some 250,000 books, as well as a substantial number of periodicals, maps and copies of Acts, Bills, Blue Books, White Papers and similar papers, acquired as they are published.

There are a number of specialist indexes, covering, among other subjects, pronunciation, international personalities, chronologies of events, and aspects of poetry, drama and music.

BBC Data is also responsible for the Corporation's paper-controlling services through a network of Registries, filing services, a Records Management Centre and the Written Archives Centre.

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 applied physics are appointed as trainees in the Research, Design and Capital Projects Departments.

Further details of engineering opportunities can be obtained from:

**The Engineering Recruitment Officer,
BBC, Broadcasting House, London W1A 1AA.**

Broadcasting Complaints Commission

The Broadcasting Complaints Commission exists to consider and adjudicate upon complaints of

- (a) *unjust or unfair treatment in sound or television programmes;*
- (b) *unwarranted infringement of privacy in, or in connection with, the obtaining of material included in sound or television programmes.*

The Commission was established on 1st June 1981 in succession to the BBC's own Programme Complaints Commission. Its powers are set out in Section III of the 1981 Broadcasting Act.

The Commission can consider complaints against both BBC and IBA programmes, providing the complainant was personally affected by the broadcast.

The members of the Commission are:

Baroness Pike (Chairman)
Sir Thomas Skyrme
Professor Thomas Carbery
Mr Peter Hardiman Scott
Mr Tom Jackson

The Secretary of the Commission is Mr William Middlemass
**20 Albert Embankment,
London SE1 7TL.
Telephone 01-211 8463/8465 8468.**

The Commission's findings are published by the broadcasting body in such manner as the Commission may direct. In the case of complaints against BBC programmes the normal practice is for a summary of the adjudication (prepared by the Commission) to be printed in *Radio Times* and for a shorter summary to be broadcast.

Sales and services

BBC Publications

BBC publications, including computer software, can be obtained through booksellers or by post from:

BBC Publications
PO Box 234, London SE1 3TH (*postage extra*)

BBC Software can also be obtained through selected microcomputer dealers.

A full list of BBC publications can be obtained from the above address.

Schools publications

At the request of the School Broadcasting Council, nearly 400 publications are issued annually to support the BBC's radio and television broadcasts to schools.

Details of publications and current series can be obtained from:

**The School Broadcasting Council (30/S),
The Langham, Portland Place, London W1A 1AA.**

and the publications direct from:

BBC Publications (Schools)
144-152 Bermondsey Street, London SE1 3TH.

BBC Enterprises Ltd

BBC Enterprises Ltd is the commercial arm of the BBC, selling programmes 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.

Addresses

LONDON
Head Office:
BBC Enterprises Ltd
Woodlands,
80 Wood Lane,
London W12 0TT
Telephone: 01-743 5588 & 01-576 0202
Telex: 934678 & 265781
Cables: Telecentre London

Television Sales, Education and Training Sales, Sport, News and Current Affairs Sales, BBC Video, Programme Adaptations, Engineering and Operations, Public Relations, Exhibitions, Finance, Personnel, Business Administration, Office Management.

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 3 should be addressed to:

**Chief Producer, Contemporary Music,
BBC, Broadcasting House, London W1A 1AA.**

Tickets for BBC shows

Members of the public who wish to see a Radio audience show can obtain tickets by writing to:

Radio Ticket Unit, BBC, London W1A 4WW.

Those who wish to see a Television audience show, may write to:

TV Ticket Unit, BBC, London, W12 7SB

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).

Both Units 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; Appeals Organiser, Scotland; or Secretary, Wales at Broadcasting House, Belfast, Glasgow, or Cardiff respectively.

SOS messages

SOS and police messages are in certain circumstances included in BBC broadcasts. Requests may be made by personal call, by letter, or by telephone. Messages are broadcast once only and cannot be repeated. There is no charge for broadcasting SOS messages.

Community Programme Unit

This Unit is responsible for programmes made by and with the general public, usually as a direct response to public request. In some productions, groups or individuals are given technical facilities and professional advice by the Unit's staff to make their own programme. Alternatively the Unit and members of the public may share responsibility for the style and content of a programme. Documentaries are also made by the Unit itself on issues of social concern. Members of the public wishing to help set the Unit's broadcasting priorities should contact:

**Open Space,
Community Programme Unit,
BBC Television, Television Centre, Wood Lane,
London W12 8QT.**

Recruitment

Vacancies in production and supporting services are frequently filled by internal competition. Advertisements for external candidates are placed in *The Listener*, selected national newspapers and journals, and specialised journals such as *The Stage* and, for journalists, the *UK Press Gazette*. Vacancies outside London appear in the provincial and local press.

Enquiries about employment in non-engineering categories and training schemes in a variety of departments (news, personnel, studio management, television and radio production, make-up and film) 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

Film and Video Unit

Five titles are available as colour films or video cassettes for free hire to groups and societies. Where possible, off-duty members of staff are available to introduce the films or answer questions afterwards.

1. *The Best Bargain in Britain* goes behind the scenes at the BBC to discover how well the licence payer's money is managed.
2. *It's Your BBC* looks at the width and diversity of the BBC's output.
3. *Action Stations!* shows BBC Local Radio stations serving the community.
4. *This is London!* reveals the day-to-day working of the BBC's External Services.
5. *Eye on Nature* depicts the making of natural history programmes.

For details and booking form please contact:

**Producer, Film and Video Unit,
BBC Information Division,
10 Cavendish Place, London, W1A 1AA.**

or Information, Press or Publicity Officers at the nearest BBC centre.

BBC orchestras and choirs

BBC Symphony Orchestra (111 players), based in London.

Chief Conductor: Sir John Pritchard
Chief Guest Conductor: Günter Wand
Principal Guest Conductor: David Atherton (from October 1985)
Principal Guest Conductor: Peter Eötvös (from October 1985)

BBC Philharmonic Orchestra (89), based in Manchester.

Principal Conductor: Edward Downes
Chief Guest Conductor: Bernhard Klee (from October 1985)

BBC Welsh Symphony Orchestra (78), based in Cardiff.

Principal Conductor: Erich Bergel
Chief Guest Conductor: Mariss Jansons

BBC Scottish Symphony Orchestra (63), based in Glasgow.

Principal Conductor: Jerzy Maksymiuk

BBC Concert Orchestra (54), based in London.

Principal Conductor: Ashley Lawrence
Chief Guest Conductor: James Lockhart

BBC Radio Orchestra

BBC Singers (28), based in London.

Director: John Poole
Assistant Conductor: Simon Joly

BBC Symphony Chorus (approx. 175), based in London.

Director: Gareth Morrell

Auditions

Serious music and drama auditions for professional artists are arranged regularly by Programme Contracts Department.

Applications should be addressed to the BBC, London W1A 1AA.

Auditions are arranged at various times during the year for amateur singers who wish to become members (unpaid) of the BBC Symphony Chorus. Written applications to:

Chorus Manager, BBC, London W1A 1AA.

Submission of scripts and scores

All original contributions in the form of scripts, which must be typed, or scores are considered by competent readers and by the programme departments.

Although the BBC takes every care of the manuscripts and scores which it receives, odd inexplicable losses do occur. Consequently writers and composers are strongly advised in their own interests to retain a copy of everything they submit.

A guide for writers, *Writing for the BBC*, is published by the BBC. Available from BBC Publications, PO Box 234, London SE1 3TH.

In the case of **radio plays**, complete scripts, or a brief synopsis with specimen dialogue, clearly typed, should be sent to:

**Script Editor, Drama (Radio),
BBC Broadcasting House, London W1A 1AA.**

A free leaflet, *Notes on Radio Drama*, giving detailed market information and guidance about writing for the medium, is available from the Script Editor on request.

Light Entertainment scripts for radio (normally half-hour) should be sent to:

**Script Editor, Light Entertainment (Radio),
BBC, Broadcasting House, London W1A 1AA.**

Decisions can be made only on receipt of complete scripts, clearly typed; but advice can be offered on detailed synopses, with sample dialogue.

Head of Information Division

12 Cavendish Place, London W1A 1AA.
Tel. 01-580 4468 ext 2811 or 01-927 4294

Chief Publicity Officer, Television

Television Centre, Wood Lane, London W12 7RJ.
Tel. 01-576 7789.

Chief Publicity Officer, Radio

Henry Wood House, Langham Place,
London W1A 1AA.
Tel. 01-580 4468 ext. 2730 or 01-927 4331.

Chief Press and Publicity Officer, External Services

Bush House, Strand, London WC2B 4PH.
Tel. 01-257 2877 or 01-257 2937.

PRESS OFFICES

Chief Press Officer

Television Centre, Wood Lane,
London W12 7RJ. Tel. 01-576 1865 (5 lines).

Enquiries from journalists are dealt with in London by
press officers at the following addresses:

12 Cavendish Place, London W1A 1AA.

Tel. 01-580 4468 ext. 2622/3 and 2818 or 01-927 4709.
9am-6pm Monday to Friday.

Television Centre, Wood Lane, London W12 7RJ.

Tel. 01-576 1865 (5 lines).
9am-midnight Monday to Friday
11am-midnight Saturday
12pm-midnight Sunday

International Press Office

Bush House, Strand, London WC2 4PH.
Tel. 01-257 2941, 01-257 2947 or 01-257 2945
9.30am-6pm Monday to Friday.

This office looks after overseas journalists and the
London correspondents of foreign newspapers, and
also deals with British press enquiries about the
External Services.

Outside London, press enquiries are dealt with by:

England

Manchester

Press and Publicity Officer,
PO Box 27, New Broadcasting House, Oxford Road,
Manchester M60 1SJ.
Tel. 061-236 8444

Birmingham

Press and Publicity Officer,
Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7SA.
Tel. 021-472 5353

Bristol

Press and Publicity Officer,
Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR.
Tel. 0272 732211

English Regional Television

Press and Publicity Officer
R.199, Broadcasting Centre,
Pebble Mill Road, Birmingham B5 7SA.
Tel. 021 472 5353 ext. 2035/2657.

Scotland

Head of Information,
Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG.
Tel. 041-339 8844

Wales

Senior Information Officer,
Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ.
Tel. 0222 564888.

Northern Ireland

Senior Information Officer,
Broadcasting House, 25-27 Ormeau Avenue,
Belfast BT2 8HQ.
Tel. 0232 244400

Public meetings

Meetings open to all are held every year throughout
the United Kingdom. Senior staff and members of the
Board of Governors attend to account publicly for the
BBC's programmes and policies. The dates and times
of the meetings are widely advertised locally and sup-
ported by announcements on local radio, regional
television, Radios 2, 3 and 4, and CEEFAX.

Lectures

Many members of BBC staff are willing to talk, in
detail, about a particular aspect of their work and
experience in broadcasting. Where appropriate, the
speaker will illustrate the talk with slides or recordings.

For further information please contact:

Senior Information Officer, BBC Information Division
12 Cavendish Place, London W1A 1AA.

The BBC and the public

Broadcasting research

The BBC Broadcasting Research Department publishes each year a summary of its main results called the *Annual Review of BBC Broadcasting Research Findings*, obtainable from:

**BBC Data Publications,
Room 525, The Langham,
Portland Place, London W1A 1AA.**
(price £8.50 plus postage & packing)

Information about methods of BBC broadcasting research may be obtained from the

**BBC Broadcasting Research Information Desk,
Room 254, The Langham,
Portland Place, London W1A 1AA.**

Broadcasters' Audience Research Board

Measurement of television audiences and of viewers' opinions of television programmes (both BBC and ITV) is undertaken through BARB, the limited company set up by the BBC and ITCA to conduct joint television broadcasting research.

**Broadcasters' Audience Research Board,
Knighton House, 56 Mortimer Street,
London W1N 8AN.**

Programme correspondence

If you wish to write to the BBC about radio and television programmes generally, including letters of complaint, the address is: **Head of BBC Programme Correspondence Section, Broadcasting House, London W1A 1AA.**

Some radio and television programmes give a special address to which to write in response to programmes or appeals.

For telephone enquiries about radio programmes ring:

Programme Enquiry Unit on 01-580 4468.

For telephone enquiries about television programmes ring:

Duty Office on 01-743 8000.

For information about reception of BBC programmes write to:

**Head of Engineering Information Department,
Broadcasting House, London W1A 1AA.**

Listeners overseas should write to:

**Overseas Audience Research & Correspondence
Department,
BBC, Bush House,
London WC2B 4PH.**

Transcripts and radio tapes

Transcripts and tapes of programmes for *personal reference purposes only* may be obtained by writing to:

**The Transcript and Tape Unit,
c/o Secretariat,
BBC,
Broadcasting House,
London W1A 1AA.**

While the BBC does its best to meet such requests, for copyright and contractual reasons, or because the tape or script no longer exists, it is not always possible to do so. The BBC acquires only broadcasting rights in much of the material it uses and it cannot therefore legally make copies for third parties without obtaining the consent of all those involved – scriptwriters, speakers and performers.

Where a request for a transcript or a tape can be met (especially from those involved in programmes) a basic enquiry fee and a scale charge for the material is made, to defray the staff costs for this service.

Publicity and information

The BBC's Information Division co-ordinates the Corporation's contacts with the Press, providing factual information about BBC programmes and developments, explaining policy and providing Press facilities. The Division has Press and Publicity offices within Television, Radio, External Services and the corporate area, offers a picture service to newspapers at home and abroad, and maintains a range of supporting activities including the production of films about the BBC and booklets and posters based on its policies and programmes. Information Division also arranges public meetings and liaises with organisations including those in the social concern field.

South Asia

Islamabad	(X)*	Alex Brodie	Pakistan
New Delhi	(R)	Mark Tully (Chief of Bureau)	South Asia

**Far East/
South East Asia**

Hong Kong	(TV)	Brian Hanrahan	Far East, including China, India & Australasia
Peking	(R)	Mark Brayne	China
Singapore	(X)	Bob Jobbins (Chief of Bureau)	South East Asia
Tokyo	(R)*	William Horsley	Japan

Australasia

Sydney	(R)*	Red Harrison	Australasia
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North America

New York	(R)	James Cox	North America
	(X)*	Robin Dilks	United Nations
Washington	(R)	David McNeil	North America
	(TV)	Martin Bell	North America
	(TV)	Brian Barron	North America

Latin America

Rio de Janeiro	(X)	Robert Tyrer	Latin America
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The Chiefs of Bureaux in Paris, Cairo, New Delhi and Singapore and the Berlin Representative combine representative responsibilities with their role as correspondents.

BBC Representative Offices

For purposes of liaison with overseas broadcasting and other organisations, and for representing the BBC's interests, including support of its programme making operations, the BBC maintains offices in New York, Paris and Sydney, as follows:

New York 630 Fifth Avenue,
New York,
NY 10111,
USA
Telephone: (212) 581 7100

Head of BBC Operations, North America:
Peter Woon

The New York office represents the BBC
in the USA and Canada.

Paris 155 rue du Faubourg Saint-Honoré,
B.P. 48708,
75366 Paris Cedex 08
Telephone: (01) 561 9700/1/2

Office Manager: Mlle Maud Vidal

Sydney Westfield Towers,
100 William Street,
Sydney,
New South Wales 2011, Australia
Telephone: (2) 358 6411
Australia and New Zealand Representative/
Head of Sales: Basil Sands, MBE.
The Sydney office represents the BBC in
Australasia.

BBC Enterprises Ltd.

For addresses of overseas offices and distributors, *see*
p. 238.

The BBC overseas

BBC Correspondents

The BBC maintains some 30 staff correspondents in key news centres throughout the world, to serve the domestic (radio and television) news services, and the External Services of the BBC. This corps of staff correspondents (who may, over a period of time, move from one part of the world to another) is supplemented by a number of resident correspondents under contract to the BBC, and by over a hundred occasional or freelance correspondents ('stringers').

The list shows the staff and contract (marked*) correspondents, their base and the area they normally cover.

Each correspondent's primary function is shown (R: Radio, TV: television, X: External services); their dispatches are available for use to all BBC news services.

Contact may be made with the correspondents through the relevant News Editor in London, as follows:

Radio	Foreign News Editor, BBC Radio News, Room 3123, Broadcasting House, London W1A 1AA
Television	Foreign News Editor, BBC Television News, Room 6239, The Spur, Television Centre, London W12 7RJ
External Services	News Intake Editor, BBC External Services News, Room 440, South East Wing, Bush House, Strand, London WC2B 4PH

	<i>Base</i>	<i>Correspondent</i>	<i>Area</i>
Europe	Berlin	(X) Anthony Paterson (German Service Representative)	Berlin German Democratic Republic
	Bonn	(R) David Smeeton	Federal Republic of Germany
	Brussels	(R) Stephen Jessel (X) Clifford Smith	European Community Affairs European Community Affairs
	Madrid	(R) Jeremy Harris	Iberian Peninsula
	Moscow	(R) Peter Ruff (TV) Tim Sebastian	U.S.S.R. Eastern Europe
	Paris	(R) Philip Short (Chief of Bureau) (R)* John Starr	France, North Africa France
	Rome	(R)* David Willey	Italy, Vatican, North Africa
	Vienna	(X) David Blow	Central & Eastern European Affairs
	Warsaw	(R) Kevin Ruane	Poland, Eastern Europe
	Africa	Abidjan	(X) Alexander Thomson
Algiers		(X)* David Bradshaw	North Africa
Harare		(R)* Ian Mills	Zimbabwe
Johannesburg		(R) Graham Leach (TV) Michael Buerk	Southern Africa Southern Africa
Nairobi		(R) Mike Wooldridge	East Africa
Middle East	Beirut	(R) Gerald Butt	Middle East
	Cairo	(X) Jack Thompson (Chief of Bureau)	Middle East
	Jerusalem	(R) Paul Reynolds	Israel & Middle East
	Nicosia	(TV) Keith Graves	Middle East

BBC Radio Jersey

*15.3.1982

Manager: Mike Warr

Broadcasting House, Rouge Bouillon,

St Helier, Jersey

Tel: 0534-70000

Areas

Jersey

Vhf-fm

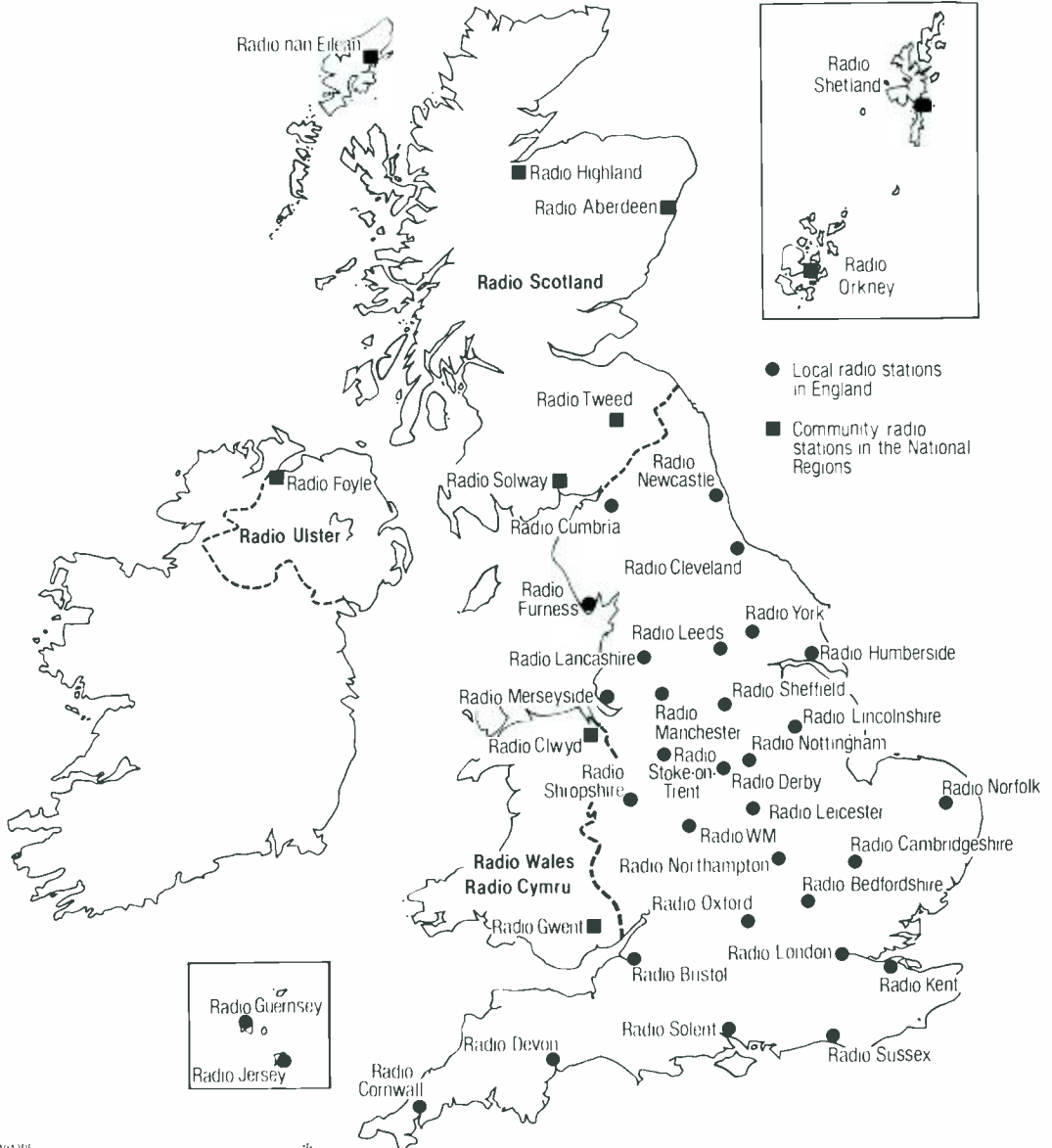
88.8

kHz/m

1026/292

Note: A number of BBC Local Radio frequencies will have to be changed during 1985-86, to comply with the VHF Band II United Kingdom Broadcasting Plan (see page 246). At the time of going to press it is impossible to state precisely what changes will have to be made or when.

Local radio and community radio services



BBC Radio Sheffield	Areas	Vhf-fm	kHz/m
*15.11.1967 <i>Manager:</i> vacancy Ashdell Grove, 60 Westbourne Road, Sheffield S10 2QU Tel: 0742-686185	South Yorkshire City of Sheffield	97.4 88.6	1035/290 1035/290
BBC Radio Shropshire			
*23.4.1985 <i>Manager:</i> Lawrie Bloomfield, 2/4 Boscobel Drive, Shrewsbury, Shropshire SY1 3TT Tel: 0743-248484	Shropshire Ludlow	96.0 95.0	756/397 1584/189
BBC Radio Solent			
*31.12.1970 <i>Manager:</i> Tim Neale South Western House, Canute Road, Southampton SO9 4PJ Tel: 0703-31311	Hampshire, Isle of Wight Bournemouth, Poole	96.1(m) 96.1(m)	999/300 1359/221
BBC Radio Stoke-on-Trent			
*14.3.1968 <i>Manager:</i> Geoff Lawrence Conway House, Cheapside, Hanley, Stoke-on-Trent, Staffordshire ST1 1JJ Tel: 0782-24827	North Staffordshire, South Cheshire	94.6	1503/200
BBC Radio Sussex			
*14.2.1968 <i>Manager:</i> John Saunders Marlborough Place, Brighton, Sussex BN1 1TU Tel: 0273-680231	Brighton, Worthing East Sussex Horsham, Crawley, East Grinstead	95.3 104.5 104	1485/202 1161/258 1368/219
BBC Radio WM			
*9.11.1970 <i>Manager:</i> John Pickles Pebble Mill Road, Birmingham B5 7SD Tel: 021-472 5141	Birmingham Black Country, Wolverhampton	95.6 95.6	1458/206 828/362
BBC Radio York			
*4.7.1983 <i>Manager:</i> John Jefferson 20 Bootham Row, York YO3 7BR Tel: 0904-641351	North Yorkshire Scarborough	90.2 97.2	666/450 1260/238

CHANNEL ISLANDS

BBC Radio Guernsey			
*16.3.1982 <i>Manager:</i> Tony Talmage Commerce House, Les Banques, St Peter Port, Guernsey Tel: 0481-28977	Guernsey, Alderney, Sark	93.2	1116/269

BBC Radio London	Areas	Vhf-fm	kHz/m
*6.10.1970 <i>Manager:</i> Derrick Amoore 35a Marylebone High Street, London W1A 4LG Tel: 01-486 7611	Greater London	94.9	1458/206
BBC Radio Manchester			
*10.9.1970 <i>Manager:</i> Allan Shaw New Broadcasting House, Oxford Road, Manchester M60 1SJ Tel: 061-228 3434	Greater Manchester	95.1	1458/206
BBC Radio Merseyside			
*22.11.1967 <i>Manager:</i> Donald Kerr 55 Paradise Street, Liverpool L1 3BP Tel: 051-708 5500	Merseyside	95.8	1485/202
BBC Radio Newcastle			
*2.1.1971 <i>Manager:</i> Bob Wrack Crestina House, Archbold Terrace, Newcastle-upon-Tyne NE2 1DZ Tel: 091-281 4243	Tyne and Wear, South Northumberland North Northumberland	95.4(m) 96.3(m)	1458/206
BBC Radio Norfolk			
*11.9.1980 <i>Manager:</i> Keith Salmon Norfolk Tower, Surrey Street, Norwich NR1 3PA Tel: 0603-617411	East Norfolk West Norfolk	95.1 96.7(m)	855/351 873/344
BBC Radio Northampton			
*16.6.1982 <i>Manager:</i> Peter Davies Abington Street, Northampton NN1 2BE Tel: 0604-20621	Mid and South West Northamptonshire North East Northamptonshire	96.6 103.3	1107/271 1107/271
BBC Radio Nottingham			
*31.1.1968 <i>Manager:</i> Arnold Miller York House, Mansfield Road, Nottingham NG1 3JB Tel: 0602-415161	South Nottinghamshire Central Nottinghamshire	95.4	1521/197 1584/189
BBC Radio Oxford			
*29.10.1970 <i>Manager:</i> John Bright 242/254 Banbury Road, Oxford OX2 7DW Tel: 0865-53411	Oxfordshire, Mid-Buckinghamshire	95.2(m)	1485/202

BBC Radio Devon	Areas	Vhf-fm	kHz/m
* 17.1.1983 <i>Manager:</i> Roy Corlett St David's Hill, Exeter, Devon EX4 4DB Tel: 0392-215651	South Devon Plymouth, Tavistock Torbay Exeter North Devon Okehampton	97.5 97.5 97.5 97.0 103.9 96.2	 855/351 1458/206 990/303 801/375 801/375
BBC Radio Furness <i>(Radio Cumbria community opt-out station)</i> * 25.5.1982 <i>Senior Producer:</i> Keith Daniels Broadcasting House, Hartington Street, Barrow-in-Furness, Cumbria LA14 5SH Tel: 0229-36767	Furness	96.1(m)	837/358
BBC Radio Humberside *25.2.1971 <i>Manager:</i> Geoff Sargieson 63 Jameson Street, Hull HU1 3NU Tel: 0482-23232	Humberside	96.9	1485/202
BBC Radio Kent *18.12.1970 <i>Manager:</i> Mike Marsh 30 High Street, Chatham, Kent ME4 4EZ Tel: 0634-46284	East Kent West Kent Royal Tunbridge Wells	104.2(m) 96.7(m) 96.7(m)	774/388 1035/290 1602/187
BBC Radio Lancashire *26.1.1971 <i>Manager:</i> Mike Chapman King Street, Blackburn, Lancashire BB2 2EA Tel: 0254-62411	Central Lancashire North Lancashire	96.4(m) 103.3(m)	855/351 1557/193
BBC Radio Leeds *24.6.1968 <i>Manager:</i> Geoff Talbott Broadcasting House, Woodhouse Lane, Leeds LS2 9PN Tel: 0532-442131	West Yorkshire Ilkley, Otley	92.4 95.3	774/388 774/388
BBC Radio Leicester *8.11.1967 <i>Manager:</i> Tony Inchley Epic House, Charles Street, Leicester LE1 3SH Tel: 0533-27113	Leicestershire	95.1	837/358
BBC Radio Lincolnshire *11.11.1980 <i>Manager:</i> David Wilkinson Radion Buildings, Newport, Lincoln LN1 3DF Tel: 0522-40011	Lincolnshire	94.9	1368/219

BBC Local Radio

The opening of BBC Radio Bedfordshire brings to 29 the number of BBC Local Radio stations in England. In the Channel Islands, Guernsey and Jersey each has its own station.

In Scotland, Wales and Northern Ireland, Community Stations opt out for part of each day from the Regional Radio service with local programming (Radios Aberdeen, Highland, nan Eilean, Orkney, Shetland, Solway and Tweed; Radios Clwyd and Gwent; Radio Foyle: for addresses *see page 224*).

* Opening date	Vhf-fm transmission are stereo, unless marked (m).		
BBC Radio Bedfordshire	Areas	Vhf-fm	kHz/m
* 24.6.1985			
<i>Manager:</i> Mike Gibbons	North Bedfordshire	96.9	1161/258
P.O. Box 476, Hastings Street, Luton,	South Bedfordshire	96.9	630/476
Bedfordshire LU1 5BA	Luton	103.7	630/476
Tel: 0582-459111	North and South Bucks.		
	West Hertfordshire		630/476
BBC Radio Bristol			
* 4.9.1970			
<i>Manager:</i> Derek Woodcock	Somerset	95.5	1323/227
3 Tyndalls Park Road, Bristol BS8 1PP	Avon County	95.5	1548/194
Tel: 0272-741111	City of Bristol	104.4	1548/194
BBC Radio Cambridgeshire			
* 1.5.1982			
<i>Manager:</i> Ian Masters	South Cambridgeshire	96.0	1026/292
Broadcasting House, Hills Road,	North Cambridgeshire	103.9	1449/207
Cambridge CB2 1LD			
Tel: 0223-315970			
BBC Radio Cleveland			
* 31.12.1970			
<i>Manager:</i> John Watson	Cleveland, Durham	96.6	1548/194
Broadcasting House, Newport Road,	Whitby	95.8	
Middlesbrough, Cleveland TS1 5DG			
Tel: 0642-225211			
BBC Radio Cornwall			
* 17.1.1983			
<i>Manager:</i> Mike Hoskin	East Cornwall	95.2	657/457
Phoenix Wharf, Truro,	West Cornwall	96.4	630/476
Cornwall TR1 1UA	Isles of Scilly	97.3	
Tel: 0872-75421			
BBC Radio Cumbria			
* 24.11.1975			
<i>Manager:</i> Frank Hughes	North Cumbria	95.6(m)	756/397
Hilltop Heights, London Road,	Whitehaven, Workington	95.6(m)	1458/206
Carlisle, Cumbria CA1 2NA	Furness	96.1(m)	837/358
Tel: 0228-31661			
BBC Radio Derby			
* 29.4.1971			
<i>Manager:</i> Bryan Harris	South Derbyshire,		
56 St Helen's Street, Derby DE1 3HY	South Staffordshire	96.5(m)	1116/269
Tel: 0332-361111	City of Derby	94.2(m)	1116/269

NETWORK PRODUCTION CENTRES**Birmingham**

Pebble Mill, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Head of Network Production Centre: David Waine

Bristol

Broadcasting House, Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-732211
Head of Network Production Centre:
John Prescott Thomas

Manchester

New Broadcasting House, Oxford Road,
Manchester M60 1SJ 061-236 8444
Head of Network Production Centre: Roger Bolton

REGIONAL TELEVISION STATIONS**English Regional Headquarters**

Pebble Mill, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Controller English Regional Television: Michael Alder

BBC East

St Catherine's Close, All Saints Green,
Norwich NR1 3ND 0603-28841
Regional Television Manager: Johnny Johnston

BBC Midlands

Broadcasting Centre, Pebble Mill Road,
Birmingham B5 7QQ 021-472 5353
Regional Television Manager: Tom Beesley

BBC North

Broadcasting Centre, Woodhouse Lane,
Leeds LS2 9PX 0532-41181/8
Regional Television Manager: William Greaves

BBC North-east

Broadcasting House, 54 New Bridge Street,
Newcastle upon Tyne NE1 8AA 0632-320961
Regional Television Manager: John Frost

BBC North-west

New Broadcasting House, Oxford Road,
Manchester M60 1SJ 061-236 8444
Regional Television Manager: Ray Colley

BBC South

South Western House, Canute Road,
Southampton SO9 1PF 0703-26201
Regional Television Manager: Roger Bufton

BBC South-west

Broadcasting House, Seymour Road, Mannamead,
Plymouth PL3 5BD 0752-29201
Regional Television Manager: Mike Read

BBC West

Broadcasting House, 21-33b Whiteladies Road,
Clifton, Bristol BS8 2LR 0272-732211
Regional Television Manager: James Dewar

BBC addresses

LONDON

Corporate Headquarters and Radio:

Broadcasting House, BBC, London W1A 1AA
01-580 4468

Telegrams and cables: Broadcasts, London
Telex: 265781 BBC HQ G

Television:

Television Centre, Wood Lane,
London W12 7RJ 01-743 8000

Telegrams and cables: Telecasts, London
Telex: 265781 BBC HQ G

External Broadcasting:

PO Box 76, Bush House, Strand, London WC2B 4PH
01-240 3456

Telegrams and cables: Broadbrit, London
Telex: 265781 BBC HQ G

Publications:

35 Marylebone High Street,
London W1M 4AA 01-580 5577

Telegrams and cables: Broadcasts, London
Telex: 265781 BBC HQ G

BBC Enterprises Ltd.,

Woodlands, 80 Wood Lane,
London W12 0TT 01-743 5588 or 01-576 0202

Telegrams and cables: Telecentre London
Telex: 934678 BBC ENT.G

BBC/Open University Production Centre

Walton Hall, Milton Keynes, MK7 6BH
Information office: 0908-655335

SCOTLAND

Broadcasting House, Queen Margaret Drive,
Glasgow G12 8DG 041-330 2345

Controller: Patrick Chalmers
Head of Radio: Stan Taylor
Head of Television: James Hunter

Edinburgh:

Broadcasting House, 5 Queen Street,
Edinburgh EH2 1JF 031-225 3131

Aberdeen:

Broadcasting House, Beechgrove Terrace,
Aberdeen AB9 2ZT 0224-635233

Dundee:

12/13 Dock Street, Dundee 0382-25025/25905

BBC Radio Highland,
7 Culduthel Road,
Inverness IV2 4AD 0463-221711

BBC Radio nan Eilean,
Rosebank, Church Street,
Stornoway 0851-5000

BBC Radio Orkney,
Castle Street,
Kirkwall 0856-3939

BBC Radio Shetland,
Brentham House, Lerwick,
Shetland ZE1 0LR 0595-4747

BBC Radio Solway,
Elmbank, Lovers' Walk,
Dumfries, DG1 1NZ 0387-68008/9

BBC Radio Tweed,
Municipal Buildings, High Street,
Selkirk TD7 4BU 0750-21884

WALES

Broadcasting House, Llantrisant Road, Llandaff,
Cardiff CF5 2YQ 0222-564888

Controller: Geraint Stanley Jones
Head of Programmes: Gareth Price

Bangor:

Broadcasting House, Meirion Road,
Bangor LL57 2BY 0248-362214

Swansea:

32 Alexandra Road,
Swansea SA1 5DZ 0792-54986

BBC Radio Clwyd,
The Old School House, Glanrafon Road,
Mold CH7 1PA 0352-59111

BBC Radio Gwent,
Powys House, Cwmbran,
Gwent NP44 1YF 06333-72727

NORTHERN IRELAND

Broadcasting House, 25-27 Ormeau Avenue,
Belfast BT2 8HQ 0232-244400

Controller: James Hawthorne, CBE
Head of Programmes: Arwel Ellis Owen
Head of Radio: Don Anderson

BBC Radio Foyle,
P.O. Box 927
Londonderry 0504 262244/5/6

BBC Enterprises Ltd.

Managing Director: *Bryon Parkin*

BBC Publications

General Manager: *John Holmes*

Personnel

Deputy Director: *Roger Chase*

Legal Adviser: *Antony Jennings*

Controller, Management Development and
Appointments: *Bob Rowland*

Controller, Central Services: *Jack Auty*

Engineering

Deputy Director: *Charles Sandbank*

Assistant Director: *Bill Denny*

Chief Engineer, Transmission: *Derek East*

Chief Engineer, External Relations: *Pat Leggatt*

Chief Engineer, Regions: *George Pagan*

Chief Personnel Officer: *Brian Head*

Chief Accountant: *Martin Diamond*

Head of Engineering Information Department:
Phil Laven

BBC Senior Staff

as at 1 October 1985

Director-General: *Alasdair Milne*
Deputy Director-General: *Michael Checkland*
Managing Director, Radio: *Richard Francis*
Managing Director, Television: *Bill Cotton*, OBE
Managing Director, External Broadcasting:
Austen Kark
Assistant Director-General: *Alan Protheroe*, MBE, TD
Director of Engineering: *Bryce McCrirrick*
Director, Public Affairs: *John Wilkinson*
Director of Personnel: *Christopher Martin*
Director of Programmes, Television: *Brian Wenham*
Director of Finance: *Geoff Buck*
The Secretary: *David Holmes**
The Deputy Secretary: *Patricia Hodgson*
Chief Assistant to the Director-General:
Margaret Douglas

Television

Controller, BBC1: *Michael Grade*
Controller, BBC2: *Graeme McDonald*
Controller, Resource Development and Engineering:
Duncan Thomas
Controller, Resource Operations: *Charles Paton*
Controller, Personnel: *Roger Johnson*
Chief Accountant: *Richard Bates*
Editor, Television News: *Ron Neil*
Head of Current Affairs: *Peter Pagnamenta*

Radio

Deputy Managing Director: *Charles McLelland*
Controller, Resource Development: *Harry Grocock*
Controller, Radio 1: *Johnny Beerling*
Controller, Radio 2: *Bryant Marriot*
Controller, Radio 3: *Ian McIntyre*
Controller, Radio 4: *David Hatch*
Controller, Local Radio: *Michael Barton*
Controller, Music: *Robert Ponsonby*
Controller, Operations and Engineering:
Russell Fletcher
General Manager, Engineering: *Simon Shute*

General Manager, Operations: *John Dutot*
Chief Personnel Officer: *Chris Storey*
Chief Accountant: *Frank McGahern*
Editor, News and Current Affairs: *John Wilson*
Editor, Radio News: *Larry Hodgson*
Head of Information Services: *Michael Colley*

External Broadcasting

Deputy Managing Director: *Christopher Bell*
Controller, Resources and Administration:
David Witherow
Controller, European Services: *Peter Fraenkel*
Controller, Overseas Services: *Mark Dodd*
General Manager, Monitoring Service:
Roland Challis (Acting)
Chief Engineer: *Bert Gallon*
Chief Personnel Officer: *Michael Goldfinch*
Chief Accountant: *Ernest Newhouse*
Editor, External Services News: *Terry Heron*
Head of External Information Services:
Michael Williams

Corporate News Services

Controller: *Tony Crabb*

Public Affairs and Regions

Controller, Public Affairs and International
Relations: *David Barlow*
Controller, Information Services: *Michael Bunce*
Controller, Northern Ireland: *James Hawthorne*
Controller, Wales: *Geraint Stanley Jones*
Controller, Scotland: *Patrick Chalmers*
Controller, English Regional Television:
Michael Alder
Head of Network Production Centre
– Birmingham: *David Waine*
– Manchester: *Roger Bolton*
– Bristol: *John Prescott Thomas*
Controller, Educational Broadcasting: *Sheila Innes*
Head of Educational Broadcasting Services and
Education Secretary: *Jim Stevenson*
Head of Information Division: *Peter Rosier*

Finance

Deputy Director: *Clifford Taylor*
Chief Accountant, Corporate Finance: *Julian Ekiert*

* *Patricia Hodgson was appointed Secretary with effect from 16 October 1985, on the retirement of David Holmes.*

1978

- 3 Apr* A regular service of broadcasting from Parliament began.
- 26 Jul* Publication of the Government White Paper on Broadcasting.
- 23 Nov* Major lf/mf frequency changes in network radio made following 1974/75 Geneva conference which allowed considerable increase in number and power of transmitters in Europe.
- 23 Nov* Radio Scotland, the new Scottish national radio service, began broadcasting.
- 25 Nov* The television licence fee increased to £10 for black and white, £25 for colour.

1979

- 21 Mar* Publication of Monica Sims's Working Party on Violence on Television. New guidelines laid down for programme makers.
- 3 Jul* Prince Charles visited Television Centre to mark 25th anniversary of television news.
- 31 Jul* Royal Charter extended for two years until 31 July 1981.
- 23 Nov* Licence fee increased to £12 for black and white, £34 for colour.

1980

- 11 Sep* Radio Norfolk opened, the first of a new wave of BBC Local Radio stations.
- 11 Nov* Radio Lincolnshire opened.

1981

- 1 Jun* Broadcasting Complaints Commission, established under Broadcasting Act 1980, starts work.
- 29 Jul* The BBC mounted the biggest ever outside broadcast coverage during the Royal Wedding of Prince Charles and Lady Diana Spencer. The BBC's coverage was seen in 74 countries.
- 31 Jul* The BBC's 5th Royal Charter was replaced by the 6th Royal Charter which lasts until December 31, 1996.
- 1 Dec* Licence fee increased to £15 for black and white, £46 for colour.

1982

- 4 Mar* The Government announced that the BBC would be authorised to start broadcasting two separate satellite services in 1986.
- 14 May* Official opening of the BBC/Open University Production Centre at Milton Keynes by the Prince of Wales.

- 12 Jul* Queen Elizabeth II attended the BBC's 60th anniversary thanksgiving service in St. Paul's Cathedral.
- 1 Nov* BBC Welsh language programmes transferred to Sianel 4.
- 19 Dec* BBC External Services celebrated its Golden Jubilee with a thanksgiving service at St. Martin-in-the-Fields, broadcast on the World Service.

1983

- 17 Jan* *Breakfast Time* television transmissions began.
- 12 Mar* Exhibition celebrating 60th year of children's programmes ends in the Langham Gallery. 85,500 people attended.
- 11 Apr* Community station Radio Tweed on air.
- 15 Apr* Community station Radio Solway on air.
- 18 Apr* Community station Radio Gwent on air.
- 21 Apr* Announced that BBC Engineering Division (with IBA Engineering) would receive Queen's Award for teletext developments.
- 4 Jul* Radio York opened by Lord Howard of Henderskelfe.
- 40th anniversary of Japanese Service.
- 22 Sep* Launch of BBC Telesoftware Service.
- 1 Nov* Director-General formally starts the work on new Regional Broadcasting Centre for North East and Cumbria at Newcastle.

1984

- 16 Jan* BBC Elstree Centre opened.
- 4 Apr* 60th anniversary of first national broadcast to schools.
- 24 Oct* 60th anniversary of start of BBC Northern Ireland.

1985

- 23 Jan* Start of 6 month experiment in televising House of Lords.
- 27 Mar* New licence fees of £58 for colour and £18 for black and white announced by Home Secretary.
- Setting up of Peacock Committee to review BBC financing.
- 23 Apr* Radio Shropshire, the 30th BBC Local Radio station opened.
- 24 Jun* Radio Bedfordshire opened.
- 13 Jul* BBC transmits *Live Aid* programme to record world audience estimated at 1,500 million.

1958

- 13 & 14 *Jan* Stereophonic test transmissions began.
 5 *May* Experimental television transmissions started in Band V on 625-lines from Crystal Palace.
 28 *Oct* First television coverage of the State Opening of Parliament.

1960

- 29 *Jun* First transmission from BBC Television Centre.

1961

- 14 *Apr* First live television relay from Moscow (Major Yuri Gagarin's return from first manned space flight).

1962

- 20 *Feb* First message from space (US astronaut Colonel John Glenn) retransmitted by BBC.
 1 *Jul* Royal Charter extended to 29 July 1964.
 11 *Jul* First exchange of live transatlantic programmes by satellite Telstar.

1964

- 20 *Apr* Opening of BBC 2 and introduction of 625-line transmission.
 30 *Jul* Royal Charter renewed for 12 years.
 30 *Aug* Introduction of the Music Programme in the Third Network.

1965

- 1 *May* General Overseas Service redesignated World Service.

1966

- 2 *Jun* First direct television pictures from the Moon.

1967

- 25 *Jun* *Our World*: first international television programme encircling the globe live by satellite.
 1 *Jul* BBC 2 began regular colour television transmissions using PAL system on 625-lines (first in Europe).
 30 *Sep* Radio 1 introduced on 247m. Radio networks renamed Radios 1, 2, 3 and 4.
 8 *Nov* Local radio experiment began: BBC Radio Leicester.

1968

- 23 *Apr* Start of closed circuit radio experiment in broadcasting the House of Commons.

1969

- 10 *Jul* *Broadcasting in the Seventies*. BBC's plans for the future of network radio and non-metropolitan broadcasting published.
 21 *Jul* Man's first landing on the Moon televised on BBC 1.
 15 *Nov* Colour television extended to BBC 1 and ITV on 625-lines uhf.

1970

- 4 *Apr* Re-organisation of radio networks and non-metropolitan television following *Broadcasting in the Seventies*.
 Sep-Dec Eight new BBC Local Radio stations opened.

1971

- 10 *Jan* Open University transmissions started.
 1 *Feb* Radio only licence fee abolished.
 3 *Oct* BBC sets up independent Programmes Complaints Commission (disbanded 1981)
 10 *Nov* Pebble Mill, Birmingham, opened by Princess Anne.

1972

- 1 *Nov* Queen Elizabeth II opened the BBC's 50th anniversary exhibition.

1973

- 24 *Nov* BBC Radio Carlisle opened, completing the first 20 BBC Local Radio stations.

1974

- 10 *Apr* Announcement of a Committee on the Future of Broadcasting under Lord Annan, followed by extension of Royal Charter to 1976.
 23 *Sep* Regular CEEFAX service started.

1975

- 9 *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.

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). First Eastern Service.

1941

- 14 Jan* 'V' campaign broadcasts introduced in European Service.

1942

- 22 Mar* First daily news bulletin in morse transmitted for the Resistance.

1944

- 27 Feb* General Forces Programme began (discontinued 29 December 1946).

1945

- 15 Feb* First Commonwealth Broadcasting Conference opened in London.
- 29 Jul* Light Programme introduced and Regional Home Services restarted.

1946

- 24 Mar* Russian Service began.
- 1 Jun* Broadcast receiving licence increased to £1 for radio; combined licence for television and radio introduced at £2.
- 7 Jun* Television Service resumed.
- 29 Sep* Third Programme introduced.

1947

- 1 Jan* Royal Charter renewed for five years.

1948

- 11 Oct* First television broadcast from No. 10 Downing Street (interview with Commonwealth Prime Ministers).

1949

- 17 Dec* Sutton Coldfield television station brought into service.

1950

- 12 Feb* European Broadcasting Union founded.
- 27 Aug* First television outside broadcast from the Continent (Calais).

1951

- 12 Oct* Holme Moss television station brought into service.
- 15 Oct* First television election address – given by Lord Samuel.

1952

- 14 Mar* First tv transmitter opened in Scotland at Kirk O'Shotts.
- 1 Jul* Royal Charter renewed for ten years – after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949.
- 15 Aug* Wenvoe television station brought into service.

1953

- 2 Jun* Coronation ceremony televised for first time.

1954

- 6 Jun – 4 Jul* First European exchange of television programmes; eight countries taking part.

1955

- 2 May* First vhf radio broadcasting station brought into service at Wrotham.
- 10 Oct* Colour television test transmissions began from Alexandra Palace.

1956

- 28 Mar* Crystal Palace temporary television station brought into service, replacing Alexandra Palace (completed 18.12.57).
- 27 Apr* First ministerial television broadcast (Prime Minister – Sir Anthony Eden).

1957

- 25 Dec* The Queen's Christmas broadcast televised for the first time (heard simultaneously on radio).

BBC dates

1922

- 18 Oct The British Broadcasting Company was formed.
- 1 Nov Broadcast receiving licence introduced (ten shillings).
- 14 Nov Daily broadcasting began from the London station of the British Broadcasting Company (2LO).
- 15 Nov Birmingham (5IT) and Manchester (2ZY) stations brought into service.
- 14 Dec J.C.W. Reith appointed General Manager of the British Broadcasting Company.
- 24 Dec Newcastle-upon-Tyne (5NO) station brought into service.

1923

- 13 Feb Cardiff (5WA) station brought into service.
- 6 Mar Glasgow (5SC) station brought into service.
- 28 Sep First issue of *Radio Times* published.
- 30 Dec First continental programme by land-line from Radiola, Paris.
- 31 Dec First broadcast the chimes of Big Ben to usher in the New Year.

1924

- 4 Apr Broadcasts for schools began.
- 23 Apr First broadcast by King George V (opening British Empire Exhibition, Wembley).
- 15 Sep Belfast (2BE) station brought into service.

1926

- 31 Dec British Broadcasting Company dissolved.

1927

- 1 Jan The British Broadcasting Corporation constituted under Royal Charter for ten years. John Reith Director-General.
- 23 Apr The first broadcast running commentary on a F.A. Cup Final match. Cardiff City v Arsenal.
- 11 Nov Chelmsford (5SW) short-wave station brought into service for experimental broadcasts to Empire.

1928

- 30 Oct Inauguration of experimental transmission of still pictures by the Fultograph process from Daventry.

1929

- 16 Jan First issue of *The Listener* published.
- 21 Oct Brookman's Park station opened. Regional scheme begins 9 March 1930 when second transmitter becomes operational.

1930

- 31 Mar Experimental 30-line television transmitted in sound and vision from Brookman's Park.
- 14 Jul First play to be shown on experimental television: *The Man with the Flower in his Mouth* by Pirandello.

1932

- 15 Mar First broadcast from Broadcasting House, London (Henry Hall).
- 22 Aug First experimental television programme from Broadcasting House, 30-line system (Baird process taken over by BBC).
- 19 Dec Empire Service from Daventry inaugurated.
- 25 Dec First Round-the-Empire Christmas Day programme and broadcast message by King George V.

1936

- 2 Nov First regular high definition television service in the world began transmission from Alexandra Palace.
- 11 Dec Abdication broadcast by King Edward VIII.

1937

- 1 Jan Royal Charter renewed for ten years.
- 12 May King George VI Coronation: first television outside broadcast.

1938

- 3 Jan First foreign language service began (in Arabic).
- 15 Mar Latin American Service began (in Spanish and Portuguese).
- 30 Jun John Reith leaves BBC.
- 27 Sep First services in European languages began (French, German and Italian).

Ministerial broadcasts

The agreement under which Government and Opposition spokesmen are given facilities to broadcast is contained in an Aide Mémoire, first drawn up in 1947 and revised in 1969. It sets out the arrangements for Ministerial broadcasts:

1. In view of its executive responsibilities the Government of the day has the right to explain events to the public, or seek co-operation of the public, through the medium of broadcasting.
2. Experience has shown that such occasions are of two kinds and that different arrangements are appropriate for each.
3. The first category relates to Ministers wishing to explain legislation or administrative policies approved by Parliament, or to seek the co-operation of the public in matters where there is a general 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 wishes to broadcast to the nation in order to provide information or explanation of events of prime national or international importance, or to seek the co-operation of the public in connection with such events.
5. The BBC will provide the Prime Minister or Cabinet Minister with suitable facilities on each occasion in this second category. Following such an occasion they may be asked to provide an equivalent opportunity for a broadcast by a leading Member of the Opposition, and will in that event do so.
6. When the Opposition exercises this right to broadcast, there will follow as soon as possible, arranged by the BBC, a broadcast discussion of the issues between a Member of the Cabinet and a senior Member of the Opposition nominated respectively by the Government and Opposition but not necessarily those who gave the preceding broadcasts. An opportunity to participate in such a discussion should be offered to a representative of any other party with electoral support at the time in question on a scale not appreciably less than that of the Liberal Party at the date of this *Aide Mémoire*.
7. As it will be desirable that such an Opposition broadcast and discussion between Government and Opposition should follow the preceding broadcast with

as little delay as possible, a request for the necessary facilities by the Opposition should reach the BBC before noon on the day following the Ministerial Broadcast. This will enable the BBC to arrange the Opposition broadcast and the discussion as soon as possible.

8. Copies of the scripts of these broadcasts will be supplied to the Leaders of the Government, the Opposition and of other parties where they participate.
9. These arrangements will be reviewed annually.

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 longstanding 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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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.

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 provision of clauses 16 and 17 shall be applied and administered by the Corporation in accordance with any terms and conditions which may be attached to the grant thereof by Parliament or by the Treasury.

19.

1) If and whenever in the opinion of the 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 Corpor-

ation 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

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 sub-paragraphs (*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

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

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

'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.

not, without the approval of the Secretary of State, be used for the purposes of a subscription broadcasting service.

The Corporation undertakes to pay to the Secretary of State for each financial year such sum or sums as he shall determine as the appropriate contribution of the Corporation towards the expenses of the Broadcasting Complaints Commission set up under the Broadcasting Act 1980.

For the purposes of the External Services and other services performed at the request of any Department of Her Majesty's Government the Secretary of State is to pay to the Corporation (out of moneys provided by Parliament) in each year of the term of the new Licence such sums as My Lords shall authorise. The Corporation is to deliver to the Secretary of State such account of its expenditure on the External Services and other services performed at such request as he may prescribe.

An Agreement dated 19 February 1954 (*Cmd 9089*) relating to the execution of certain defence work is continued in force during the continuance of the new Licence.

My Lords consider the terms of the new Licence and Agreement and the financial provisions made therein to be satisfactory and on those grounds have authorised the Secretary of State for the Home Department to grant and conclude it.

JOHN WAKEHAM
J. A. COPE

Licence and Agreement

THIS DEED is made the second day of April one thousand nine hundred and eighty-one BETWEEN HER MAJESTY'S SECRETARY OF STATE FOR THE HOME DEPARTMENT of the one part and THE BRITISH BROADCASTING CORPORATION whose Chief Office is situate at Broadcasting House, Portland Place in the City of Westminster (hereinafter called 'the Corporation') of the other part:

WHEREAS on the 20 December 1926 by Letters made Patent under the Great Seal, a Charter of Incorporation was granted unto the Corporation for the purpose of carrying on a broadcasting service within the British Islands:

AND WHEREAS on divers dates by Letters made Patent under the Great Seal, further Charters of Incorporation and Supplemental Charters have been granted from time to time; and the Secretary of State is applying to Her Majesty for the continuance of the Corporation for a further period beginning on the 1st August 1981 and ending on the 31st December 1996 subject to such provisions and conditions as may to Her Majesty seem fit:

AND WHEREAS by a Deed dated the 7th July 1969 made between Her Majesty's then Postmaster General of the one part and the British Broadcasting Corporation of the other part Her Majesty's then Postmaster General granted to the Corporation (subject to the terms, conditions and limitations therein contained) a licence for a term ending on 31st July 1976 to continue to use for the purposes therein stated its then existing stations and apparatus for wireless telegraphy and to establish, install and use for the said purposes additional stations and apparatus and granting to the Corporation other facilities:

AND WHEREAS the term of the said Deed was by Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 extended so as to end on the 31st July 1981:

AND WHEREAS by a resolution dated the 8th January 1981 and annexed hereto the Corporation has renewed the assurances previously given in respect of the general standards of programmes broadcast by the Corporation:

AND WHEREAS it is deemed expedient that the said Deed dated the 7th July 1969 and the said Supplemental Deeds dated the 7th April 1976 and the 8th March 1979 should be determined as hereinafter provided and that the Secretary of State should grant to the Corporation the licence hereinafter contained and the Secretary of State and the Corporation have agreed to enter into the arrangements hereinafter expressed:

NOW in consideration of the premises and of the matters hereinafter appearing THIS DEED WITNESSETH and the Secretary of State and the Corporation hereby covenant and agree with one another and declare as follows: -

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;

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 anyway 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

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 provisions 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 pre-

scribed 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.

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

vided 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.

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 localities in England for which local sound broadcasting services are pro-

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

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 reappointment.

2) The Governors, however appointed, shall (during such time or times as the broadcasting services hereinbefore referred to shall be carried on by the Corporation) receive out of the funds or 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

cessions 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 maxi-

imum 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

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 consent 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 con-

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

tration). In the second of these White Papers, the Government said they had 'come to the conclusion that in the expanding field of television provision should be made to permit some element of competition'. The Licence which the BBC acquired from the Postmaster General in terms of this Charter was, accordingly, for the first time described as a non-exclusive licence. Subsequently, the Postmaster General issued a broadcasting licence, for television only, to the Independent Television Authority, which was set up under the Television Act of 1954.

In the White Paper on Television Policy *Cmd 9005* of November 1953, the Government said that the proposal that there should be competition with the BBC was in no way a criticism of that body. It had been made clear throughout that the BBC would continue to be the main instrument for broadcasting in the United Kingdom.

The BBC's Charter of 1952 provided for the establishment of National Broadcasting Councils for Scotland and Wales.

This Charter was extended to 29 July 1964 *Cmnd 1724*.

1964 Fifth Charter granted after Parliamentary consideration of the Report of the Committee on Broadcasting 1960 under the chairmanship of Sir Harry Pilkington and of the Government White Papers *Cmnd 1770* and *Cmnd 1893* of 1962.

The Charter on this occasion was for the first time granted for a period of twelve years, until 31 July 1976 (*Cmnd 2385*).

Two changes proposed by the BBC and approved by the Committee on Broadcasting were incorporated into the Charter. First, the BBC was authorised to borrow up to £10 m. for temporary banking accommodation and up to £20 m. for capital expenditure subject to the approval of the Postmaster General.

Secondly, the Broadcasting Councils for Scotland and Wales were given powers in television similar to those they already possessed in radio. This meant that the content of television programmes designed primarily for Scotland and Wales is now a matter for the Councils to decide within the limits of the resources at their disposal. Under the 1964 Charter the size of the Councils, previously fixed at eight, may be any number between eight and twelve. The former requirement that three members of each Council should be chosen to represent local authorities was dropped.

1969 Supplemental Royal Charter (*Cmnd 4194*) granted in order to take into account the provisions of the Post Office Act 1969, whereby the powers formerly exercised by the Postmaster General in relation to broadcasting became vested in the Minister of Posts and Telecommunications.

1973 In March the Government announced its intention to extend the duration of the current BBC Charter (and also of the Television and Sound Broadcasting Acts by which the IBA is governed) by an additional five years, ending in July 1981.

1974 The new Labour Government declared soon after taking office in March that the Charter would be extended by an additional three years, ending in July 1979. Shortly afterwards a Committee on the Future of Broadcasting was set up under Lord Annan. In April the Government transferred the functions exercised by the Minister of Posts and Telecommunications in relation to broadcasting to the Secretary of State for the Home Department. In June a supplemental Royal Charter was granted in order to take into account the transfer of functions to the Secretary of State (*Cmnd 5721*).

1976 A supplemental Royal Charter was granted, extending the Charter period for three years ending in July 1979 *Cmnd 6581*.

In July 1978 the Labour Government announced its intentions of providing the BBC with a new Royal Charter. The White Paper *Cmnd 7294* in which this was announced also spoke of including within a new statute certain constitutional arrangements which the BBC, the IBA and a future OBA would have in common, but there was a change of Government before such a bill was presented.

1979 A supplemental Royal Charter was granted, extending the Charter period for two years ending in July 1981 and amending one article and adding to another.

1981 A new Royal Charter was granted for the period ending on 31 December 1996. A new Licence and Agreement came into force at the same time and for the same period.

1983 A supplemental Royal Charter granted the BBC borrowing powers of £150 millions, or up to £225 millions if approved by the Secretary of State, for the operation of Direct Broadcasting by Satellite.

The texts of the Royal Charter and the Licence and Agreement for the period ending 31 December 1996 follow:

Advisory councils and committees

The BBC's Charter requires it to appoint a General Advisory Council and Advisory Councils in each of its regions in England. The Charter also empowers the BBC to 'appoint persons or committees for the purpose of advising the Corporation with regard to matters connected with the broadcasting services, business, operations and affairs of the Corporation.' The BBC has taken full advantage of these powers, over the years, and it currently appoints advisers to serve on 69 advisory bodies. The majority of these bodies have a lengthy history in broadcasting terms, but additions to their number during the past decade have reflected the developing needs of the broadcasting services. In 1964, for example, a small group of distinguished scientists and technologists was established for the purpose of consultation on programme matters relating to science and technology; in 1965, when the BBC began broadcasting vernacular programmes for immigrants, a Programmes for Immigrants Advisory Committee (now called the Asian Programmes Advisory Committee) was set up; in 1971, in response to the increasing public interest in the results of research into the effects of television, an Advisory Group on the Social Effects of Television was established (later reconstituted as a Consultative Group); in 1975 the BBC appointed an Archives Advisory Committee under the Chairmanship of Lord Briggs; and in 1976 there was established a Consultative Group on Industrial and Business Affairs with Sir Frank Figgures as Chairman. A local radio council has also been appointed to serve in each area of the BBC's local radio stations.

The General Advisory Council was established in 1934 by the BBC, on its own initiative, in order to 'secure the constructive criticism and advice of representative men and women over the whole field of its activities.' The BBC hoped, at the same time, that members of the Council 'would use their influence in helping towards a fuller understanding of the BBC's problems and policy on the part of the general public.' The 1937 Charter, as a result of a recommendation in the Report of the Ullswater Committee which had approved the BBC's action, empowered the BBC to appoint advisory committees on any matters connected with the broadcasting service. The requirement to appoint a General Advisory Council was included later, in the Charter granted in 1952, which provided also for the formation of the National Broadcasting Councils, in place of the then existing Advisory Councils, for Scotland and Wales. The Regional Advisory Councils, which were formally brought into existence under the Charter of 1947, were re-organised in 1970 following the creation of eight English regions.

Constitutional documents

The Charters of the BBC

1927 The First Charter, which came into force on 1 January 1927, was granted after Parliamentary consideration of the report of Lord Crawford's committee of 1925 which followed an earlier report by a committee under the chairmanship of Sir Frederick Sykes (1923). The Crawford committee recognised the need for a highly responsible body with an independent status to develop broadcasting in the national interest along the lines which had been established. This resulted in the declaration which has been re-affirmed and endorsed by successive Ministers on numerous occasions, of the policy that day-to-day control should be left to the judgment of the Governors representing the Corporation, although Parliament must have the 'ultimate control'. This Charter was granted for ten years.

1937 Second Charter granted after Parliamentary consideration of the Report of Lord Ullswater's Committee of 1935. The new Charter authorised the BBC to carry on the service 'for the benefit of Our dominions beyond the seas and territories under Our protection'. The BBC was thus charged with the duty of carrying on the Empire Service, which it had initiated on its own responsibility in 1932.

This Charter also entrusted the BBC with television broadcasting in accordance with the recommendation of Lord Selsdon's Television Committee of 1934, which was endorsed by the Ullswater Committee. The first high-definition Television Service began from Alexandra Palace on 2 November 1936.

1947 Third Charter granted after Parliamentary consideration of the Government's White Paper on Broadcasting Policy, *Cmd 6852* of 1946. The BBC was authorised to provide broadcasting services for reception 'in other countries and places' outside the British Commonwealth; this reflected the fact that the Empire Service in English had developed into a world service in many languages.

The Corporation was required in this Charter to establish machinery for joint consultation with the staff of the Corporation.

The Charter was extended from the end of 1951 to 30 June 1952.

1952 Fourth Charter granted after Parliamentary consideration of the Report of Lord Beveridge's Committee of 1949 and of the Government's White Papers *Cmd 8291* of July 1951 (Mr Attlee's Administration) and *Cmd 8550* of May 1952 (Mr Churchill's Adminis-

Under the Charter, the Corporation must apply the whole of its income solely in promoting its objects. The remuneration of the Governors is laid down in the Charter, and no funds or moneys of the Corporation derived from any other source may be divided by way of profit or otherwise among them.

Controversy, impartiality and independence

The Licence requirement not to 'editorialise' has already been mentioned: the BBC must refrain from expressing a point of view of its own on any matter of public controversy or public policy. Within the BBC, careful safeguards have been built up to ensure this.

For the BBC to take sides in any controversial issue would in any case be contrary to its own long-established policy of impartiality – a policy which, unlike the rule on editorialising, has always been self-imposed. The essence of this impartiality is balance, and it is this balance in treating controversial subjects which helps the BBC carry out its obligation to avoid expressions of editorial opinion and which ensures that it cannot be identified with support for a particular 'line'.

However, there are two important qualifications to this concept of balance.

First, although it used to be thought essential that every programme dealing with a controversial subject should be balanced within itself, so that all sides of the question were heard together, long experience of working in this way taught the BBC that too much emphasis on balance within the single programme tended to produce a result which was confusing to the audience.

A former Director-General, Sir Hugh Greene, said: *'We have to balance different points of view in our programmes but not necessarily within each individual programme. Nothing is more stultifying than the current affairs programme in which all the opposing opinions cancel each other out. Sometimes one has to use that method but in general it makes for greater liveliness and impact if the balance can be achieved over a period, perhaps within a series of related programmes.'*

That remains BBC policy today. Balance within the single programme is not sought after on every occasion but only where the circumstances, and the nature of the issue being discussed, are deemed to call for it. The identification of those circumstances is a matter for careful editorial judgment.

Secondly, it has never been the policy of the BBC to try to 'balance' news bulletins internally. The content of bulletins is manifestly dependent on the uncontrolled succession of events which make the news, from hour to hour and from day to day. To attempt to balance it artificially would be to distort it. And, in any case, over a period of time the news tends to be self-balancing. Thus, there may be a day when the Prime Minister makes an important political speech, which is fully reported in the news, but when there is nothing

newsworthy to report from the Opposition side: a day or two later the circumstances may be reversed.

The statement about the BBC's impartiality does however need a footnote: impartiality is not absolute neutrality, or detachment from those basic moral and constitutional beliefs on which the nation's life rests. For example, the BBC does not feel obliged to be neutral as between truth and untruth, justice and injustice, freedom and slavery, compassion and cruelty, tolerance and intolerance (including racial intolerance). This is an important reservation, but not one which detracts from the BBC's overall determination to be impartial in its presentation of controversial issues.

Finally, it should be stressed that the policy of impartiality is closely bound up with the independent status of the BBC. Without genuine independence, it is difficult, if not impossible, for broadcasters to maintain the highest standard of truthfulness and impartiality. Conversely, without having established a reputation for just those qualities it is difficult for any broadcasting organisation to be recognised as being truly independent and worthy of trust.

Broadcasting & advisory councils

The National Broadcasting Councils

The Corporation's responsibility for programmes is shared in Scotland, Wales and Northern Ireland with the National Broadcasting Councils. These Councils have been established by the BBC under Article 10 of its Charter.

The Broadcasting Councils have as their main functions to control the policy and content of those programmes in the radio and television services of the BBC which are provided primarily for reception in Scotland, Wales and Northern Ireland.

The Councils are required to exercise this control with full regard to the distinctive culture, language, interests and tastes of the people of the countries concerned. They may tender advice to the Corporation on any matters relating to its other broadcasting services which may affect the interests of the peoples in their regions.

Constitutionally, the Councils are linked with the Corporation by virtue of the fact that their Chairmen are Governors of the BBC and bear the title of National Governor.

The members of the National Broadcasting Councils are appointed by the Corporation on the recommendation of panels nominated for the purpose by the BBC's General Advisory Council.

The policy from which this freedom derives dates back to the time before the first Royal Charter. Sir William Mitchell-Thomson (later Lord Selsdon), who, as Postmaster General, was responsible for the establishment of the Corporation at the end of 1926, expressed the view that matters of domestic policy should be left to the free judgment of the BBC. This policy was approved by the House of Commons at the time, reaffirmed in a resolution of the House of Commons in 1933 and endorsed by successive Ministers on numerous occasions.

The Rt Hon James Callaghan, MP, the Prime Minister at the time, said at the opening of the new BBC Headquarters in Manchester on 18 June 1976:

'In this country it is the broadcasting organisations which are responsible for programme content. Sometimes your decisions and actions give me pain and I find myself having to explain to overseas countries, when they are hurt by what you say about them, that the Government does not control you. Even when I have convinced them of this they still think the Government could do something to stop you if it had the will. I then go on to say that, domestically, you and we sometimes have differences but that none of these differences has ever disturbed the fundamental principle that the influential medium of broadcasting is free from political control and will so remain.'

The BBC's obligations

Clause 12 of the Licence in effect forbids the BBC to obtain revenue (or any consideration in kind) from the broadcasting of advertisements or from commercial sponsorship of programmes. The BBC's policy is to avoid giving publicity to any individual person or product, firm or organised interest, except in so far as this is necessary in providing effective and informative programmes.

Clause 13 of the Licence lays a number of specific obligations on the BBC. The BBC is required, *inter alia* 'To broadcast an impartial account day by day, prepared by professional reporters, of the proceedings in both Houses of Parliament' (Clause 13 (2)).

This provision formalises as a Licence obligation a practice originally begun by the BBC, on its own initiative, in 1945. A further requirement is that the BBC shall broadcast official announcements whenever requested to do so by a Minister of Her Majesty's Government (Clause 13 (3)). In practice, the purposes of this clause are achieved without Ministerial intervention. Government announcements of major importance naturally find a place within regular news bulletins as matters of news interest, while the broadcasting of police messages, reports of the outbreak of animal disease, and the like, is arranged informally between the government department concerned (or the Central Office of Information) and the BBC newsrooms in the form of announcements.

Clause 13 also lays other important obligations upon the BBC:

- i) it requires the BBC to refrain from expressing its own opinion on current affairs or on matters of public policy, other than broadcasting.
- ii) it forbids the transmission of television images of very brief duration 'which might convey a message to or influence the minds of an audience without their being aware, or fully aware, of what has been done'.

The first of those two requirements underlines one of the major differences between the press and the broadcasting media in Britain: newspapers are at liberty to 'editorialise' on any subject they choose whereas the broadcasting authorities are specifically prevented from doing so. The second requirement is a safeguard against 'subliminal' advertising or indoctrination.

The Secretary of State takes note of a Board Resolution (appended to the Licence) which recognises the BBC's duty to treat controversial subjects with due impartiality and to ensure that, so far as possible, programmes should not offend against good taste or decency, or be likely to encourage crime and disorder, or be offensive to public feeling. These are all obligations which the BBC has imposed on itself.

In addition to the duties and responsibilities arising from its constitution the BBC, as a corporate citizen of this country, is of course bound to observe the laws of the land; and, like others engaged in the business of communication, it must take account of the following in particular:

The Representation of the People Act (as it relates to the broadcasting of parliamentary and other elections)

The Race Relations Act

The Magistrates Courts Act

The law relating to Contempt of Court

The law relating to Defamation

The Official Secrets Act.

Finance

From the constitutional point of view, these are the main facts:

a) services for listeners and viewers in the United Kingdom are financed out of the revenue from the issue of broadcast receiving licences; that is, the cost is met by the consumer through his licence fee. It is a system which has been in operation since 1922 and has been endorsed by successive governments and committees of enquiry, and it guarantees the independence of domestic broadcasting.

b) services for overseas listeners – the External Services – are financed by a Grant-in-Aid from the Treasury, that is, they are paid for by the taxpayer.

The Constitution of the BBC

The BBC is a public corporation (a 'body corporate') set up by Royal Charter and operating under a Licence and Agreement granted by the Home Secretary. The Corporation's object is to provide a public service of broadcasting for general reception at home and abroad.

Powers and responsibilities

The members of the Corporation – the 12 Governors – are appointed by the Queen in Council, normally for a period of five years. The Governors are not required to make broadcasting their sole concern: they are drawn from a wide variety of background and experience. They exercise the powers and responsibilities vested in them through a permanent staff headed by the Director-General, who is the Corporation's chief executive officer.

The BBC is responsible for the whole broadcasting process, including the engineering operation, from the planning and making of radio and television programmes to their ultimate transmission over the air.

For the links from its studios and outside broadcast points to its transmitters the BBC relies on lines and circuits leased or rented from British Telecom.

Subject to the law of the land and the obligations under the Charter and the Licence and Agreement, the BBC is fully independent in the conduct of its day-to-day programme and other activities.

The foundation

The constitutional position of the BBC has remained broadly unaltered since it was set up by the first Charter in 1927. It was determined largely by the policy established by its predecessor, the British Broadcasting Company, between 1922 (when a broadcasting service in this country began) and 1926.

The company had been formed, at the invitation of the then Postmaster General, by the principal manufacturers of wireless apparatus, who appointed as their General Manager Mr J.C.W. Reith (the late Lord Reith). The Company soon became widely known as 'the BBC'. It was required, under Licence, to provide a service 'to the reasonable satisfaction of the Postmaster General'. The Postmaster General was the final arbiter as to what kind of matter might or might not be broadcast. The Company had no Charter.

The BBC's policy during those years was based on Reith's conviction that broadcasting had great potential as a source, not only of entertainment, but also of information and enlightenment available to all. Its motive should be that of public service based on high

standards and a strong sense of responsibility. The Company established a policy of absolute impartiality in broadcasting talks and speeches. On the strength of its record and rapid progress, the Company sought constantly to establish its claim to a greater measure of independence in dealing with news, events and opinions – the broadcasting of which had been subject to many restrictions.

It was on the basis of approval of what had been done, and of a recognition of the further possibilities, that Lord Crawford's Committee of 1925 (appointed by the Government to advise on future management and control), recommended that the broadcasting service should in future be conducted by a public corporation 'acting as trustee for the national interest'.

In accordance with the Committee's recommendations, the entire property and undertaking of the British Broadcasting Company 'as a going concern', together with its existing contracts and staff, were taken over by the British Broadcasting Corporation on 1 January 1927.

The Licence and Agreement

In order to carry on its business as broadly stated in the Charter, the BBC has to acquire a licence from the Secretary of State for the Home Department (who in March 1974 assumed responsibilities previously exercised by the Ministry of Posts and Telecommunications). This requirement arises from the statutory powers of the Minister under the Wireless Telegraphy Acts, consolidated in the Act of 1949.

The major part of the BBC's Licence and Agreement with the Minister concerns the terms and conditions under which the Corporation is permitted to establish and use its transmitting stations and apparatus for wireless telegraphy. There are also important clauses dealing with finance and others relating to programmes.

The powers of the Government

The Licence reserves to the Secretary of State certain powers in relation to programmes.

Under Clause 13 (4) of the Licence, the Secretary of State:

may from time to time by notice in writing require the Corporation to refrain at any specified time or at all times from sending any matter or matters of any class specified in such notice.

This clause enables the Government or Parliament to have the last word on issues in which their views and those of the Corporation might be in conflict. It confers on the Government a formally absolute power of veto over BBC programmes. However, in practice, this has always been treated as a reserve power and has never been invoked. In its programme activities the Corporation has enjoyed, and enjoys, complete freedom.

Part two

Guide to the BBC

APPENDIX XIIa

External Broadcasting

Estimated total programme hours per week of some external broadcasters

	1950	1955	1960	1965	1970	1975	1980	1981	1982	1983	1984
USSR	533	656	1015	1417	1908	2001	2094	2114	2180	2177	2169
United States of America	497	1690	1495	1832	1907	2029	1901	1959	1975	2004	2043
Chinese People's Republic	66	159	687	1027	1267	1423	1350	1304	1423	1424	1460
German Federal Republic	—	105	315	671	779	767	804	786	786	789	792
United Kingdom (BBC)	643	558	589	667	723	719	719	741	729	720	728
North Korea	—	53	159	392	330	455	597	581	587	593	593
Albania	26	47	63	154	487	490	560	567	578	581	581
Egypt	—	100	301	505	540	635	546	518	544	523	546
East Germany	—	9	185	308	274	342	375	427	415	408	408
India	116	117	157	175	271	326	389	396	396	401	403
Cuba	—	—	—	325	320	311	424	459	420	420	382
Australia	181	226	257	299	350	379	333	336	336	336	347
Nigeria	—	—	—	63	62	61	170	342	322	322	322
Poland	131	359	232	280	334	340	337	130	335	320	320
Iran	12	10	24	118	155	154	175	238	280	282	303
Netherlands	127	120	178	235	335	400	289	290	293	288	288
Japan	—	91	203	249	259	259	259	263	259	259	287
Bulgaria	30	60	117	154	164	197	236	289	289	288	281
Czechoslovakia	119	147	196	189	202	253	255	283	283	258	265
Turkey	40	100	77	91	88	172	199	206	221	263	263
France	198	191	326	183	200	108	125	125	275	301	251
Spain	68	98	202	276	251	312	239	253	274	221	235
Israel	—	28	91	92	158	198	210	210	212	228	225
South Africa	—	127	63	84	150	141	183	205	205	205	205
Romania	30	109	159	163	185	190	198	204	201	205	201
Portugal	46	102	133	273	295	190	214	214	214	214	185
Italy	170	185	205	160	165	170	169	169	169	169	169
Canada	85	83	80	81	98	159	134	143	147	154	154
Sweden	28	128	114	142	140	154	155	145	144	144	151
Hungary	76	99	120	121	105	127	127	127	127	123	123
Yugoslavia	80	46	70	78	76	82	72	72	72	72	72

- i) USSR includes Radio Moscow, Radio Station Peace & Progress and regional stations.
- ii) USA includes Voice of America (988 hours per week), Radio Free Europe (558 hours per week) and Radio Liberty (497 hours per week). (1984 figures).
- iii) German Federal Republic includes Deutsche Welle (539 hours per week) and Deutschlandfunk (253 hours per week). (1984 figures).
- iv) The list includes fewer than half the world's external broadcasters. Among those excluded are Taiwan, Vietnam, South Korea, and various international commercial and religious stations, as well as clandestine radio stations. Certain countries transmit part of their domestic output externally on shortwaves; these broadcasts are mainly also excluded.
- v) All figures for December or nearest available month.

International Broadcasting and Audience Research
February 1985

APPENDIX XII

World radio and television receivers – 1984*(All figures approximate)*

	Population in Thousands	Radio			Television		
		Number of Radio Sets (excluding wired receivers) in Thousands			Number of Television Receivers in Thousands		
		1984	1965	1975	1984	1965	1975
World Figures (approx.)	4,687,000	529,000	1,010,000	1,569,000	177,000	398,000	684,000
Europe							
Western Europe	424,000	116,500	186,600	285,500	49,400	103,400	156,700
USSR & European Communist Group	389,000	59,700	92,600	153,800	24,000	87,000	119,400
Middle East (including North Africa)	222,000	12,300	29,300	50,200	1,250	6,000	18,200
Africa							
South Africa	27,000	2,600	4,800	9,000	—	500	3,000
Other African countries	373,000	4,800	18,500	41,000	100	600	7,600
Asia							
Chinese People's Republic	1,030,000	6,000	35,000	100,000	70	750	30,000
India	725,000	4,800	24,000	45,000	2	300	2,300
Japan	120,000	27,000	87,000	100,000	18,000	42,000	70,000
Other countries	708,000	13,300	49,700	99,900	700	8,950	29,500
Western Hemisphere							
United States of America	235,000	230,000	380,000	500,000	68,000	110,000	170,000
Canada	25,000	14,000	23,000	30,000	5,000	9,500	13,000
Latin America	373,000	29,400	62,800	127,300	7,400	22,600	54,300
West Indies	10,000	860	4,000	5,600	100	1,200	1,800
Australasia & other Ocean Territories	26,000	7,800	13,000	22,100	3,200	5,000	8,000

*International Broadcasting and Audience Research
June 1985*

Meet the Composer

Conversations with some of today's outstanding British composers.

Elements of Music

Jeremy Siepmann discusses the way we listen to music to help us to enjoy it fully.

The Glyndebourne Style

A visit to the famous house of opera in its 50th anniversary year.

Tippett at 80

Four programmes about the career and music of Sir Michael Tippett, who celebrated his 80th birthday in January.

Handel and Bach

1985 is the 300th anniversary year of these composers, which World Service marked with several programmes about their lives and music. A Handel anniversary concert from Westminster Abbey was relayed live.

Robert Mayer Concert

For the first time World Service broadcast a programme in this series of children's concerts, in which Sir Michael Tippett explained and conducted one of his compositions.

Festival of Nine Lessons and Carols

The sound of Christmas from King's College, Cambridge.

A String of Pearls

Two programmes celebrating the life and music of Glenn Miller.

The Alternative Proms

A series of concerts featuring a range of contemporary bands from folk to heavy metal.

Juke Box Dury

Rock and pop star Ian Dury presented a selection of his favourite music.

Hot Air

Gordon Clyde cast an irreverent eye over the pompous, ridiculous and absurd events of the topical scene.

Wimbledon

Reports and commentary every day of the championship and live coverage of the Ladies' and Men's Singles Final.

Test Match Cricket

Periods of commentary each day on World Service mainstream with special transmissions of ball-by-ball commentary for listeners in the Caribbean and South Asia.

Football

Coverage of the FA Cup Final, Home Internationals and the European Championship held last year in France.

Olympic Games

Daily round-ups of all the main events from Los Angeles. A four-part series *The Olympic Story* looked at the history of the Games.

Drama

Authors covering a broad spectrum included Shakespeare (*Richard III* and *Twelfth Night*), through Ibsen, Max Frisch, J.B. Priestley and Ionesco to the moderns. David Halliwell, David Mercer, Alan Bennett and the African playwright Ngugi Wa Thiongo.

There was also *London Royal*, a thrice-weekly serial, showing the London scene and Britain at work and play, based on a real hotel to ensure authenticity.

As well as originated material World Service broadcast a selection of features, talks and drama from the BBC's domestic networks including:

Plato to Nato

Brian Redhead introduced a history of political thought.

With Respect, Ambassador

A study of Britain's diplomatic service.

With Great Pleasure

Famous personalities presented a selection of their favourite prose and poetry.

Wives and Daughters

A dramatisation of Mrs Gaskell's novel.

Jazz for the Asking

Peter Clayton plays listeners' jazz record requests and reviews an LP newly available in British shops.

John Peel

Samples of new music from the British rock scene.

Play of the Week

A varied selection of plays by well-known writers at 60 minutes, 75 minutes or 90 minutes.

Thirty-Minute Theatre

Thriller serials and series, many produced especially for World Service.

Classic Serial

Thirty-minute serialisation of the great classics of literature.

Some programmes of particular interest

Special programmes marked Mrs Gandhi's Funeral, the American Elections and Mrs Thatcher's Address to Congress. There were also two Phone-In series, one of them in association with domestic radio. Guests were David Steel, Neil Kinnock, Joan Ruddock and Lord Chalfont, Sir Geoffrey Howe, Cardinal Hume and Alistair Cooke. In the Phone-Ins shared with Radio 4, guests were Caspar Weinberger, King Hussein of Jordan, Garret Fitzgerald, Sonny Ramphal, Robert Muldoon, Kenneth Kaunda, Olof Palme and Poul Hartling.

Omnibus

The wide range of subjects in this programme included a portrait of the Princess of Wales, the 200th anniversary of *The Times*, Gerald Durrell and his zoo, pop star Eddy Grant and a feature on the women of Lesotho.

Assignment

Subjects included the miners' strike, the prospect of a Nuclear Winter, the impact of television in India, AIDS, and terrorists.

Putting Politics in its Place

Examining the effects of geography on the politics of a country.

Mediterranean Dialogue

An assessment of the relationship between the European community and its Mediterranean partners.

Caribbean Crossroads

This gauged the effect of earlier events in Grenada and the scale of economic difficulties and political response.

Rich Man, Poor Man

This series featured the views of policy-makers, technologists, financiers and educators in the developed and developing worlds.

A New Order for International Human Rights

A study of the new independent commission for international humanitarian issues.

Defending the West

A look at the options open to NATO leaders for defence in the future.

Too Many People

How major cities around the world are coping with population growth.

Behind the Universe

Four eminent scientists presented their personal concepts of the universe.

Seven Wonders of the Modern World

A competition in which listeners submitted lists of today's wonders on which a series of programmes was based.

My Country in Mind

A series with 'exiled' writers.

Time Remembered

A series with people of long and distinguished careers looking back on their lives and times.

The British Council

Celebrating 50 years.

Philatomania

London is the centre for the worldwide hobby and industry of stamp-collecting.

The Future of Work

Issues arising from today's changing pattern of work and employment.

Let There Be Life

Some central medical and moral issues arising from external fertilization.

Medicine in the Third World

Some increasing problems in the developing world with ways of tackling them.

Samuel Johnson

Marking the 200th anniversary of his death. A feature programme and readings demonstrate the variety of his writings.

Worlds of Faith

How different faiths in Britain shape people's responses to different situations.

Places of Hope

Visits to communities where the inhabitants are striving to find hope, healing and life.

Invitation Concert

A series of chamber concerts commissioned by World Service and given before an invited audience.

About Britain

A personal look at the past week.

People and Politics

Each week leading personalities discuss the British political scene.

Business Matters

A weekly survey of commercial and financial news.

From Our Own Correspondent

The background to the news by BBC correspondents around the world.

Monitor

A weekly look at comment from radio stations around the world.

From the Weeklies

A survey of editorial opinion.

Letter from London

A weekly personal comment on aspects of life in Britain.

Letter from America

Alistair Cooke's weekly report on America and the Americans.

Network UK

Three programmes each week looking behind the issues and events affecting the lives of people throughout the United Kingdom.

Letterbox

A weekly chance for listeners to air their comments and views about World Service programmes.

The Farming World

A weekly programme about agriculture, research and rural development.

Nature Notebook

A weekly look at the world of wildlife.

New Ideas

News of the latest British products and inventions.

Science in Action

A weekly review of progress and achievement in science, technology and medicine.

Discovery

Each week scientists talk about their work and achievements.

Waveguide

Weekly advice on wavelengths and the best ways to hear World Service.

In the Meantime

A look at what's new on World Service in the days to come.

Music Now

John Amis takes a weekly look at events and personalities in Britain's musical life.

Book Choice and Paperback Choice

Four short programmes each week which review important or interesting books published in Britain.

Classical Record Review

Reviews of recent releases.

Reflections

A daily consideration of the meeting point between religion and life.

Report on Religion

News and developments in the world's religious traditions.

Merchant Navy Programme

A magazine programme mainly for seafarers.

Meridian

Each week three topical programmes about the world of the arts.

Good Books

A weekly recommendation.

Sports Round-Up

News and reports of sport round the world, broadcast daily.

Sports International

Stories behind the headlines, personalities, previews and answers to listeners' letters on sport.

Saturday Special

All the best of Saturday's sport – as it happens.

Soccer Special

Commentary and reports on major mid-week fixtures, British and international.

World Service Short Story

Unpublished short stories sent in by listeners.

Top Twenty

The week's top pop records presented by Paul Burnett.

Request Shows

Records and personal messages linking families across the world, presented by Sandi Jones, Bob Holness and Tony Myatt.

A Jolly Good Show

Forty-five minutes of pop news, interviews and listeners' requests, presented by Dave Lee Travis.

Sarah and Company

Sarah Ward and her choice of music and guests.

The Pleasure's Yours

Gordon Clyde plays classical music requests.

APPENDIX XI

A selection of programmes, daily, weekly, or in recurring series, to illustrate the variety of mixed programming on World Service

News on the Hour

Full bulletins 17 times a day, *Newsdesk* three times a day and news summaries.

Assignment

A major weekly examination of a current affairs subject, providing background to the main events in the news.

Omnibus

Each week a half-hour programme on practically any topic under the sun.

Recording of the Week

A personal choice from new record, cassette and video releases.

Sunday Service

A religious service, each week from a different area of Britain.

Sunday Half Hour

Thirty minutes in the company of schools and local church congregations with the history and message of the hymns they sing traced by a guest presenter.

Scotland this Week, Ulster Newsletter and The Week in Wales

Weekly newsletters from the regions.

What's New

Adrian John presents the best of the week's new pop single releases.

Counterpoint

Paul Jones plays a selection of records across a wide range of contemporary music from jazz-rock to blues and everything in between.

Rock Salad

Tommy Vance selects a mixture of progressive and heavy rock music.

Concert Hall

A weekly programme of classical music.

Baker's Half Dozen

A miscellany of gramophone records presented by Richard Baker.

Album Time

Gloria Hunniford introduces a selection of records for your entertainment and pleasure.

That's Trad

Digby Fairweather invites you to share his enthusiasm for traditional jazz on record.

Country Music Profile

A series of portraits in music and words of leading country music artists presented by David Allan.

A Word in Edgeways

Brian Redhead chairs a challenging discussion on a wide variety of ideas.

Drama

A wide selection of drama and readings from classics to the best of modern authors are broadcast in *Play of the Week*, *Classic Serial*, *Thirty Minute Theatre* and *Radio Theatre*.

Proms

World Service relays concerts from the Promenade Concert Season at the Royal Albert Hall.

Comedy – a wide range of programmes from *Dad's Army* to *Yes Minister*, and each month *Two Cheers* takes an irreverent look at events of the past month.

Quizzes and Panel Games

These include the long-running *My Music*, *My Word*, *Just a Minute* and *Brain of Britain*.

Twenty-Four Hours

A seven days a week current affairs programme with four daily editions.

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 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.

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
St Vincent	●				●	●			
Trinidad & Tobago	●				●	●	●		
Turks & Caicos Islands	●				●	●			
LATIN AMERICA									
Argentina									L/A Spanish
Bolivia							●		L/A Spanish
Brazil					●	●			L/A Portuguese
Chile		●				●	●		L/A Spanish
Colombia		●					●		L/A Spanish
Ecuador		●							L/A Spanish
Falkland Islands	●				●	●			
Paraguay		●							L/A Spanish
Peru		●							L/A Spanish
Uruguay						●		●	L/A Spanish
Venezuela		●					●		L/A Spanish
BRITISH FORCES BROADCASTING SERVICE									
Belize					●	●			
Brunei	●				●	●			
Cyprus	●				●	●			
Falkland Islands	●				●	●			
West Germany					●	●			
Gibraltar	●				●	●			
Hong Kong	●				●	●			
Nepal					●	●			Nepali Nepali

*International Broadcasting and Audience Research
May 1985*

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
Thailand						●			Thai
Vietnam								●	
AUSTRALIA & OTHER OCEAN TERRITORIES									
Ascension Island	●								
Australia	●				●	●	●		
Christmas Island	●					●			
Fiji	●				●	●			Hindi
Kiribati	●								
New Zealand	●				●	●			
Niue Island						●			
Norfolk Island					●	●			
Papua New Guinea						●	●		
Solomon Islands	●				●	●			
St Helena Island	●				●	●			
Tonga	●*								
Tristan da Cunha	●*								
Vanuatu					●	●			
Western Samoa					●	●			
NORTH AMERICA									
Canada	●				●	●			
USA	●				●	●	●		L/A Spanish
CENTRAL AMERICA & CARIBBEAN									
Anguilla	●				●	●			
Antigua	●				●	●			
Bahamas	●				●	●			
Barbados	●				●	●			
Belize	●				●	●			
Bermuda	●				●	●			
British Virgin Islands	●					●			
Cayman Islands	●				●	●			
Costa Rica									L/A Spanish
Cuba									L/A Spanish
Dominica	●				●				
Dominican Republic		●							L/A Spanish
Grenada	●				●				
Guyana	●				●	●			
Honduras									L/A Spanish
Jamaica	●				●	●			
Mexico					●		●	●	L/A Spanish
Montserrat	●					●			
Netherlands Antilles						●	●		
Panama		●							L/A Spanish
Puerto Rico		●							L/A Spanish
St Kitts	●				●				
St Lucia	●				●	●			

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
Kenya					●				
Lesotho									English for Africa
Liberia	●								
Madagascar								●	
Malawi					●	●			English for Africa
Mauritius	●				●	●	●		Hindi
Niger									Hausa
Nigeria							●		Hausa
Sao Tome Island							●		
Seychelles					●	●			
Sierra Leone	●								
South Africa					●	●		●	
Swaziland	●				●	●	●		English for Africa
Tunisia								●	
Uganda							●		
Zaire								●	
Zambia					●	●			English for Africa
Zimbabwe					●	●			English for Africa
MIDDLE EAST									
Abu Dhabi					●	●			
Bahrain					●	●	●		
Dubai					●	●	●		
Egypt					●	●	●	●	
Israel					●	●	●	●	
Jordan					●	●	●	●	
Oman					●	●	●	●	
Qatar					●	●	●	●	
Saudi Arabia					●	●	●	●	
United Arab Emirates					●	●	●	●	
ASIA									
India						●			
Maldiv Islands						●			
Nepal									Nepali
Pakistan						●			
Sri Lanka					●	●	●	●	Sinhala
FAR EAST									
Brunei					●	●			Malay, Mandarin
Chinese P.R.							●	●	Mandarin
Hong Kong	●		●	●	●	●	●	●	Cantonese
									Mandarin
Indonesia						●	●		Indonesian
Japan					●	●		●	Japanese
South Korea							●	●	
Macau									Portuguese
Malaysia					●	●	●		Malay, Mandarin
Singapore	●*				●	●	●		Malay
Taiwan					●	●		●	

APPENDIX X

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.

Relays off direct transmissions are daily except where marked with an asterisk *.

	Direct Transmissions				Topical Tapes	Transcription Service	English by Radio	English by Television	Vernacular tapes, discs, etc.
	World Service	L/A Spanish	Cantonese	Mandarin					
EUROPE									
Austria						●			German
Azores								●	Portuguese
Belgium					●	●		●	
Bulgaria					●	●			Greek
Cyprus					●	●			
Czechoslovakia						●		●	
Denmark					●	●			
Faroe Islands						●			
Finland					●	●		●	Finnish
France					●	●	●		Spanish
West Germany					●	●	●		German, Spanish
Gibraltar	●				●	●			
Greece						●	●	●	Greek
Hungary						●		●	
Iceland						●			
Ireland						●			
Italy					●	●	●		Italian
Madeira						●	●		
Netherlands					●	●	●	●	
Norway						●		●	
Poland							●		
Portugal						●			Portuguese
Spain							●		Spanish, Catalan
Sweden					●	●		●	L/A Spanish
Switzerland	●					●	●		Spanish
Turkey						●			German, Italian
USSR						●			
Yugoslavia						●		●	
AFRICA									
Algeria							●		
Angola							●		Portuguese
Botswana					●				English for Africa
Burundi									Swahili
Cameroon						●			Hausa
Ethiopia								●	
Guinea								●	

APPENDIX IX

External Services broadcasting hours

<i>Language</i>	<i>Hours per week at 31 March 1985</i>	Summary of Changes 1.4.84–31.3.85
World Service (including alternatives for Asia, Africa and Falklands)	202½	
Arabic	63	
French (Africa)	22¾	
French (Europe)	12¼	
Russian	46	Service increased by ½ hour, Mon–Fri, and reduced by 1 hour, Sat. and ½ hour Sun, from 22.7.84
Spanish (Latin America)	31½	
German	22¾	
Polish	26½	
Czech/Slovak	21¼	
Hungarian	18	
Serbo-Croat/Slovene	16¼	
Chinese (Mandarin)	10½	
(Cantonese)	5¼	
Portuguese (Brazil)	8¾	
Portuguese (Europe & Africa)	8¾	
Hindi	14	
Romanian	14	
Persian	10½	
Bulgarian	12¼	
Turkish	11½	
Greek	10½	
Indonesian	8¾	
Malay	1¾	
Urdu	10	
Hausa	8¾	
Vietnamese	8¾	
Finnish	8½	
Bengali	8	
Swahili	7	
Burmese	7	
Japanese	7	
Thai	7	
Pashto	4	Service increased by 2 × ¼ hour, 5.10.84
Somali	7	
Tamil	2½	Service increased by 5 × ½ hour, 30.7.84
Nepali	1½	Service increased by 3 × ½ hour, 30.7.84
	483¾	
English by Radio	41¼	
Total hours:	727½	

Appendices 2

- IX External Services broadcasting hours
- X Rebroadcasts of BBC External Services
- XI World Service programmes
- XII World radio and television receivers
- XIIa External broadcasting by other countries

5. Stocks

	Programme Stocks £M	1985 Consumable Stocks £M	Total £M	1984 Total £M
Raw materials	–	2.8	2.8	1.9
Finished goods	0.1	–	0.1	0.1
	<u>0.1</u>	<u>2.8</u>	<u>2.9</u>	<u>2.0</u>

6. Debtors

	1985 £M	1984 £M
Receivable within one year		
Other debtors	4.5	4.0
Prepayments	0.8	0.9
	<u>5.3</u>	<u>4.9</u>
Provision for doubtful debts	– 0.2	– 0.2
	<u>5.1</u>	<u>4.7</u>

7. Creditors

	1985 £M	1984 £M
Amounts falling due within one year		
Programme creditors	0.6	0.3
Capital	0.7	2.1
Taxation	–	0.4
Other creditors	1.3	1.5
	<u>2.6</u>	<u>4.3</u>

8. Commitments

	1985 £M	1984 £M
Contracted for but not provided for:		
Fixed asset additions	7.0	3.9
Authorised but not contracted for:		
Fixed asset additions	<u>32.6</u>	<u>31.9</u>

3. Employees

	1985 £M	1984 £M
Staff costs:		
Salaries and wages	37.9	35.3
Social security costs	2.6	2.7
Other pension costs	6.0	5.5
	<u>46.5</u>	<u>43.5</u>

The Governors' remuneration is charged to the Home Services.

The number of employees in the External Services who received salaries in the following ranges were:

	1985	1984
£30,001 – £35,000	5	1
£35,001 – £40,000	1	—

The average number of persons employed by the External Services during the year were:

	1985	1984
External Broadcasting	2,979	2,864
External Monitoring	456	445
	<u>3,435(1)</u>	<u>3,309</u>

Note: (1) Includes 112 (1984: 107) part-time employees.

4. Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:				
At 31 March 1984	10.8	30.1	1.5	42.4
Additions	3.3	8.8	0.4	12.5
Disposals	– 1.9	– 3.3	– 0.1	– 5.3
	<u>12.2</u>	<u>35.6</u>	<u>1.8</u>	<u>49.6</u>

Land and buildings at cost comprise:

	1985 £M	1984 £M
Land, freeholds and long leaseholds	9.2	8.3
Short leaseholds	3.0	2.5
	<u>12.2</u>	<u>10.8</u>

EXTERNAL SERVICES**Notes to the financial statements for the year ended
31 March 1985****1. Operating Expenditure**

	Year ended 31 March 1985		Year ended 31 March 1984	
	£M	%	£M	%
Production and other staff costs	45.6	67.5	43.0	66.7
Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	4.2	6.2	4.1	6.3
Intercommunication circuits	0.6	0.9	0.7	1.1
Power, lighting and heating	5.5	8.1	5.2	8.0
Maintenance	3.1	4.6	2.5	3.9
Rent, rates and hired transmitters	5.0	7.4	5.6	8.7
Telephones	0.7	1.0	0.6	0.9
Transport	0.6	0.9	0.7	1.1
Other expenses	2.3	3.4	2.1	3.3
	67.6	100.0	64.5	100.0
<i>Whereof:</i>				
Broadcasting	62	91	59	91
Monitoring	6	9	6	9
	68	100	65	100
	Hours	%	Hours	%
<i>Hours of Output</i>				
English Language Services	12,584	33	12,493	33
Vernacular Services				
Europe	11,865	32	11,805	32
Rest of World	13,240	35	13,182	35
	37,689	100	37,480	100

2. Auditors' Remuneration

The remuneration of the auditors amounted to £21,000 (1984 £20,000) for the External Services.

EXTERNAL SERVICES**Balance Sheet at 31 March 1985**

	Notes	1985 £M	1984 £M
Fixed Assets			
Tangible	4	49.6	42.4
Current Assets			
Stocks	5	2.9	2.0
Debtors	6	5.1	4.7
Cash at bank and in hand		0.9	2.7
		8.9	9.4
Creditors	7	2.6	4.3
Net Current Assets		6.3	5.1
Net Assets		55.9	47.5
<i>Represented by:</i>			
Capital Account		49.6	42.4
Balance carried forward		6.3	5.1
		55.9	47.5
Approved by the Governors and Director-General			
Stuart Young (Chairman) } Governors			
Jocelyn Barrow } Director-General			
Alasdair Milne }			

Source and Application of Funds for the year ended 31 March 1985

	1985 £M	1984 £M
Source of Funds		
Excess of income over expenditure for the year	1.2	2.2
Movement in working capital		
Increase in stock	0.9	0.3
Increase in debtors	0.4	2.3
Decrease/Increase (—) in creditors	1.7	—0.3
	3.0	2.3
Movement in net liquid funds:		
Decrease in cash at bank and in hand	—1.8	—0.1
	1.2	2.2

EXTERNAL SERVICES**Statement of Income and Expenditure for the year ended
31 March 1985**

	Notes	1985 £M	1984 £M
Expenditure was as follows:			
Operating – Broadcasting	1	61.7	59.1
– Monitoring	1	5.9	5.4
Capital – Broadcasting		11.6	10.2
– Monitoring		0.9	0.5
		<u>80.1</u>	<u>75.2</u>
This expenditure was funded by:			
Grant in aid from the Foreign and Commonwealth Office		81.0	77.6
Other income		0.3	0.2
		<u>81.3</u>	<u>77.8</u>
Less taxation		–	0.4
		<u>81.3</u>	<u>77.4</u>
Excess of income over expenditure		<u>1.2</u>	<u>2.2</u>
Statement of retained income			
Balance brought forward		5.1	2.9
Balance for the year		1.2	2.2
Balance carried forward		<u>6.3</u>	<u>5.1</u>

External Services

Financial Statements for the year ended 31 March 1985

Statement of accounting policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. The object of its External Services is to provide a public service of broadcasting for general reception overseas. In order to fulfil this object, the Corporation receives from the Foreign and Commonwealth Office grants in aid for these services.

The accounting policies adopted by the External Services for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below.

Current cost financial statements

The External Services has not prepared current cost financial statements because it falls within the exemption to Statement of Standard Accounting Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'.

Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of the opening net assets, together with exchange differences arising from trading activities, are taken to the statement of income and expenditure.

Grant in aid receivable from the Foreign and Commonwealth Office

The grant in aid received from the Foreign and

Commonwealth Office cannot exceed the total amount voted by Parliament for the year. Unexpended receipts for the year are not liable to surrender, but sums received are intended to meet estimated expenditure and to enable the External Services 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.

Fixed Assets

Cost of renewal or extension of fixed assets is met in full from grant in aid as a result of which capital expenditure during the year is charged against grant in aid receipts for that year. Had depreciation been provided on the same basis as is applied to Home Services fixed assets, the net book value of fixed assets at 31 March 1985 would have been £30.0M (1984 £25.2M) for Broadcasting and £1.4M (1984 £1.1M) for Monitoring.

Stores

By agreement with the Treasury the notional value of External Services stores is determined at £1,400,000 plus the value, at cost, of fuel oil at the Ascension Island Power Station. Any variation from this figure is included in the accounts of the Home Services.

Programme Stocks

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

The Monitoring Service

In a period of rapid technological change and changing broadcasting patterns, the Monitoring Service faces new needs, if it is to do its job of listening to the world and reporting what foreign broadcasters are saying. It must adapt to new techniques both on the reception and the output side of its activities. To this end, the Monitoring Service has embarked on a five-year modernisation scheme. This year has seen the completion of much of the detailed planning and preparation, and the first physical signs of change as building work started on the enlargement and improvement of the Service's headquarters at Caversham Park, near Reading.

Plans prepared by the BBC architects and approved by the local authority (with Listed Building consent from the Department of the Environment) provide for an extension to house a new listening room, a library and engineering facilities. When this has been completed in 1987 the main mansion, a building dating from 1850, will be refurbished to accommodate the editorial departments, the staff restaurant and other facilities.

The building work is the consequence of, not the reason for, modernisation. The monitoring process starts with the ability to pick up signals, often weak and subject to interference, and the five-year plan provides for the enhancement of the aerial facilities at the BBC's receiving station at Crowsley Park, some four miles north of Caversham. While Engineering Research Department has been engaged on the design of new aerial arrays for receiving short-wave signals, the Monitoring Service has been identifying precisely its requirements for steerable dish aerials to keep up with the fast developing use of satellites for broadcasting purposes, both radio and television.

The relentless growth in the volume of monitored material, unaccompanied by corresponding staff expansion, and the growing use of information technology on the part of the main Monitoring Service clients, with desk top terminals increasingly replacing hard copy, leads inevitably to computerisation. A comprehensive user definition was put to potential suppliers early in 1985 with a view to inviting detailed tenders. The system will handle inputs from Caversham's own

monitoring operation and that of its American counterpart. It will manage the full range of editorial processing, publishing and re-disseminating to the consumers.

But while modernisation will enhance facilities, open up new opportunities and improve the working environment, the value of the Monitoring Service will continue to depend on the skill of its staff to pick up, distil and report information quickly, accurately and, where applicable, comprehensively. That role was seen again during the year in such events as the assassination of Mrs. Gandhi, the fighting in Lebanon, the Iran-Iraq war, the Libyan response to the siege of the People's Bureau in London, the trial of the killers of the pro-Solidarity priest Father Popieluszko in Poland, and the death of President Chernenko, the third Soviet President to die in 28 months. The part the Monitoring Service played in detecting many hours before the official announcement, that Mr. Chernenko had died, illustrates the importance of systematic monitoring: it was the absence of a programme preview on Soviet television, and its early close-down without broadcasting a scheduled programme of gypsy music, which first alerted monitors. The subsequent substitution of serious music for popular music and comedy shows on Soviet radio was all the confirmation needed for extra staff to be called in, so that by the time the announcement came at 1100 GMT on the following morning the Monitoring Service was ready to flash the news of the Soviet leader's death, the funeral arrangements and the appointment of Mr. Gorbachov as his successor, to BBC newsrooms and Government departments. This was quickly followed by detailed documentation in the daily publication, the *Summary of World Broadcasts*; and with this change in the Soviet leadership coming at a crucial time for East-West relations, the Monitoring Service will continue to be a vital source of information about any shifts or developments in Soviet policy.

is impossible to conduct surveys. There are other areas where research is dubious. But on the basis of the results of surveys carried out over the last few years, the BBC world-wide regular audience (listening on average at least once a week) is estimated now to be 120 million listeners (100 million listeners to vernacular services and 25 million to the BBC World Service, five million listening in both vernacular and English). This estimate does not include listeners in the most populous country, the People's Republic of China, since it is not yet possible to carry out survey research there.

Size and profile of BBC audiences

During 1984 the size and profile of the BBC audience and the use of local and international media were investigated in a number of countries, including Gabon, Lebanon, India (Tamil Nadu), Portugal, Pakistan (North West Frontier Province and Afghan refugees), El Salvador, the Yemen Arab Republic and Zaire.

In the majority of cases the BBC is the international broadcaster most listened to. The exceptions are generally found in countries where broadcasters, like the Voice of America or Deutsche Welle, benefit from better transmission facilities. BBC listeners come from all strata of society although they tend to be predominantly male, well educated and young, particularly in the developing world.

Research among BBC listeners

An increasing diversity of methods was used to get qualitative information, for example the use of telephone interviewing in two research projects: one to establish the ways in which Caribbean radio stations use the Topical Tapes programme *Caribbean Magazine*, and another to ask listeners in Brazil about their reaction to BBC Brazilian Service broadcasts.

Last year also saw the publication of a research project in South Africa. This took the form of eight discussion groups each consisting of 8–13 residents from Soweto, the black township outside Johannesburg. One of the aims of the project was to establish awareness of the BBC and attitudes towards it. In-depth, face-to-face inter-

views were also conducted in the North West Frontier in Pakistan which highlighted the practical difficulties listeners have in tuning in regularly on short-wave, and also the great advantage of being able to hear worldwide news in remote areas where other sources of information are very limited.

Postal questionnaires, particularly those sent to the Middle East, contained many open-ended questions. The response harvested opinions, not only about the BBC itself, but also about competitors such as Radio Monte Carlo. A first-ever questionnaire to Arabic Service listeners in sub-Saharan Africa revealed, surprisingly, that most listeners were African nationals rather than expatriate Arabs. Another questionnaire sent to recent correspondents in China gave useful indications of preferred radio listening times. A Pashto questionnaire to BBC listeners in refugee camps in Pakistan provided supplementary information to that obtained in a sample survey carried out simultaneously. Three significant World Service studies using postal questionnaires were also conducted during the year. One was an evaluation of listener response to the serial *London Royal*. The two other projects relied on questionnaires enclosed in the programme magazine *London Calling*: one was a listening diary to find out what the committed listener heard during one week in August, and the other a questionnaire to investigate listeners' reactions to classical music output.

1985, and expansion of services to Asia is planned when negotiations with Deutsche Welle regarding the use of the relay station on Sri Lanka have been completed. RFI's grant has been increased by 13 per cent to boost the expansion programme.

Four 500kW short-wave transmitters, designed to carry Radio Nederland's external output, have been installed at Flevopolder and were to become fully operational at the end of March 1985. Reception of English output to Europe was expected to improve considerably and transmissions in English to Africa, Asia and North America would be expanded. Sweden, too, has completed a new 600kW medium-wave transmitter outside Soelvestborg, replacing outdated equipment at Hoerby, and from the beginning of March 1985, listeners to Sweden's seven language services beamed to Europe could expect greatly improved reception.

Africa

In North Africa, Tunisia is to build a 100kW medium-wave transmitter, with French aid, to improve the audibility of the external services launched in June 1983. At the end of June 1984, two 50kW short-wave transmitters, built with Chinese assistance, were officially handed over to Zanzibar, Tanzania. The transmitters, which were completed three months ahead of schedule, are designed to boost Voice of Tanzania, Zanzibar's broadcasts in Swahili, English and Arabic to East and Central Africa. A new 100kW short-wave transmitter, inaugurated at the beginning of December 1984, would enable Zaire's domestic radio broadcasts to be heard in neighbouring countries, whilst Kenya intends to launch an external service once a 250kW short-wave transmitter is completed at Koma Rok.

The Middle East

Iran continues to expand its external services and, at the end of May 1984, output in French for Europe was increased, while new transmissions in French for the Middle East and North Africa and in Spanish for Latin America were introduced in August 1984.

Iran's external broadcasts now total over 300 hours per week. Subject to successful tests, four 500kW short-wave transmitters in Abu Dhabi were expected to become operational at the end of February 1985, designed to carry The Voice of

the United Arab Emirates' external broadcasts in Arabic to all parts of the Gulf. The Voice of UAE also has plans for a 24-hour short-wave service, as well as a 12-hour a day medium-wave service using a 2,000kW transmitter, test transmissions from the latter being observed early in 1985, beamed towards Pakistan, Yemen and the Middle East. Syria, previously confining its external services to the Middle East on medium-wave, began short-wave transmissions to Europe, in English, French, German, Russian and Turkish, to North America in English, and to Latin America in Arabic, Spanish and Portuguese, in January 1985.

Other countries, in addition to those mentioned, are strengthening their transmitter power. Australia's reconstructed Darwin transmitter, devastated by a cyclone in 1974, was re-opened at the end of October 1984, and two new transmitters at Carnarvon, Western Australia (one 300 kW short-wave and one 100 kW medium-wave) became operational in May 1984. Yugoslavia's external broadcasts are expected to be audible 'throughout the world' when four 500 kW short-wave transmitters are completed near Rijeljina in 1986. In September 1984 two new high-powered short-wave transmitters for All India Radio were inaugurated at Aligarh in Uttar Pradesh, as part of India's plan to strengthen external broadcasts.

Audience studies

The BBC collects as wide a range of information on the size, nature and taste of radio audiences overseas as is possible. Research also covers short-wave radio set ownership, general media availability and use, listeners' awareness of international broadcasts, listening behaviour and motivation and reception quality.

This information is collected through interview surveys of representative samples of the adult population of overseas countries, and through contacts with listeners. (Postal questionnaires, group discussion, 'in depth' interviews and content analysis of correspondence). In 1984, eight interview surveys were conducted overseas, over 20 research projects were carried out among BBC listeners from all over the world, and around 480,000 listeners' letters were received: more than ever before.

There are still many parts of the world where it

relay stations. Work is scheduled to start at both sites during the course of 1985 and the East Asia relay station is expected to be in service by the autumn of 1987 with the Indian Ocean station following during the early part of 1988.

Progress has also been made in the proposed modernisation of the Monitoring Service at Caversham. Planning permission was obtained for the necessary building alterations and initial building work has started.

International broadcasting

Expenditure on external broadcasting continues to increase around the world. The USA, the German Federal Republic, France, Netherlands, Sweden and Iran, have all been involved in considerable investment in improving transmitter facilities for broadcasts in foreign languages. The overall picture is of some 80 countries directly addressing particular broadcasts to listeners outside their national boundaries and, particularly in the Arab world and Latin America, many domestic transmissions are also aimed at audiences in neighbouring countries. In addition, there are numbers of commercial stations and religious broadcasters which aim at international audiences, as well as the more ephemeral clandestine stations.

Developments

The Voice of America's major modernisation programme to improve audibility of its language broadcasts includes the acquisition of transmitter sites in the Far and Middle East, Southern Africa and Central and South America. A 50kW medium-wave transmitter in Costa Rica began relaying VOA broadcasts in Spanish at the end of January 1985. VOA has also obtained agreement for the construction of relay stations in Thailand, Sri Lanka, Israel and Morocco; work began on the Moroccan site at the beginning of March 1985 and the station, costing \$200m, is due to be completed by 1990.

Soviet standstill

There were no major developments in external broadcasting from the USSR during 1984 and only minor adjustments were made to hours of

output: broadcasts in Armenian and Ukrainian were slightly reduced while those in German, from Radio Kiev, were increased.

Chinese satellite

In April 1984, China launched an experimental communications satellite, which as well as successfully transmitting television programmes, also sends Radio Beijing's foreign language output in Cantonese, Amoy, Japanese, Spanish, Russian, Burmese and Tagalog to ground stations in various parts of China. The satellite was intended to be put into regular service, covering China and neighbouring countries. At the beginning of December 1984, the Guangxi radio station in Guangxi province in southern China, began daily shortwave transmissions in Vietnamese for neighbouring Vietnam.

Europe

The German Federal Republic's Deutsche Welle relay station at Trincomalee in Sri Lanka has been completed and the first 300kW short-wave transmitter became operational at the beginning of December 1984. Two similar transmitters are scheduled to come into service in March and May 1985, together with a 600kW medium-wave transmitter; all are designed to carry Deutsche Welle's broadcasts to Africa, South and South East Asia, the Middle and Far East, China and Australasia. During 1984, Deutsche Welle made little alteration to external broadcasts, with the exception of the introduction of a new daily Russian transmission which increased output in that language to almost 30 hours per week.

Among the Warsaw Pact countries, Poland re-introduced Finnish and Swedish broadcasts in May 1984, after a break of almost a year. In November 1984, East Germany's Radio Berlin International introduced a service in Spanish for Europe, replacing one of the Portuguese transmissions for the continent; previously East Germany's output in Spanish had been confined to Latin America.

Radio France International's expansion plans continue to progress with the completion of the relay station at Montsinery, French Guiana, using three 500kW short-wave transmitters to carry RFI output in Portuguese, Spanish and French to Latin America. A new service in Romanian was introduced at the beginning of

World Round-Up programmes are also sent daily to the Australian Broadcasting Corporation and to Radio New Zealand.

Industry and exports

Nothing moves faster than radio. To quote an international sales manager writing to the BBC, 'the speed with which new products can be introduced in export markets depends on the time it takes to arouse the interest of distributors in foreign countries. Enquiries generated by BBC External Services' broadcasts short circuit a great deal of the research groundwork necessary in opening new markets. QED.'

Within the limited resources available Bush House devotes a great deal of effort to the promotion of British business, industry and technology through its English and language programmes. It offers worldwide publicity for British goods and services at no cost to the exporter, and can point to a number of spectacular sales coups as well as a steady record of achievement in aiding Britain's export aims. The Export Liaison Unit in Bush House maintains close relations with commerce and industry, both for reports on specific projects and for ensuring that good export stories reach the language services addressing appropriate target areas. World Service programmes dedicated to industrial and business affairs – like the long-running *New Ideas* and *Business Matters*, inform the worldwide audiences about new British products and business and financial developments.

Material from these programmes, together with a wide range of items from the centrally-produced output, are available for translation and broadcast in the language services. 'Invisible' exports have a high place on the priority list: shipping, banking and insurance matters are fully and regularly reported and tourism is an important ingredient in programmes concerned with the projection of British life, culture and institutions.

Response is gratifying, even though there are still vast areas of British industry which seem unaware of the service on offer, or reluctant to give it a try. To quote from the journal of the Institute of Directors (Feb. 1985): 'There is one British institution which helps to promote British products and manufacturers worldwide. It is able

to publicise products with their brand names to an estimated marketplace of 100 million people . . . Astonishing that so few people in Britain are aware of its commercial power to boost sales and business. The institution is the BBC . . .'

The only amendment the BBC would make to that assertion affects the size of the potential marketplace: 120 million is nearer the mark.

Technical developments

Considerable progress was made in implementing the Bush House modernisation programme. Seven refurbished studios were restored to service and work on a further five is well advanced. Planning of the new central technical area is also well advanced and preliminary consideration is being given to a replacement Electronic Distribution System to provide centrally written material for all the output services.

Implementation of the Audibility Programme suffered some set-backs. Redevelopment of the Rampisham transmitting station, planned to house eight new 500kW transmitters and associated aerial arrays, has been slower than expected. The proposal to construct a transmitting station at Bearley, a new station in the south of England being an essential element in plans to improve coverage of Eastern Europe, was rejected following a public enquiry. It is now hoped that a new station can be developed at Orfordness in Suffolk on the site of the existing Foreign and Commonwealth Office medium frequency station.

Other aspects of the Audibility Programme fared rather better and an undoubted success story has been the replacement of the radio feeds of programme material to the overseas relay stations by satellite. This particular part of the Audibility Programme was completed during the early part of 1985 following the introduction of satellite feeds to the Antigua and Ascension Island transmitting stations. All of the principal overseas stations are now fed by satellite and the availability of a signal of comparable quality and reliability to that leaving the Bush House studios has substantially improved the audibility. The Audibility Programme received a further boost with the agreement to develop the proposed East Asia (Hong Kong) and Indian Ocean (Seychelles)

University, Provo, Utah, was successfully launched in Japan. Work has also begun on a similar version of an existing series *Bid for Power* with Brighton Polytechnic in Sussex. Meanwhile, exciting possibilities have been opened up by a substantial grant from the Croucher Foundation of Hong Kong which will enable English by Television to embark in 1985/86 on the co-production with China Central Television of a series of English for Science and Technology for Chinese audiences.

While there is no doubt that English by Television tends to catch the headlines, English by Radio takes up most of the resources of the department, with a total weekly output of over 50 hours. Half of this is part of the output in 28 vernacular services; the other half, consisting of lessons entirely in English, is broadcast in special transmission slots to Europe, the Near East, South and South East Asia, the Far East and Latin America. For technical reasons, the service of English by Radio programmes to Africa and the Middle East is less comprehensive, although this is mitigated to some extent by re-broadcasting by local stations. The range of programmes produced is wide, ranging from basic lessons to advanced series for teachers, doctors, business people, and so on. An unprecedented English by Radio event took place in November when a series of seminars entitled *ELT Beyond 1984* was held at, and in association with, the Institute of Education at the University of London. The contributions, from a distinguished panel of academics and practitioners, were subsequently broadcast to overseas teachers. In August 1984, the department, in association with the English-Speaking Union, held its annual residential summer school at Westfield College, London: tuition for teachers on computer assisted language learning and a special course for foreign broadcasters needing to improve their English both went down well.

English by Radio and Television is largely supported by its publishing activities. Sales of video-cassettes expanded rapidly over the period in parts of the Third World (eg Indonesia) as well as in the more technologically advanced countries. As the result of co-publishing agreements, books and partworks were published in Turkish, Hungarian, Korean and Japanese, as well as in the major world languages: French, Spanish, Chinese, German and Arabic.

Topical Tapes

At the end of March, 1985, the Topical Tapes Department was despatching some 290 tapes a week to 60 countries. The department's output of a wide range of high-quality taped programmes especially designed for use by broadcasters around the world, has maintained its best-sellers: *BBC World Report*, a current affairs feature; *Your World*, a discussion on a variety of sociological issues; *Hello Tomorrow*, a fast-moving magazine for listeners in a developing world; *International Call*, a review of international affairs which uses the world-wide resources of the BBC; *The International Money Programme*; *BBC Science Magazine*; and *The World of Books*. The weekly *BBC Caribbean Magazine* is recognised as a major link between West Indian communities in Britain and the Commonwealth Caribbean. This year it ran a highly successful short story competition which attracted over 350 entries from 17 Caribbean countries; the winners were from Jamaica, St Kitts and the Cayman Islands.

The department is also responsible for *Calling The Falklands*, transmitted twice a week, a series carrying interviews, press reviews, features and debates of special interest and relevance to the islanders. At Christmas 1984, the Prime Minister broadcast a special personal message to the Falklands.

A new venture was launched in 1984: *Topical Tapes Miscellany*, provides radio stations with a wide and lively selection of magazine items for inclusion in their own local programming.

In Olympics year, six special programmes examined the Games through the eyes of the principal competitors and administrators. It attracted a record number of customers – some 53 stations in all. For International Youth Year 1985, Topical Tapes recorded and distributed six unique interviews with young people from Vietnam, Israel, the USA, Hong Kong, South Africa and the UK.

By special arrangement, current affairs material continued to be fed by satellite three times each weekday to National Public Radio in Washington for selective inclusion in their major public affairs programmes, *All Things Considered* and *Morning Edition*, which are carried by over 300 NPR stations throughout the USA. Special BBC

the Proms and – for the first time – was able to take the whole of the Last Night celebrations.

A short series celebrated the 80th birthday of Sir Michael Tippett and then in March 1985, again for the first time, World Service relayed a Robert Mayer Concert from the Royal Festival Hall where Tippett introduced one of his own works.

Transcription Service

The service, with a catalogue of over 6,000 hours and an issue of 350 programme hours per annum, had a good year. The greater part of receipts comes in annual subscriptions to the service taken out by broadcasters and from distributors who syndicate programmes by agreement. The BBC's quality radio programmes continue to be in demand, but against increasing competition from rival organisations, nearly all of whom supply their programmes free of charge. High production and technical standards remain an outstanding attraction especially coupled with the variety of new material offered by the BBC and its uniquely comprehensive catalogue. Programmes recorded many years ago are still regular favourites: *The Goon Show*, *My Word, My Music* and *The Clitheroe Kid*, and many others, are all still being broadcast at some time, somewhere in the world.

The programme output of the service continued to be rich and varied. In addition to regular festival recordings from Edinburgh, Cheltenham, Aldeburgh and the Proms, special events issues included the British Council 50th Anniversary Concert and the Westminster Abbey Concert marking the Handel Tercentenary. A specially originated programme with the Philharmonic Orchestra under Antony Hopkins explored *The Genius of Elgar* in the composer's anniversary year, and Sir Michael Tippett's 80th birthday was marked by the issue of the European premiere of *The Mask of Time* and a special *Talking About Music* programme.

A major event was the issue of the world's first compact disc of a radio programme, thus demonstrating once again that the Transcription Service is second to none in adapting to the latest technology. The 'CD' was a digital recording of *An American Overture* (Britten) and *Piano Quartet in G Minor* (Brahms/orch. Schoenberg), played by the City of Birmingham Symphony Orchestra

conducted by Simon Rattle. It was recorded at the Aldeburgh Festival, and was received with much enthusiasm by some 80 broadcasting organisations throughout the world. Also immensely successful was a recording of a different kind: the Radio 2 promotion at the Royal Albert Hall of *The World of Walt Disney*. It was issued as a Christmas 1984 'special' by Transcription Service. The 11-part Radio 1 series *Hitsville USA* (the story of Motown) was one of the main special issues of the year.

Drama saw the addition to the World Theatre series of such titles as John Osborne's *Luther*, Shakespeare's *Romeo and Juliet* and Ibsen's *John Gabriel Borkman*, a masterly final radio appearance by Sir Ralph Richardson.

Inspector Ghote made his debut in *Filmi Filmi* and the outstanding drama series was Mary Renault's *The King Must Die*. Contemporary political problems were reflected in plays on Ulster and Zimbabwe by Shirley Gee – *Never in My Lifetime* – and by David Caute – *The Zimbabwe Tapes*.

Readings included such classic titles as *Madame Bovary* and *A Passage to India* and that runaway success, *The Secret Diary of Adrian Mole Aged Thirteen and Three-Quarters*. A strong comedy list this year included *Yes Minister* and *The Fosdyke Saga*.

English by Radio and Television

Follow Me, the English-teaching television series, has now been bought and broadcast by over 50 countries and is undoubtedly the best known and most successful language course in the world. In some countries, it has been presented by the British Ambassador to newly opened television stations as a highly appreciated gesture of aid and goodwill. While continuing to promote TV-orientated programmes and to produce new ones (*Follow Through*, the sequel to *Follow Me*, was broadcast first in Japan in April 1985), the English by Television operation (which is wholly dependent on earnings for its continued existence) has moved into more advanced technological areas. In November 1984, *Flight 505*, the first interactive videodisc series with microcomputer interface, co-produced with the Brigham Young

World Service

Comprehensive coverage of news and current affairs has always been the core of the World Service. Early in 1984, it was decided to extend that coverage. From July, *Twenty-Four Hours* was expanded from a five-day to a seven-day a week operation. News on the hour, every hour, was introduced at the end of September by the addition of hourly news summaries at times when there was no full bulletin.

One of the major international events of 1984 was the US Presidential election. It was widely covered in regular World Service programmes, *Twenty-Four Hours*, *Outlook*, *Assignment* and *People and Politics*, and an edited version of the foreign affairs debate between President Reagan and Walter Mondale was broadcast. On election night itself, normal schedules were cleared and an election special chaired by John Tidmarsh gave the main results interspersed with analysis. Coverage of the election process was completed by transmission of President Reagan's inaugural address. When the Prime Minister visited Washington in February, 1985, to address a joint meeting of Congress, World Service carried her address, followed by a discussion.

As part of the full spectrum of feature programmes broadcast during the year, two programmes dealt with modern technology: *Space for Sale*, investigating the commercial exploitation of space, and *Mastermind—Man or Microchip?* which looked at the new generation of computers currently being designed.

A new programme, *Rich Man, Poor Man*, was introduced in the summer of 1984, to deal with development news from around the world. It looked at aid projects and talked to economists, technologists and policy makers. *Church and State* analysed church-state relations in Eastern Europe, Latin America and the Muslim world.

An eight-part series, *Mediterranean Dialogue*, examined the relationship between the EEC and its Mediterranean neighbours in the light of the forthcoming entry into the community of Spain and Portugal.

Assignment continued to provide background to the news, dealing with topics like the British miners' strike, nuclear winter, the impact of television in India, AIDS and international terrorism.

London Royal was World Service's first experi-

ment for many years with the soap opera form. Set in a fictional London hotel, it reflected contemporary British society. It was scheduled initially for a month, with three episodes a week. A special Audience Research study showed that it registered well as an entertainment programme and had gained a strong following among younger listeners. A serial is expensive, however, and External Services' financial position unfortunately does not permit a continuation of the experiment.

Following the success of the first series of World Service international phone-ins in 1983, two further series were broadcast. The first was a joint production with Radio 4 in which all the guests were world leaders. Michael Charlton introduced HM King Hussein of Jordan, the President of Zambia, Kenneth Kaunda and the Prime Ministers of the Republic of Ireland – Dr Garret FitzGerald, Sweden – Olof Palme, and New Zealand – Robert Muldoon. The second series, on World Service only, featured major figures in British public life, and was chaired by Margaret Howard. The guests included Neil Kinnock, David Steel, Sir Geoffrey Howe and Cardinal Basil Hume.

In an important year for sport, the World Service gave comprehensive coverage to Wimbledon, broadcasting the whole of the Ladies' and Men's Singles Finals live. For the Test series between England and the West Indies, there were two set periods of commentary from the ground each day plus a special ball-by-ball transmission for the Caribbean. The Olympic Games in Los Angeles were covered throughout in reports four times a day, with a full results service in *Sports Roundup* three times a day. With many countries boycotting the Los Angeles Olympic Games, the Friendly Games held in Moscow later in the year were of wide interest. Anchorman Paddy Feeny had a special feed of Soviet Television coverage available in the *Saturday Special* studio and gave listeners live commentary of events and results.

The new World Service series of *Invitation Concerts* were broadcast live from London. Musicians and soloists included The New London Consort, the Lindsay String Quartet and Brian Rayner Cooke. Among the invited audience were many overseas listeners on holiday in this country who enjoyed being part of a World Service programme. As usual World Service transmitted many relays from the Royal Albert Hall during



1. Paul Eddington, star of *Yes Minister*, is confronted by his Urdu Service rival Badi-uz-Zaman (the Minister), with Siraj Zaidi (Sir Humphrey) and Deepak Tripathi (Bernard). The Urdu Service has been broadcasting a radio version of the series to its listeners in Bangladesh, India and Pakistan.
2. *Network Africa* presenter Hilton Fyle with Jay Eden (editor), Roger Ketskemety and Dorothy Grenfell-Williams (producers).
3. The Roman Catholic Archbishop of Westminster, Cardinal Hume with Margaret Howard for the World Service Phone-In series.



1. Dame Peggy Ashcroft making her first appearance on World Service in *Days in the Trees*, by Marguerite Duras.

2. Brazilian Service presenter: Marcia Poole interviewing punks for the *London Beat* programme.

3. Pop group Duran Duran were guests in a World Service special which looked at their lives and music.





1. Britain's first black bishop, the Rt. Rev. W. Wood, interviewed by Annemarie Grey for *Caribbean Magazine*.



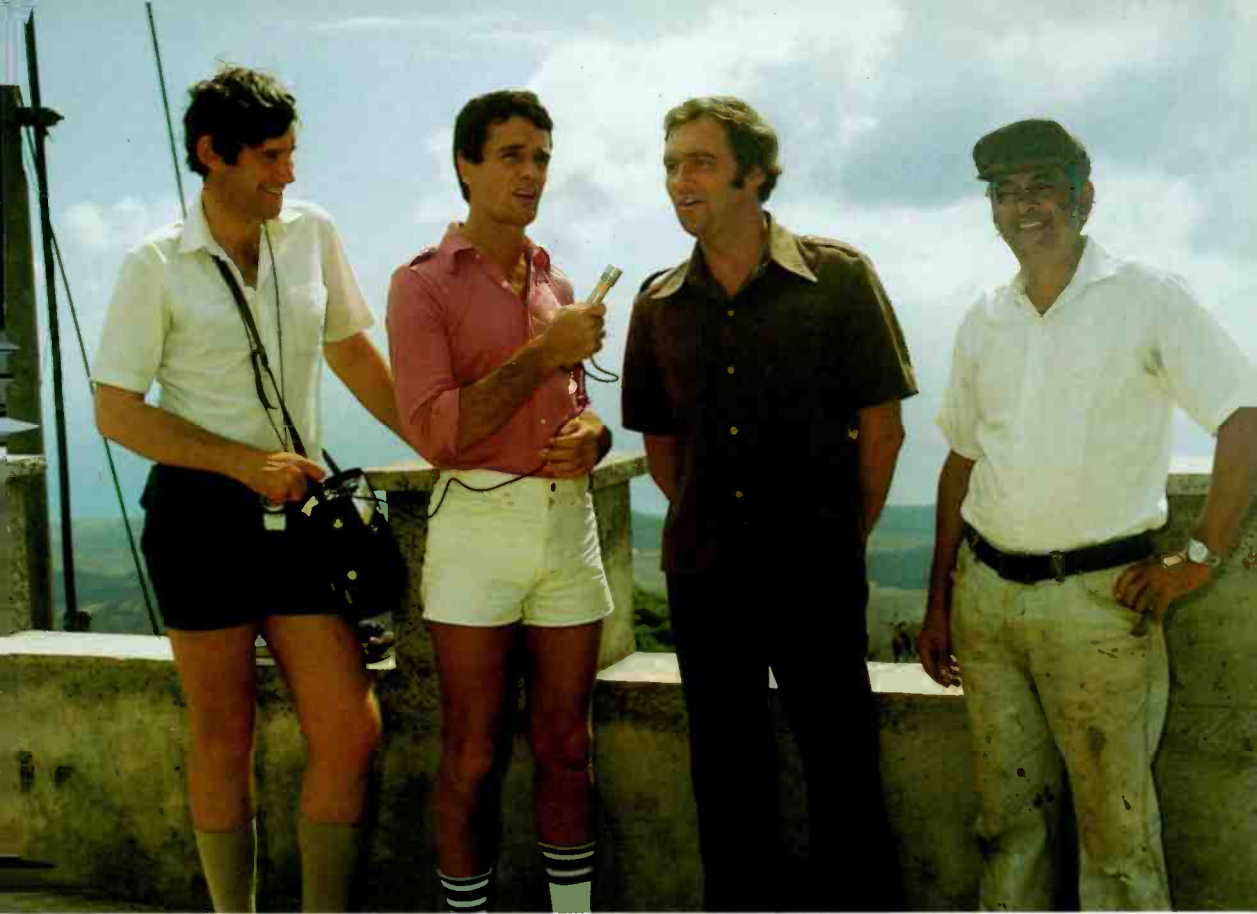
2

2. Cristina Lerner, producer of the Spanish for Latin America programme *The Folklore of the British Isles*, talking to two Morris dancers.



3

3. John Newman, head of the BBC's Japanese Service, with His Imperial Highness Prince Hiro, grandson of the Emperor Hiro Hito.



1. BBC World Service's **Outlook** team: presenter Colin Hamilton, former editor Ian Hay-Campbell and studio manager Tony Hansford in the first live broadcast from the BBC's Ascension Island Relay Station.

2. Pierre Rouve, film producer and contributor to the Bulgarian Service.

3. Lord Carrington (right), guest in the World Service series **Recording of the Week** with producer Dan Zerdin.



1. Lawrie Bloomfield (station manager) helps youngsters tune into the 30th Local Radio Station: Radio Shropshire.

2. BBC Radio Nottingham's campaign, assisted by nature conservationists, to acquire part of Sherwood Forest as a nature reserve.

3. BBC Radio Cumbria's Sharon Ferguson and Sally Fowler at the Lakeland Rose Show.



1. BBC Radio London's Soul Night Out with Tony Blackburn.



2. BBC Radio Cambridgeshire's jingles being recorded by the Royal Philharmonic Orchestra.



1. Rollercoaster: Peter Adamson, Richard Baker, Pattie Coldwell and David Davies.



2. Money Box 'Investor of the Year' award with Louise Botting presenter (left), Mrs Maureen Pamphilon who collected the award on behalf of her late husband Dennis and Vincent Duggleby editor.



1. Today with John Timpson and Brian Redhead.



2. The Woodland Gospels.

the Arab and African world and correspondents' despatches of regional interest. This was balanced by a corresponding reduction, from 1½ hours to one hour, in the midday transmission. The signal to North Africa was further enhanced by the allocation of additional frequencies more specific to that area.

Africa south of the Sahara nevertheless remained the focus of much attention for the French Service and important visitors from francophone Africa brought further testimony of the importance attached to BBC broadcasts in their respective countries.

The Arab World

For yet another year the Middle East has been at the forefront of world affairs, often dominating them. The Arabic Service's role as one of Britain's main bridges to the people of the area, was brought home most forcefully with the shooting of WPC Fletcher outside the Libyan Embassy. The events that day, and those that followed, were comprehensively and vividly reported while all the time the safety of the British community in Libya remained a particularly important consideration for the Arabic Service. Other output has concentrated on seemingly endless conflicts, from those in the Western Sahara, through Lebanon, to the war between Iran and Iraq. The effectiveness of the Arabic Service is measured by its listeners in its ability to reflect developments and conditions in the target area, and response from the Middle East, from listeners, journalists, politicians and diplomats, has indicated that these expectations are being met. Meeting the challenges of the vastly expanding local media and of competitors like the French commercial stations, has stimulated a livelier style of music and entertainment programmes and particularly a more intensive reporting of Arab affairs; though not at the cost of world and British news. This has not always pleased the regimes of the Arab world. For the first time for many years, Arabic Service transmissions were subject to jamming – by Iraq – apparently over reporting of human rights affairs in that country.

Latin America

For audiences to the Latin American Service the year's most welcome development was the introduction of a satellite feed to the Antigua and

Ascension Relay Stations. A typical letter from a listener in Caracas described 'listening . . . in magnificent conditions with quite exceptional strength and clarity.' Politically, the main regional preoccupation continued to be the Central American imbroglio, with the proliferation of bilateral and multilateral negotiations. Another delicate subject demanding sensitive reporting and comment was the breakdown of the Anglo-Argentinian talks in Geneva in July. Meanwhile listeners in Argentina continued to write in growing numbers and by the end of the year the Spanish American section had received more letters from Argentina than from any other country.

The international debt crisis was constant headline news with Latin America featuring prominently, and the service was well placed to explain the role of the City and the views of the British government. This was especially important in the case of the world's biggest debtor, Brazil, where it was widely, if erroneously, believed that Britain was a particularly uncompromising hardliner among the creditor countries. On the Brazilian domestic front, 1984–85 was the year of the return to democracy after 21 years of military rule. Throughout the year, right up to the last moment, there lingered fears that the armed forces would change their minds and reverse the democratic process. Brasilia was placed under 'a state of siege' in April and a media blackout imposed while voting was taking place in Congress on the explosive issue of whether or not the President would be selected by direct elections. The BBC Brazilian Service was the only station worldwide which managed to provide coverage of the vote, to the plaudits of journalists and others throughout Brazil. In a move to increase its audiences in Brazil (where the BBC already has more listeners than any other shortwave broadcaster), the service launched a series of programmes, recorded in stereo, designed for rebroadcasting by scores of local radio stations throughout the country.



Afghan guerillas listening to a BBC news broadcast

Hong Kong to the Colony's domestic audience.

The Japanese Service mounted a series about Japanese businessmen in Britain which detailed the advantages of investment in the UK and described how to cope with unfamiliar trading customs. Bush House was honoured by a visit from the Emperor of Japan's eldest grandson, Prince Hiro, who said that he often listens to the BBC. The present Japanese Programme Organiser, who is a fluent Japanese speaker, has been asked to take part in a Japanese film on Prince Hiro's time in Britain.

Africa

The African Service has this year spoken to a continent visited by disaster, both man-made and natural.

It was the drought in Ethiopia that caught the world's attention, but many other countries in Africa – in the Sahel as well as the east – have been confronted with the same appalling problems and have been equally unable to cope on their own. The immediate concern shown in Britain, followed by fund-raising and practical

help, was fully reflected in the African Service's programmes while detailed reports came from the BBC's correspondents and reporters in the field.

Nigeria provided the year's most dramatic story, when Dr Umaru Dikko, the former politician exiled in London, was found drugged in a crate at Stansted Airport. The arrest and subsequent trial of the kidnappers as well as the diplomatic problems they caused, were reported in English and Hausa. Feelings ran high in Nigeria, and it was especially important to explain the legal background of the case, and Dr Umaru Dikko's status in this country. (Ironically, 25 years earlier Umaru Dikko, then a programme assistant in the BBC Hausa Service, played his part in building up the audience the Service now has).

The Somali Service was under pressure because President Mohammed Siad Barre's government objected to dissident voices from abroad. Opposition movements backed by foreign money, and occasionally troops as well, have carried on a sometimes violent campaign and the Somali Service was bound to reflect this, to the obvious irritation of the Somali government. At the same time the Somali Service continues to be highly regarded by listeners, and with a BBC man running a successful training programme in Radio Mogadishu, professional collaboration survives political tensions.

The constitutional changes in South Africa and the subsequent outbreaks of violence in the black townships, featured in despatches from the BBC's Southern Africa correspondents and local reporters. It remains a cause for concern that South African listeners – who listen almost exclusively to South Africa's VHF and medium wave broadcasts – are served by an inadequate shortwave signal from London and have not acquired the habit of listening to the BBC which is so widespread in the countries to the north. The projected relay station in the Seychelles, for which the final agreement was signed in March, will unfortunately not solve the BBC's problem over South Africa, though prospects for dramatic improvement in audibility to the north – Mozambique to Somalia – are good.

The French Service gave new emphasis to coverage of Africa north of the Sahara with the introduction of a new half-hour late-night sequence containing world headlines, news from

The goodwill generated by the BBC's services is frequently tested against the strong emotions of listeners at times of internal and regional conflict. The Eastern Service had found this in 1983, when there was an outburst of communal violence in Sri Lanka.

Similar reaction was noted from India in 1984, when some of the reporting of the activities of Sikhs in Britain was taken in India as evidence that they were receiving support from Britain and the western media. Paradoxically, reaction tends to be at its most heated when daily dependence on the BBC's news is most evident.

Throughout the year war has continued between Iran and Iraq and between Soviet forces and the Resistance in Afghanistan. The BBC has done its best to cover events in spite of being virtually without any eye-witness reports from its correspondents. Eastern Service commentators have had to deploy, once again, the art of sifting propaganda from fact in their source ma-

terial. The BBC's listeners are sensitive to every nuance, engaged as they are in conflicts involving strong national and in some cases ideological interests. In Afghanistan, and in the refugee camps in Pakistan in particular, there is evidence that the BBC, through its Persian and Pashto broadcasts, is providing a service which is highly valued in spite of the news-gathering difficulties.

Of outstanding value to the Eastern Service has been the continued presence in Delhi of the BBC Chief of Bureau, Mark Tully. His news reporting and analysis have been one of the best guarantees of the BBC's credibility in that part of the world.

In Chinese Service broadcasts a particular effort was made to reflect British parliamentary opinion, with members interviewed and reports on the debates in both Houses. BBC broadcasters were, of course, aware that, in addition to the short-wave signal, the BBC Cantonese programmes are also relayed by Radio Television



Rajiv Gandhi in Calcutta on the morning of his mother's death tunes into the BBC on his transistor to check the latest news.

European Service, the latter comprising the Bulgarian, Romanian and Yugoslav language sections.

The deterioration in the economic situation in these three countries focused attention on domestic problems there. A series of discussions and interviews devoted to their problems was broadcast. In the Bulgarian Service, for example, leading British academics and journalists took part in a discussion on the Bulgarian economy. The Romanian Service organised a similar discussion on new trends in Romanian literature as it became apparent that the authorities (following Hungarian precedent) were permitting publication, in limited editions, of books and poems critical of the official versions of Romanian history and present-day reality.

At the conclusion of the lengthy trial of Yugoslav dissident intellectuals, the Yugoslav Section broadcast a discussion on the outcome and conduct of the trial. Presumably it was this coverage of a trial largely ignored by the domestic media which caused the Internal Policy Committee of the Yugoslav Assembly's Federal Chamber to attack the BBC (as well as Deutsche Welle and Radio Free Europe) for allegedly employing members of anti-Yugoslav extremist organisations who 'call for boycotts of Yugoslav products.' The charge is totally without foundation.

The 40th anniversary of Yalta and the end of the war in Europe was commemorated in a series of programmes devoted to the histories of the Warsaw pact countries since then.

The Bulgarian authorities' campaign to force the country's ethnic Turks to adopt Bulgarian names was covered by BBC correspondents visiting the country and by comments from Turkey and elsewhere. BBC Turkish transmissions, which also discussed this campaign, were jammed for a while from 'somewhere in Eastern Europe'.

The German Language Service has strengthened coverage of political, social and cultural themes in Britain, in a revised programme schedule. This brought an increased demand for material for rebroadcasting from stations in Germany, Austria and Switzerland. While direct broadcasting will always be the main concern, rebroadcasting is clearly going to loom larger in future. Unsolicited approaches came from future commercial networks in Lower Saxony and Bavaria, months before they were due on the air.

The French Service had special correspondents

at both the invasion ports in Britain and at the Normandy beaches and battlefields for the 40th anniversary of D-Day. Special coverage was also given to the 40th anniversary of the liberation of Brussels, followed by an exhibition in the Town Hall of that city.

EEC and Anglo-French high-level meetings in Avignon, Fontainebleau, Dublin and London were fully reported. A joint venture by the Franco-British Council and the French Service was to sponsor a public opinion survey of attitudes of young people in both countries towards each other. This showed that, despite imperfect mutual knowledge, the *Entente* was becoming increasingly *cordiale*.

EEC negotiations for the entry of Spain and Portugal were extensively reported and analysed in Portuguese transmissions. The Royal visit to Portugal was preceded by a series reviewing Anglo-Portuguese relations over the centuries.

A special Greek transmission on the Euro-elections was widely quoted in the Greek press. Early in 1985 enquiries from Greece about times and wavelength of transmissions increased dramatically. This renewed interest appears to have been provoked by the political crisis caused by the resignation of President Karamanlis following Prime Minister Papandreu's decision to support another candidate for the Presidency.

Asia

The day after the assassination of Mrs Gandhi, a Calcutta newspaper published a picture of Rajiv Gandhi anxiously listening to the radio in the hours immediately after the shooting – listening to the BBC. The fact that millions of listeners, including the new Prime Minister of India, were tuning to the BBC for news of an event of this magnitude was not a new phenomenon.

Every year brings new evidence of the continuing importance of the BBC in South Asia as a source of news analysis. Nor is the listener's interest only in serious and solemn matters: the proud parents of a baby son in Bangladesh sought, and of course received, 'permission' from the BBC Bengali Service to call him *Probaha* (the name of the daily BBC programme in Bengali). There was only one of many thousands of letters received in response to the Eastern Service's broadcasts. Such anecdotal evidence can be entertaining and at the same time invaluable to BBC programme makers.

prescription and funding, and the management responsibilities of the Board of Governors, are clearly laid down in the Royal Charter and the Licence Agreement. I agree that nothing in the Review Report implies any change in this relationship or any dilution of the Board's management responsibilities or of the traditional editorial independence of the External Services.'

The Review Team recommended some changes in the structure of management and identified areas where they believed some savings might be made.

The Review was undoubtedly the most thorough and searching of the many inquiries into the External Services since the war. The Report's emphasis, however, was on methods for achieving a better use of existing resources. It held out little hope for those who argued the case that more resources should be devoted to strengthening Britain's international voice at a time when competition in international broadcasting is increasing rapidly.

In 1984 the President of the United States announced a major expansion for the Voice of America costing \$1.5 billion over the next five years. The plan foresaw an increase in the number of languages broadcast by the VOA from the present 42 to 60 and the provision of 150 new transmitters – 100 replacements, 50 wholly new.

The rewards offered to staff by other international stations, particularly those funded by the USA, coupled with the weakening of the pound vis-a-vis the dollar, have meant that BBC salaries became increasingly uncompetitive and prospective recruits went elsewhere. The salary offered by the Voice of America to foreign language programme assistants, for instance, is nearing the order of double what the BBC can pay. Nevertheless, despite real recruiting difficulties, the quality of the staff employed by External Services remains of the highest.

In the face of heavy investment in hardware by the super-powers, Britain continues to lead the field, not in terms of hours broadcast or transmitter strength, but in credibility. This unique strength, derived from independence of government, and from being an integral part of the BBC as a whole, has produced in the External Services an authoritative voice informed by values of tolerance and journalistic professionalism to which people everywhere continue to turn, especially in times of trouble.

Language Services Europe

The BBC Russian Service continues to be plagued by intense jamming, and some problems with the implementation of the audibility programme mean that listening within the Soviet Union remains difficult. Nevertheless, evidence from a variety of sources indicated that programmes were still being heard. A handful of letters which penetrated the censorship showed that coverage of the Olympics, for example, was appreciated by Soviet sports enthusiasts in the absence of any Soviet TV or radio coverage. The basis of output remained current affairs with heavy emphasis on the state of East-West relations as well as of the Soviet political and economic scene. The implications of the change of leadership from Chernenko to Gorbachov were discussed in detail. The Russian Service commissioned a full-length radio play – *Tribunal* – from Vladimir Voinovich. Andrei Sinyavsky read his latest novel *Good Night*.

The Polish Service on short-wave, too, continued to suffer from jamming from across the Soviet border. Medium-wave transmissions remained unjammed. It appears, from hundreds of letters, that this partial jamming has not seriously inconvenienced audiences.

During the year, day-to-day accounts of the trial in Torun of the murderers of Father Popieluszko, the pro-Solidarity priest, were broadcast although the BBC Warsaw correspondent was not given access to the courtroom. An interview with the murdered priest, given not long before his death, was also carried. By coincidence, a Polish speaking reporter, in Poland for the visit of the Foreign Office Minister, Malcolm Rifkind, was able to cover the Popieluszko funeral as well.

The Hungarian Service sent its own correspondent for Mrs Thatcher's visit to Budapest. He was given extensive facilities by the Hungarian authorities.

For the award of the Nobel Peace Prize for Literature to the Czech poet Jaroslav Seifert in Stockholm, the Czechoslovak Section also sent a correspondent of its own. The poet's work was discussed by a panel of emigré literary personalities.

At the end of 1984 the East European Services were divided into a Russian and a South-East

Douglas Muggeridge
1928-1985



Douglas Muggeridge, Managing Director External Broadcasting since 1981, died on 26 February 1985, after a serious illness which had taken him from his desk at Bush House nine months earlier.

Douglas Muggeridge began his journalistic career with *The Liverpool Post* and joined the BBC as a talks producer in the External Services in 1956. His later career took him into Publicity, in the External Services and in Television, with a return, in 1965, to Bush House as Head of Overseas Talks and Features. In 1969, he moved to Radio where he was to spend some 12 years, successively as Controller Radios 1 and 2, Director of Programmes, and Deputy Managing Director.

He returned to Bush House in January 1981, as Managing Director: in his own words, 'he had come home' to the job he had always wanted.

He threw himself wholeheartedly into the job, promoting the External Services tirelessly and with an enthusiasm that never flagged. A passionate believer in international broadcasting and its vital role in informing a confused world and aiding peaceful dialogue among nations, he strove to ensure that the External Services had the resources to carry out their task.

In a tribute to Douglas Muggeridge, the BBC Chairman, Stuart Young described him as 'this most English of Englishmen'.

He said: *'Douglas embodied the best qualities of the people from whom he sprang. He loved the English countryside, English customs, English history. But this patriotism was not a narrow, insular, chauvinistic thing; it gave him a solid base on which to build his life's work and helped to shape and sustain his journalistic mission . . . He spoke of the challenge of the future with all the possibilities opened up by the new technology. He dearly wanted External Services to be there at the forefront of developments . . . Douglas was the soul of optimism: his eyes were ever on the horizon. He was a friend of the future.'*

Europe and to help counter the intensive jamming directed at BBC language transmissions to that area.

As against this programme of capital expenditure, the Chancellor of the Exchequer in November announced a reduction of £1.2 million in projected operating expenditure for 1985-86. Retrenchment plans were then made on the basis that no broadcasting was to be lost and that savings must be found in support areas such as audience research and engineering. The transmitted hours have been maintained, but there is an obvious danger that each time back-up services are reduced the overall quality of broadcasting suffers.

In July 1984 the Board of Governors invited a review of the External Services following discussions between the Foreign and Commonwealth Office and External Services management. A Review Team drawn from the Treasury, the FCO, the Government's Efficiency Unit, the BBC and the BBC's auditors spent from July to October, examining how 'the BBC External Services meet the objectives laid down in the Licence and Agreement, taking into account the relationship with the BBC's Board of Governors and with the Departments of State; to consider how efficiency and effectiveness can be improved further.'

The BBC welcomed the team's report, published in February, and in particular, the recommendation that the Grant-in-Aid to the External Services, in terms of operating expenditure, should be determined at the same time as the Home Services' licence fee and for the same period. Such a change would enable External Services to plan ahead more efficiently and effectively than is possible within a one-year system of funding.

The BBC also believed that it was of fundamental significance that the Review Team's Report acknowledged that the External Services are an integral part of the Corporation and that their international reputation was high. The Report also paid tribute to the dedication and professionalism of the staff.

In an exchange of letters accompanying the Report, the Foreign Secretary, Sir Geoffrey Howe, wrote to the BBC Chairman:

'The relationship between the Government and the BBC in respect of the External Services, including the Government's responsibilities for

External Broadcasting

The continued vitality and expanding reach of External Services was demonstrated during the year by audience research showing that more people than ever before are turning to London for information, comment and entertainment. The regular audience was established at 120 million, the 36 foreign language services having 100 million between them, and the World Service 25 million; five million sharing their listening between World Service and vernacular programmes. One particular survey in Pakistan camps for Afghan refugees showed 80 per cent of adult males listening to the BBC in Pashto. The new global audience figure, coupled with a record postbag of 480,000 listeners' letters, demonstrated the place Britain has in the hearts and minds of so many across the world. It is evidence, perhaps, that in an age saturated by propaganda there is an eager appetite for cool objectivity, sober and accurate reporting and trustworthy and balanced analysis.

These qualities received particular recognition by the award to the External Services of the Athinai Prize, given each year by the Alexander Onassis Foundation. The Foundation described its award to the BBC, with special reference to the World Service, as recognising its work 'in establishing standards of objectivity and balance in the field of international news broadcasting.'

The Prize was presented to the BBC Chairman, Stuart Young, by the then President of Greece, Mr Constantine Karamanlis, at a ceremony in Athens in May 1984. A member of the Award Committee, M. Maurice Druon, said on that occasion: 'What man or people, fighting against Nazism, was not helped at one time or another

by the BBC broadcasts? How many were helped by them to overcome hunger, fear, despair and solitude? What people are not helped by the BBC to withstand the temptation of resigning themselves to their fate?'

Douglas Muggeridge, Managing Director of External Broadcasting, was present to hear those words: it was his last public engagement before his illness and death, nine months later.

For External Broadcasting, it has been a year of progress in the modernisation of transmitters and in the much needed replacement of wartime studios in Bush House. Caversham Park, home of the Monitoring Service, in turn began a major programme to enable the service to meet ever-growing demands for its 24-hour supply of information from the world's radio and television stations.

Encouraging as this programme of capital expenditure is, it is very much a catching-up exercise. The BBC has long suffered from poor audibility in some parts of the world, where the signal from London is markedly less clear and powerful than that of other international broadcasters. What is now being undertaken is, in effect, an overhaul of a network which in part is over 40 years old, with several UK HF transmitter stations dating back to the Second World War. There was one major disappointment, however, when the BBC's application for a new HF transmitting station at Bearley in Warwickshire was rejected by the Secretary of State for the Environment, following an earlier rejection of a site in Somerset. A third application, for a site in Suffolk, has been made. The new station is needed for broadcasts to the Soviet Union and Eastern

Some typical radio audiences**RADIO 1**

The Top Twenty	(Sunday) 4,500,000
Jimmy Savile's Old Record Club	(Sunday) 2,500,000
Steve Wright	(Sunday) 2,400,000
Simon Bates	(Mon-Fri) 2,200,000

RADIO 2

Terry Wogan	(Mon-Fri) 1,900,000
Jimmy Young	(Mon-Fri) 1,600,000
Ken Bruce	(Mon-Fri) 1,500,000
David Jacobs'	
Melodies for You	(Sunday) 1,500,000
Sounds of the 60s	(Saturday) 1,000,000

RADIO 3

Record Review	(Saturday) 150,000
Your Midweek Choice	(Wednesday) 100,000
Your Concert Choice	(Sunday) 100,000
Proms 1984	100,000

RADIO 4

News 8.00 am	(Mon-Fri) 1,700,000
Today 8.10 am	(Mon-Fri) 1,200,000
The Archers Omnibus	(Sunday) 850,000
Any Questions?	(Saturday) 850,000
Letter From America	(Sunday) 750,000
Start the Week	(Monday) 700,000
Woman's Hour	(Mon-Fri) 600,000

Audience appreciation

Amongst programmes achieving a Reaction Index of 80 or above from the Listening Panel were:

RADIO 1

Radio 1 Roadshow
The Great Rock 'n' Roll Trivia Quiz
Select-a-Disc

RADIO 2

Friday Night is Music Night
Sing Something Simple
Glamorous Nights
The News Huddlines
Brain of Sport

RADIO 3

Leeds International Piano Competition
Robert Mayer Concerts
The Theban Plays
Cosi Fan Tutte (Salzburg)

RADIO 4

Sir Geraint Evans: Time Remembered
Just Like You and Me (Johnny Morris)
Yes Minister
The Rector of Haworth

Audience appreciation

The following is a selection of television programmes which achieved a high Appreciation Index, as measured by the BARB Audience Reaction Service:

- 85 plus: Crimewatch UK
- The Natural World
- River Journeys
- Seabrook's Year
- In Search of the Trojan War
- All Our Working Lives
- Sounds Magnificent
- James Last in Scotland
- Still the Biggest Epidemic
- Threads
- The Burston Rebellion

- 80 plus: Mastermind
- A Question of Sport
- Maelstrom
- Submarine
- S.O.E.
- Macmillan at War
- Nature
- The Young Ones
- My Music
- 75 plus: Noel Edmonds' Late Late Breakfast Show
- By the Sword Divided
- Big Deal
- Morgan's Boy
- Question Time

2. RADIO

The average amount of listening per head per week in 1984/85 was 8 hours 38 minutes. Listening to BBC national and regional/local radio accounted for three-quarters (6 hours 22 minutes) of this. ILR and other non-BBC stations shared the remaining quarter (2 hours 16 minutes). Of those listening to radio over the course of the average week, 6 out of 7 (86 per cent) listen to a BBC Radio service.

The table below shows, *in per cent*, the daily and weekly 'patronage', of the various stations (that is, the proportion of the population listening to that station at some time during the day/week), *in hours and minutes*, the average amount of listening per head per week, *in hours and minutes* listening by patrons of the station per day, and *in per cent*, the stations' share of total listening.

	<i>Patronage</i>		<i>Listening</i>		<i>Share of Listening %</i>
	<i>% of population (aged 4+)</i>		<i>Per head per week Hrs: Mins</i>	<i>Per patron per day Hrs: Mins</i>	
	<i>Daily</i>	<i>Weekly</i>			
Radio 1	13.3	36	2:35	2:46	30
Radio 2	9.7	26	1:39	2:26	19
Radio 3	1.2	6	0:10	1:59	2
Radio 4	8.3	17	1:02	1:47	12
Local Radio	5.0	17	0:46	2:11	9
Nat. Regions	1.4	6	0:10	1:42	2
Any or all BBC	35	69	6:22	2:36	74
ILR	11.0	34	1:58	2:33	23
Other Non-BBC	1.4	N/A	0:18	3:04	3
Any or all radio	44.7	80	8:38	2:46	100

$\frac{\text{Any BBC Listening}}{\text{Any Listening}} = \frac{69}{80} = 86\%$
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APPENDIX VIII

Viewing and listening: audiences 1984/85

1. TELEVISION

The average amount of viewing per head per week in 1984/85 was 24½ hours, of which BBC Television accounted for 45 per cent. Over the course of the week, all but two per cent of those who watched television at all viewed BBC programmes, the average for such BBC viewing being just over 11 hours a week.

The table below shows, *in per cent*, the daily and weekly 'reach' of the various channels (that is the proportion of the population selecting that channel at some time), *in hours and minutes*, the average amount of viewing per week, and *in per cent*, the share of total viewing attracted by each channel.

	<i>Reach</i> <i>% of population (aged 4+)</i>		<i>Viewing</i> <i>per head/week</i> <i>Hrs: Mins</i>	<i>Share</i> <i>of viewing</i> <i>%</i>
	<i>Daily</i>	<i>Weekly</i>		
BBC-1	58.3	88.2	8:39	35
BBC-2	29.5	73.2	2:32	10
Any or all BBC	63.5	89.7	11:11	45
ITV	60.9	87.9	11:45	48
C4/S4C	21.9	61.4	1:39	7
Any or all commercial	64.1	89.1	13:24	55
Any or all television	76.0	91.8	24:35	100

Any BBC Viewing	=	$\frac{89.7}{91.8}$	=	98%
Any Viewing				

BBC-1*Light Entertainment*

Last of the Summer Wine	17,000,000
The Two Ronnies	16,100,000
Hi-De-Hi!	14,900,000
The Laughter Show	14,600,000
Only Fools and Horses	14,500,000
Are You Being Served?	13,600,000
Just Good Friends	13,500,000

Drama

Tenko	14,400,000
Dallas	14,100,000
Miss Marple	13,500,000
EastEnders	12,900,000
Missing From Home	11,900,000

Sport

Match of the Day (live)	7,800,000
Sportsnight	5,900,000

General Interest

That's Life	15,500,000
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Average audiences for a selection of BBC programmes

Wildlife on One	10,000,000
Holiday	10,000,000
In at the Deep End	8,000,000
<i>Current Affairs</i>	
Nine O'Clock News	8,300,000
Breakfast Time (average peak audience)	1,500,000
<i>Programmes for Children and the Family</i>	
Jim'll Fix It	11,200,000
Dr Who	7,100,000
Grange Hill	8,400,000
BBC-2	
Lame Ducks	9,800,000
Blott on the Landscape	9,500,000
The Boat	8,900,000
Anna of the Five Towns	6,800,000
The Bob Monkhouse Show	6,500,000
The Mistress	5,300,000
Sporting Chance	5,300,000

APPENDIX VII

Broadcasts by the Political Parties**1. Party Political Broadcasts: United Kingdom**

(a) 1984 (1.1.84–31.12.84)

	<i>Television</i>		<i>Radio</i>	
	10 mins	5 mins	R4	R2
Conservative	–	5	5	2
Labour	3	2	5	2
Liberal	1	1	1	–
SDP	1	1	1	–
Alliance	1	–	2	1

(b) 1985 (1.1.85–31.3.85)

Conservative	–	1	1	–
Labour	1	–	1	–
Alliance	–	–	–	–

2. Party Political Broadcasts: Scotland and Wales

In addition to the national broadcasts shown above, the Scottish National Party (SNP) and Plaid Cymru were allocated broadcasts for reception in Scotland and Wales respectively, as follows:

(a) 1984 (1.1.84–31.12.84)

	<i>Television</i>		<i>Radio</i>
	10 mins	5 mins	
SNP	1	2	2
Plaid Cymru	–	1	1

(b) 1985 (1.1.85–31.3.85)

None

3. European Election Broadcasts: United Kingdom

(i) United Kingdom

In the days preceding the European Election on 14 June 1984, the parties broadcast on television as follows:

Conservative	1
Labour	1
Alliance	1

(ii) Scotland and Wales

SNP	1
Plaid Cymru	1

All the broadcasts were of 10 minutes.

Scotland**Radio***English for S3 and S4 (Age 14–16)*

This series provides a new resource to help with the introduction of the Munn and Dunning proposals for examinations at 16+ in Scotland.

Wales**Radio***Dwedwch Chi (Age 7–9)*

A Welsh language series designed as a progression from *Sbardun*, the starter series for infants.

N. Ireland**Radio***Labhair Leat (Lower Secondary)*

Irish language programmes reflecting the growing interest in Irish in the North.

Television*Scotland this Century (Secondary)*

A revised and expanded series about life in Scotland since the beginning of the century.

Television*Homeground (Age 7–9)*

This Welsh studies series includes a new environmental studies unit on buildings, streets, and town plans.

Television*See Here! (Age 14 and over)*

A series designed to assist with the transition from school to work.

5. Support material for school broadcasts

School broadcasts are usually accompanied by support material such as teachers' notes, computer software packages and radiovision filmstrips.

Most items are available by mail order from BBC Publications. Some items are available through the retail trade, as shown:

Books*School Radio*

Maths with a Story

Introducing Geography

A Child's History of London

School Television

Watch: Our World

Going on Holiday

Computers

Zig Zag: Eskimos

Gardens

Arabs

Computer software*School Radio*

Maths with a Story Vol. 1

Secondary Science: Microtechnology

Introducing Geography

Advanced Level Geography

Astronomy

School Television

Advanced Level Statistics

Science Topics: Waves

Relationships

4. Some significant new programmes or programme groups in 1984/85

United Kingdom

Radio

Introducing Science Extra: Computers at Work (Age 9–12)

Three programmes, one of which is linked to computer software, illustrating some practical applications of computers.

Musicianship: Early Stages (Primary/Middle)

A series which is particularly useful for children who are learning to play instruments and preparing for recognised graded examinations.

Minority Languages: Magazine (13 +)

Each programme consists of a sequence of varied examples of language in use, such as plays, conversations, songs, stories and jokes, in each of five languages: Urdu, Bengali, Gujarati, Punjabi and Cantonese.

Craft Studies: Using Wood (Secondary)

Six programmes about the origins and uses of wood, intended for pupils studying craft, design and technology or CSE and 'O' level woodwork.

Biology: Human Physiology (Upper Secondary)

A series intended for cassette recording and suitable for independent pupil study.

Current Affairs (Upper Secondary)

Each week, BBC correspondents at home and abroad report on the background to issues and events in the news.

Business French (Age 16–19)

Four programmes for students following a one or two year course in business French.

Education Now (for teachers)

Parents and pupils, employers and trainers, phone in and give their views about various educational issues to a presenter and various experts.

Television

Thinkabout (Age 5–7)

A series which aims to encourage oral language development, and mathematical and scientific discovery.

Timmy and Vicky (Age 11–13)

Two programmes to help teenagers understand and cope with their physical and emotional development at puberty.

Politics and You (Age 14–16)

Five programmes about relationships at grassroots level between the individual and the state.

Job Bank (Age 14–18)

Fifteen programmes about specific jobs, intended to be used selectively according to the pupil's ability.

Year of the French (Secondary)

Une année chez les Français

French life and attitudes seen through the experience of individual French men and women during the year. Broadcast with an English and French commentary.

Advanced Level Studies: English (Age 16–19)

Two programmes to stimulate interest and provoke debate on the ideas, context and background of 'classic' 'A' level texts.

Advanced Level Studies: History (Age 16–19)

Three programmes covering well-documented and controversial topics, which are popular among 'A' level students.

APPENDIX VI

School Broadcasting

1. Output 1984/85

	Radio			Television		
	Hours	Series	Number of Programmes ¹	Hours	Series	Number of Programmes ¹
United Kingdom ²	486*	115	1,200	456*	66	746
Scotland ³	87	19	282	38	3	115
Wales ³	100	15	294	72	7	100
Northern Ireland ³	30	7	97	10	2	16

¹Including repeats

²Programmes for the UK as a whole, but excluding programmes produced by BBC Scotland, Wales and N. Ireland

³Programmes produced in Scotland, Wales and N. Ireland for Network or Regional transmission

* Approximate

2. Equipment in schools

	Primary Schools		Secondary Schools	
	Autumn		Autumn	
(a) Video recorders	1983	1984	1983	1984
Percentage of schools with recorders	45	55	99	98
Average number of recorders per school	1	1	3	3
(b) Microcomputers	Summer 1984	Autumn 1984	Summer 1984	Autumn 1984
Percentage of schools with micros	85	89	98	98
Average number of micros per school	1.4	1.8	9	11

3. Overall use of school broadcasts

It is estimated that BBC Radio and Television School Broadcasts are used in:

27,171 Primary schools (98 per cent)

5,797 Secondary schools (97 per cent)

Full details of school broadcasts are available from
BBC School Broadcasting Information,
 London W5 2PA (01-991 8015)

Wales

Radio

Bore Sul (Sunday 8.10 am, Radio Cymru)

Celebration (Sunday 8.10 am, Radio Wales)

All Things Considered (Sunday 9.05 am, Radio Wales)

Caniadaeth y Cysegr (hymn singing)

(Sunday 4.30 pm, Radio Cymru and Radio Wales)

The Department contributes to Network programmes. In addition the Department has a Community Affairs Unit with responsibility for reflecting questions of concern and information about employment, health and other community matters.

Northern Ireland

Radio

Morning Service (Sunday 10.30 am, Radio Ulster)

Sunday Sequence – 75 minute magazine programme (Sunday 9.15 am, Radio Ulster)

Sounds Sacred – hymn requests (Sunday 5.02 pm, Radio Ulster)

Thought for the Day – (5 days a week, 6.45 and 7.45 am, Radio Ulster)

By the Way – monthly documentary (Saturday 11.30 am, Radio Ulster)

What They're Saying (occasional, 11.07 pm, Radio Ulster)

Regular contributions to World Service, Radio 2 and Radio 4.

APPENDIX V

Regular religious broadcasts 1984/85

RADIO

Sundays	Radio 2 <i>Good Morning Sunday</i> 7.30 am <i>Sunday Half-Hour</i> 8.30 pm	Radio 3	Radio 4 <i>Turning Over New Leaves</i> 7.50 am <i>Sunday</i> (topical magazine) 8.15 am <i>Morning Service</i> 9.30 am <i>An Epilogue</i> 11.00 pm <i>Prayer for the Day</i> 6.25 am <i>Thought for the Day</i> 7.45 am <i>Daily Service</i> 10.45 am
Weekdays (Monday–Friday)	<i>Pause for Thought</i> 6.15 am & 8.45 am		
Wednesdays		<i>Choral Evensong</i> 4.00 pm	
Fridays		<i>Choral Evensong</i> 4.00 pm	
Saturdays			<i>Prayer for the Day</i> 6.50 am <i>In Perspective</i> 7.45 am <i>Evening Service</i> 10.15 pm

In addition, there are many special programmes, features and documentaries broadcast throughout the year, including 26 editions of the topical religious documentary series *Soundings*.

TELEVISION

BBC-1

Articles of Faith (religious instruction for adults) or
Knock, Knock (religious stories for children) –
Sunday, 9.15 am

This is the Day (worship at home for the TV viewer) –
Sunday, 9.30 am

Songs of Praise or *Praise Be!* or *Home on Sunday* –
Sunday, 6.40 pm

Heart of the Matter (topical religious documentary) or
Everyman (reflective religious documentary) or
The Rock Gospel Show (popular gospel singing) or
Choices (studio moral debate) – Sunday, about
10.15 pm

REGIONAL SERVICES

Scotland

Radio

Let us Worship (Sunday 9.10 am)

Gaelic Services – VHF broadcasts organised from
Radio nan Eilean (Sunday 3.30 pm)

Sunday Extra (A personal reflection on religious
affairs) (Sunday 5.50 pm)

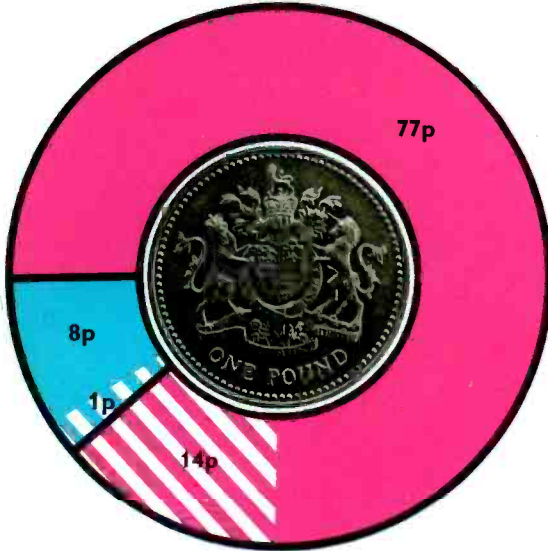
Thought for the Day – live (Monday–Friday 7.40 am)

Prayer Desk – 3 minute live programme linking
news to Bible and prayer (Monday–Friday 9.55 pm)

Regular contributions to World Service, Radio 2 and
Radio 4. Also occasional programmes on the festivals
and meetings of the General Assembly of the Church
of Scotland.

BBC External Services

HOW EACH GRANT IN AID POUND WAS SHARED OUT



BROADCASTING

Operating 77p

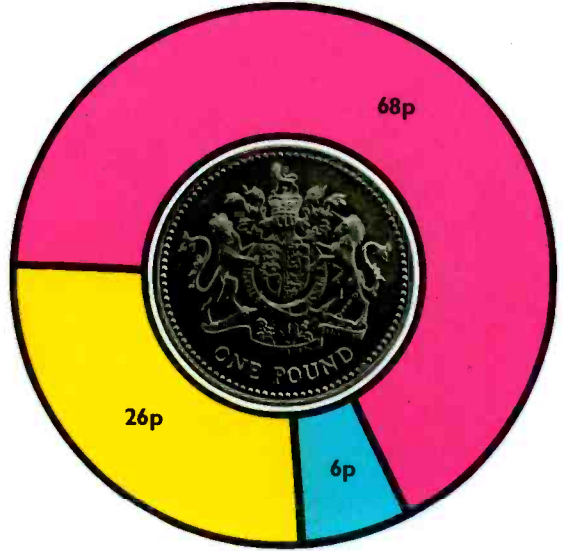
Capital 14p

MONITORING

Operating 8p

Capital 1p

HOW EACH POUND BROKE DOWN (operating costs)



Production and other staff costs 68p

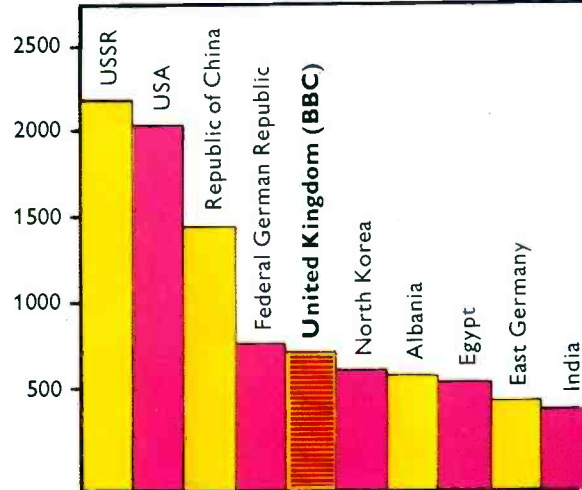
Other costs:

Circuits, Power, Heat, Rent & Rates, Telephones etc. 26p

Artists, Speakers, Royalties & other fees 6p

	£ million
Expenditure 1984/85	80
Operating	68
Capital	12

THE BBC VOICE IN THE WORLD



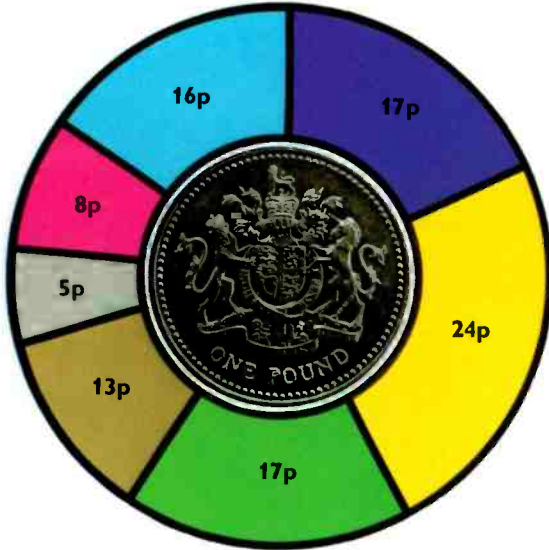
How the External output of ten major broadcasters compares in hours per week.

HOURS OF OUTPUT

12,584	English Language Services
11,865	Language Services/Europe
13,240	Language Services/Rest of the World

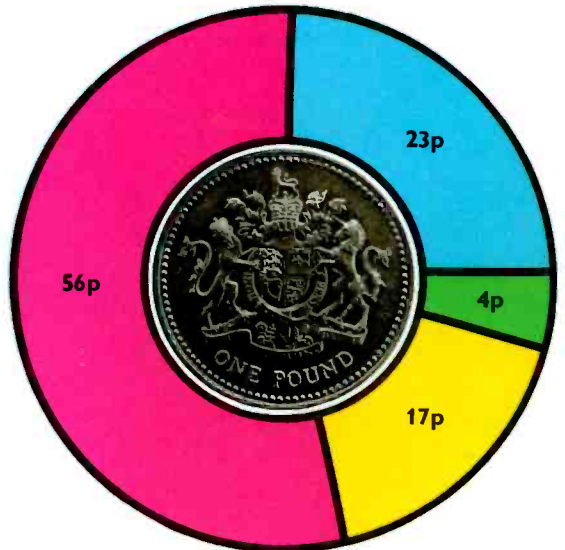
BBC Radio

HOW EACH POUND WAS SHARED OUT
(operating costs)



Radio 1	8p	Regional Services	17p
Radio 2	16p	Local Radio	13p
Radio 3	17p	Transmission	5p
Radio 4	24p		

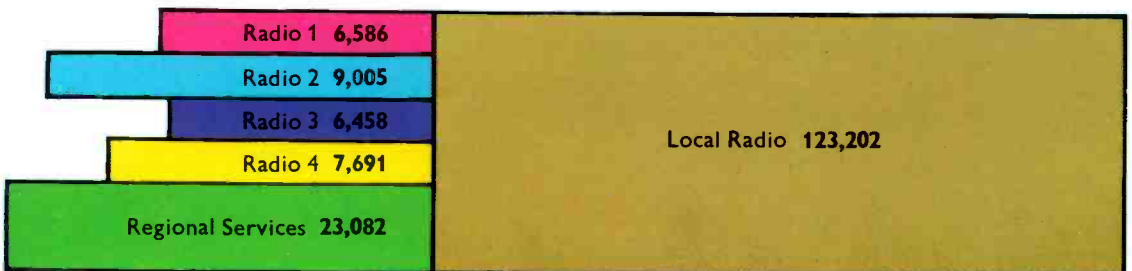
HOW EACH POUND BROKE DOWN
(operating costs)



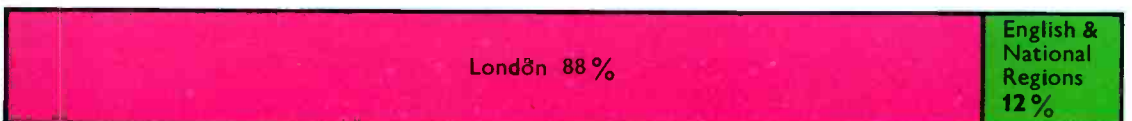
Production and other staff costs	56p
Artists, Speakers, Royalties, Copyright & other fees	23p
Orchestras	4p
Other costs: Communications, Heat, Power, Rent & Rates, Telephones etc.	17p

	£ million
Expenditure 1984/85	220
Operating	182
Capital	38

HOURS OF OUTPUT

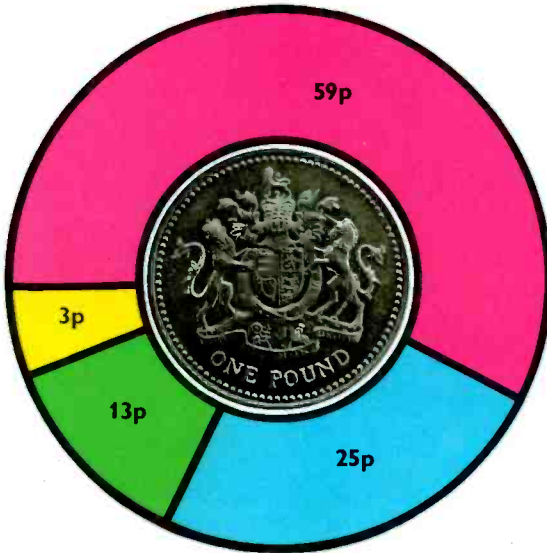


WHERE NETWORK PROGRAMMES ARE MADE



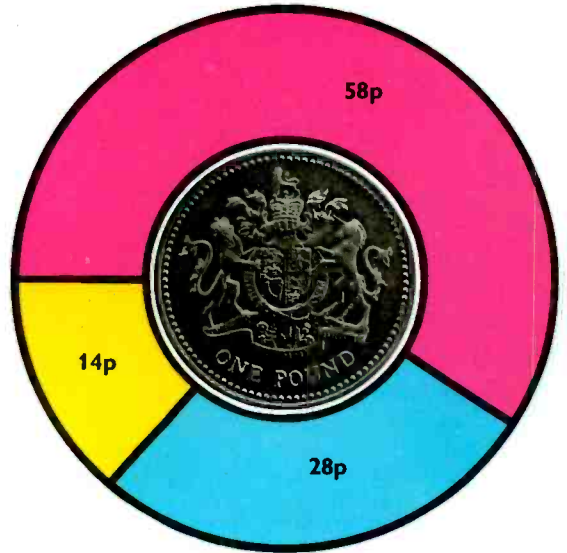
BBC Television

HOW EACH POUND WAS SHARED OUT
(operating costs)



BBC1 59p
 BBC2 25p
 Regions 13p
 Transmission 3p

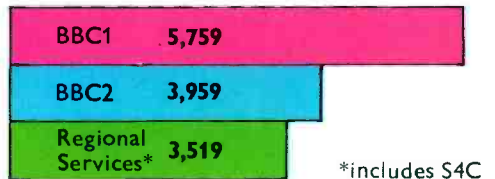
HOW EACH POUND BROKE DOWN
(operating costs)



Production and other staff costs 58p
 Artists, Speakers, Royalties, Copyright & other fees, Recording/Design materials 28p
 Other costs:
 Communications, Heat, Power, Rent, Rates, Telephones etc. 14p

HOURS OF OUTPUT

	£ million
Expenditure 1984/85	555
Operating	493
Capital	62



WHERE NETWORK PROGRAMMES ARE MADE

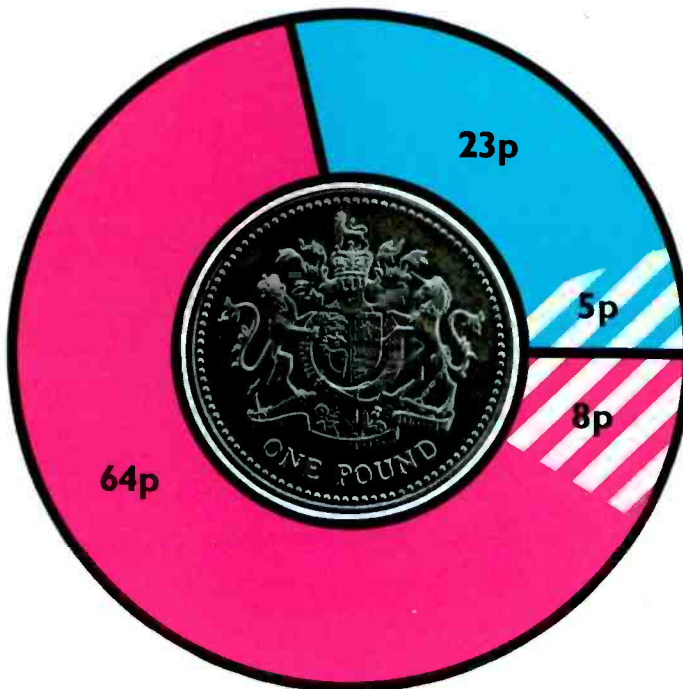


Home Services

INCOME AND EXPENDITURE, 1984/85

MONEY IN	£ million	MONEY OUT	£ million
More than four out of five licence payers had colour sets and paid £46. The remainder paid £15 for the black and white licence		COSTS for	
THIS PRODUCED	775	TELEVISION were	555
The POST OFFICE charged (for collecting the licence, and for dealing with evasion and with interference)	52	BBC1	
LEAVING THE BBC WITH	723	BBC2	
THE BBC MADE PROFITS (after Tax) (from Radio Times, the sale of TV programmes, records and other commercial activities)	9	Regional TV	
MAKING TOTAL INCOME FOR THE YEAR OF	732	RADIO were	220
		R1, R2, R3, R4	
		Regional Radio	
		Local Radio	
		MAKING TOTAL EXPENDITURE FOR THE YEAR OF	775
		EXCESS OF EXPENDITURE OVER INCOME FOR THE YEAR WAS (Met from Accumulated Reserves)	43

HOW EACH POUND WAS SHARED OUT



G P I CEEFAX 291 Wed 1 May 11:09/10
1/24

No NEED TO Shout!



291

WEEKLY NEWS
AND FEATURES
FOR THE DEAF
AND HARD OF
HEARING

Edited by
Alison James

Our Vistel
number is:
01-576 1503

CEEFAX 101 Wed 1 May 10:36/58

BBC Headlines

- MOSCOW Gorbachev presides over his first May Day parade...112 212
- BRUSSELS Firemen killed in bomb explosion...107 207
- US set to impose harsh sanctions against Nicaragua...104 204
- STAFFORDSHIRE Death toll in 'flu outbreak rises to 22...115 215
- SCOTT LITHGOW to shed 600 jobs...106 206
- FOOTBALL Rush and Hughes shoot Wales closer to finals...131
- News Index 102 202 Newsreel 119 219
- City headlines 120 Sport 130

Is P I CEEFAX 152 Wed 1 May 10:43/04
1/2

SHOWERS AND SUNNY INTERVALS

weather TODAY

ISOLATED SHOWERS

8s P I CEEFAX 156 Wed 1 May 10:48/50
1/9

TRAVEL M1

Yellow=DELAYS Red=BLOCKED

	LONDON	HERTFORDSHIRE	BEDS	BUCKS
jn	1 2 3 4 5 6 7 8 9 10 11 12 13 14			
	NORTHANTS LEICESTERSHIRE DERBY			
jn	15 16 17 18 19 20 21 22 23 24 25 26			
	NOTTS S. YORKSHIRE			
jn	27 28 29 30 31 32 33 34 35 36 37 38			
	W. YORKSHIRE			
jn	39 40 41 42 43 44			

Work to May 5 + emergencies

sI CEEFAX 725 Wed 1 May 11:15/35

CEEFAK at Wimbledon

P CEEFAX 280 Wed 1 May 11:05/32

Fun and Games

- 281 Howlers
- 282 Dotty Trees
- 283 Loony Limericks
- 284 Reg's Tale
- 285 Tee Hee
- 286 Figure It Out!
- 287 Daft Definitions
- 288 Riddles

Ceefax: the BBC's teletext service provides more than 600 pages of information.



BBC Enterprises Ltd: a selection from the range of tapes, records and merchandise.



1. BBC Publications: some of the year's titles.

APPENDIX IV(a)

Programme Analysis 1984/85: Radio Networks

	Radio 1		Radio 2		Radio 3		Radio 4		Total	
	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>
BBC Productions										
Music	6,163	93.6	6,878	76.4	5,114	76.9	175	2.2	18,330	61.0
Current Affairs, Features & Documentaries	177	2.7	692	7.7	408	6.1	3,926	50.4	5,203	17.3
News	237	3.6	418	4.7	181	2.7	1,033	13.3	1,869	6.2
Drama					96	1.5	852	10.9	948	3.2
Sport			588	6.5	388	5.8	68	0.9	1,044	3.5
Light Entertainment	6	0.1	317	3.5	2		305	3.9	630	2.1
Religion	2		74	0.8	94	1.4	245	3.1	415	1.4
Schools							526	6.8	526	1.7
Continuing Education					1		300	3.9	301	1.0
Continuity	1		38	0.4	174	2.6	261	3.4	474	1.6
	<u>6,586</u>	<u>100.0</u>	<u>9,005</u>	<u>100.0</u>	<u>6,458</u>	<u>97.0</u>	<u>7,691</u>	<u>98.8</u>	<u>29,740</u>	<u>99.0</u>
Open University					199	3.0	93	1.2	292	1.0
TOTAL	<u>6,586</u>	<u>100.0</u>	<u>9,005</u>	<u>100.0</u>	<u>6,657</u>	<u>100.0</u>	<u>7,784</u>	<u>100.0</u>	<u>30,032</u>	<u>100.0</u>
Simultaneous broadcasts (in addition to above) were:							1		1	

APPENDIX IV

Hours of Output 1984/85: Radio

	Network Programmes					Regional	Local	Total	%
	Radio 1	Radio 2	Radio 3	Radio 4	Total	Service	Radio		
	Hours	Hours	Hours	Hours	Hours	Only	Hours		
Programmes Produced in London	6,579	8,517	4,889	6,203	26,188			26,188	14.8
Programmes Produced in the Regions:									
England – Pebble Mill		178	378	467	1,023			1,023	
– Manchester	7	253	495	324	1,079			1,079	
– Bristol		29	275	530	834			834	
Scotland	7	460	1,148	1,321	2,936			2,936	
Wales		7	207	61	275	6,109		6,384	
Northern Ireland		17	155	66	238	7,920		8,158	
Community Stations		4	59	40	103	3,814		3,917	
						5,239		5,239	
Total Programmes Produced in the Regions	7	488	1,569	1,488	3,552	23,082		26,634	15.1
Total Programmes Produced in London and in the Regions	6,586	9,005	6,458	7,691	29,740	23,082		52,822	
Local Radio							123,202	123,202	69.9
Open University			199	93	292			292	0.2
Total Hours of Broadcasting	6,586	9,005	6,657	7,784	30,032	23,082	123,202	176,316	100.0

The output of Wales includes 3,754 hours of programmes in the Welsh language

APPENDIX III(a)

Programme Analysis 1984/85: Television Networks

	BBC 1		BBC 2		Total	
	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>
BBC Productions						
Current Affairs, Features & Documentaries	1,545	26.2	958	19.3	2,503	23.0
Sport	960	16.3	741	14.9	1,701	15.6
Children's Programmes	746	12.6	39	0.8	785	7.2
Light Entertainment	445	7.5	229	4.6	674	6.2
News	377	6.4	57	1.2	434	4.0
Schools			503	10.1	503	4.6
Drama	218	3.7	127	2.6	345	3.2
Continuing Education	162	2.7	206	4.1	368	3.4
Religion	140	2.4	7	0.1	147	1.4
Music	14	0.2	86	1.7	100	0.9
Continuity	192	3.3	166	3.3	358	3.3
	4,799	81.3	3,119	62.7	7,918	72.8
British & Foreign Feature Films & Series	960	16.2	840	16.9	1,800	16.5
	5,759	97.5	3,959	79.6	9,718	89.3
Open University	145	2.5	1,016	20.4	1,161	10.7
Total	5,904	100.0	4,975	100.0	10,879	100.0

APPENDIX III

Hours of Output 1984/85: Television

	Network Programmes			Regional Service only	Total	°.
	BBC 1	BBC 2	Total			
	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	<i>Hours</i>	
Programmes Produced in London	3,743	2,265	6,008		6,008	41.7
Programmes Produced in the Regions:						
England – Pebble Mill	387	154	541	199	740	
– Manchester	360	308	668	199	867	
– Bristol	126	184	310	199	509	
– Norwich	3	3	6	199	205	
– Newcastle	3	3	6	199	205	
– Leeds	11	11	22	199	221	
– Southampton	10	10	20	194	214	
– Plymouth	6	3	9	200	209	
– Nottingham	2		2	57	59	
	908	676	1,584	1,645	3,229	
Scotland	85	128	213	544	757	
Wales	41	37	78	988	1,066	
Northern Ireland	22	13	35	342	377	
Total Programmes Produced in the Regions	1,056	854	1,910	3,519	5,429	37.7
Total Programmes Produced in London and in the Regions	4,799	3,119	7,918	3,519	11,437	79.4
British and Foreign Feature Films and Series	960	840	1,800		1,800	12.5
	5,759	3,959	9,718	3,519	13,237	91.9
Open University	145	1,016	1,161		1,161	8.1
Total Hours of Broadcasting	5,904	4,975	10,879	3,519	14,398	100.0

Network transmission hours exclude trade test transmissions and CEEFAX which amounted to 1,836 hours in 1984/85. Wales regional service hours include 567 hours for S4C.

APPENDIX II(a)

Licence Income and National Regions 1984/85

	Total	England	Scotland	Wales	Northern Ireland
	M	M	M	M	M
At 31 March 1985 the number of Television Licences was	18.7	15.9	1.6	0.9	0.3
	£M	£M	£M	£M	£M
and the net licence income collected was	723.1	614.5	64.3	34.6	9.7
After expenditure on:					
production of local programmes for local audiences	97.2	39.3	19.8	25.9	12.2
transmission and distribution costs	18.7	11.3	4.1	2.2	1.1
	115.9	50.6	23.9	28.1	13.3
the amount left to pay for capital investment, all network programmes and the use of central service departments was	607.2	563.9	40.4	6.5	-3.6
If all licenced households contributed equally to these services the amount required from each area would be	607.2	516.3	52.0	29.2	9.7
leaving a surplus/deficit(—) of	—	47.6	-11.6	-22.7	-13.3

APPENDIX II

Licences and licence fees

Broadcast receiving licence fees in the United Kingdom 1922/1985

	Radio	Television		
		monochrome (combined with radio)	colour (combined with radio)	
1 November 1922	10s	—	—	
1 June 1946	£1·00s	£2·00	—	
1 June 1954	..	£3·00	—	
1 August 1957	..	£4·00*	—	*Excise duty of £1 imposed not receivable by BBC
1 October 1963	..	£4·00*	—	*Excise duty abolished BBC given full amount
1 August 1965	£1·5s	£5·00	—	
1 January 1968	..	£5·00	£10·00	Colour tv supplementary of £5 introduced
1 January 1969	..	£6·00	£11·00	
1 February 1971	*	—	—	*The radio only licence fee was abolished
1 July 1971	—	£7·00	£12·00	
1 April 1975	—	£8·00	£18·00	Colour tv supplementary increased to £10
29 July 1977	—	£9·00	£21·00	Colour tv supplementary increased to £12
25 November 1978	—	£10·00	£25·00	Colour tv supplementary increased to £15
24 November 1979	—	£12·00	£34·00	Colour tv supplementary increased to £22
1 December 1981	—	£15·00	£46·00	Colour tv supplementary increased to £31
1 April 1985	—	£18·00	£58·00	Colour tv supplementary increased to £40

Licence fees in European countries: September 1985

Country	Monochrome TV		Colour TV		Fee for radio only	
Austria*	AS 1902	£70	AS 1902	£70	—	
Belgium	BFR 3084	£39	BFR 4812	£61	BFR 816	£10
Denmark	Dkr 700	£50	Dkr 1180	£85	Dkr 184	£13
Finland*	Fmk 240/330	£29/£40	Fmk 460/590	£56/£72	—	
France*	Ff 346	£29	Ff 526	£45	—	
Germany*	DM 195	£50	DM 195	£50	DM 60·60	£16
Ireland*	£(I)39	£31	£(I)57	£46	—	
Italy*	Lire 64,675	£25	Lire 93,325	£36	—	
Netherlands*	Gld 158	£36	Gld 158	£36	Gld 46	£11
Norway	Nkr 610	£54	Nkr 790	£70	—	
Sweden	Skr 648	£57	Skr 808	£71	—	
Switzerland*	SF 174	£55	SF 174	£55	SF 87	£27
U.K.	£18	£18	£58	£58	—	

Currencies converted at Bank Selling rate, August 1985, and rounded to the nearest pound

* Advertising is carried on at least one of the services supported by the licence fee.

† From 1.1.86 monochrome tv Fmk 270/370 £33/£45, colour tv Fmk 500/640 £61/£78, depending on whether 2nd channel can be received.

APPENDIX I

Broadcasting receiving licences 1927–85

Licences at 31 March	Total	Issued free for blind persons	Issued for payment <i>Radio and television combined</i>		
			<i>Radio only</i>	<i>Monochrome</i>	<i>Colour</i>
1927	2,269,644	5,750	2,263,894		
1930	3,092,324	16,496	3,075,828		
1935	7,011,753	41,868	6,969,885		
1940	8,951,045	53,427	8,897,618		
1945	9,710,230	46,861	9,663,369		
1947	10,777,704	49,846	10,713,298	14,560	
1950	12,219,448	56,376	11,819,190	343,882	
1955	13,980,496	62,506	9,414,224	4,503,766	
1960	15,005,011	54,958	4,480,300	10,469,753	
1965	16,046,603	34,355	2,759,203	13,253,045	
1968	17,645,821	27,564	2,529,750	15,068,079	20,428
1970	18,183,719	22,174	2,279,017	15,609,131	273,397
1971*	15,943,190	—	—	15,333,221	609,969
1975	17,700,815	—	—	10,120,493	7,580,322
1976	17,787,984	—	—	9,148,732	8,639,252
1977	18,056,058	—	—	8,098,386	9,957,672
1978	18,148,918	—	—	7,099,726	11,049,192
1979*	18,381,161	—	—	6,249,716	12,131,445
1980	18,284,865	—	—	5,383,125	12,901,740
1981	18,667,211	—	—	4,887,663	13,779,548
1982	18,554,220	—	—	4,293,668	14,260,552
1983	18,494,235	—	—	3,795,587	14,698,648
1984	18,631,753	—	—	3,261,272	15,370,481
1985	18,715,937	—	—	2,896,263	15,819,674

*Because of industrial action within the Post Office the figures for licences in force at 31 March 1971 and 1979 do not reflect the true position on those dates.

1. The Combined Radio and Television Licence was introduced on 1 June 1946.
2. The Supplementary Colour Licence was introduced on 1 January 1968.

3. The Radio Licence was abolished on 1 February 1971, and from the same date the Combined Radio and Television Licence was discontinued. Licences issued from that date were for television (monochrome or colour).
4. Figures do not include dealers' demonstration fees and concessionary licences for old people and the disabled living in approved residential homes.

Appendices 1

- I Broadcasting receiving licences 1927–85
- II Licences and licence fees
- IIa Licence income and National Regions 1984/85
- III Hours of output 1984/85: Television
- IIIa Programme analysis 1984/85: Television networks
- IV Hours of output 1984/85: Radio
- IVa Programme analysis 1984/85: Radio networks
- V Regular religious broadcasts 1984/85
- VI School Broadcasting
- VII Broadcasts by the Political Parties
- VIII Radio and Television Audiences

5. Stocks

	1985 Total £M	1984 Total £M
Raw materials	0.1	0.1
Finished goods	—	0.1
	<u>0.1</u>	<u>0.2</u>

6. Creditors

	1985 £M	1984 £M
Amounts falling due within one year:		
Programme income	3.1	1.3
Programme creditors	0.9	0.9
Others	0.1	0.2
	<u>4.1</u>	<u>2.4</u>

7. Commitments

	1985 £M	1984 £M
Authorised but not contracted for:		
Fixed asset additions	0.1	0.2

3. Employees

	1985 £M	1984 £M
Staff costs:		
Salaries and wages	4.5	4.3
Social security costs	0.3	0.3
Other pension costs	0.8	0.7
	<u>5.6</u>	<u>5.3</u>

There were no employees in the Open University who received salaries in excess of £30,001.

The average number of persons employed by the Open University during the year were:

	1985	1984
Open University	412(1)	415

Note: (1) Includes 4 (1984: 4) part-time employees.

4. Tangible Fixed Assets

	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:			
At 31 March 1984	3.5	0.2	3.7
Additions	0.1	0.1	0.2
Disposals	—	—	—
	<u>3.6</u>	<u>0.3</u>	<u>3.9</u>
At 31 March 1985			
Depreciation:			
At 31 March 1984	1.3	0.1	1.4
Charge for the year	0.4	—	0.4
Elimination in respect of disposals	—	—	—
	<u>1.7</u>	<u>0.1</u>	<u>1.8</u>
At 31 March 1985			
Net book values:			
At 31 March 1985	1.9	0.2	2.1
At 31 March 1984	2.2	0.1	2.3

Notes to the financial statements for the year ended 31 March 1985

1. Operating Expenditure

	Year ended 31 March 1985		Year ended 31 March 1984	
	£M	%	£M	%
Production and other staff costs	6.1	73.5	6.0	70.6
Artists, speakers, performing rights, news royalties, facility and copyright fees, etc.	1.2	14.5	1.5	17.6
Power, lighting and heating	0.4	4.8	0.4	4.7
Maintenance	0.4	4.8	0.5	5.9
Telephones	0.1	1.2	0.1	1.2
Transport	0.1	1.2	-	-
	<u>8.3</u>	<u>100.0</u>	<u>8.5</u>	<u>100.0</u>
<i>Hours of Output</i>	Hours	%	<i>Hours</i>	<i>%</i>
BBC 1	145	10	166	10
BBC 2	1,016	70	1,134	68
Radio 3	199	14	260	16
Radio 4	93	6	105	6
	<u>1,453</u>	<u>100</u>	<u>1,665</u>	<u>100</u>

2. Auditors' Remuneration

The remuneration of the auditors amounted to £1,100 (1984 £1,000).

OPEN UNIVERSITY PRODUCTION CENTRE
Balance Sheet at 31 March 1985

	Notes	1985 £M	1984 £M
Fixed Assets			
Tangible	4	2.1	2.3
Current Assets			
Stocks	5	0.1	0.2
Debtors – receivable within one year		0.2	0.2
Cash at bank and in hand		3.8	2.0
		4.1	2.4
Creditors	6	4.1	2.4
Net Current Assets		NIL	NIL
Net Assets		2.1	2.3
<i>Represented by:</i>			
Capital Account		2.1	2.3

Approved by the Governors and Director-General
 Stuart Young (Chairman) } Governors
 Jocelyn Barrow }
 Alasdair Milne } Director-General

**Source and Application of Funds for the year ended
 31 March 1985**

	1985 £M	1984 £M
Movement in working capital		
Decrease (-)/Increase in stocks	- 0.1	0.1
Increase in debtors	-	0.1
Increase (-)/Decrease in creditors	- 1.7	0.9
	- 1.8	1.1
Movement in net liquid funds:		
Increase/Decrease (-) in cash at bank and in hand	1.8	- 1.1

Open University Production Centre

Financial Statements for the year ended 31 March 1985

Statement of accounting policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. The Corporation receives income from the Open University to provide audio-visual material associated with its courses.

The accounting policies adopted by the Open University for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below.

Basis of accounting

The Open University Production Centre prepares its annual financial statements on the historical cost basis of accounting.

Stores

Stores are valued at the lower of cost and net realisable value.

Programme Stocks

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, is stated after deducting contributions to their costs by other organisations. This is carried forward and charged to operating expenditure on completion of the respective programmes.

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

Statement of Expenditure for the year ended 31 March 1985

	Notes	1985 £M	1984 £M
Expenditure was as follows:			
Operating	1	8.3	8.5
Capital		0.2	0.3
		<u>8.5</u>	<u>8.8</u>

This expenditure was reimbursed by the Open University

18. Commitments: Home Services

	1985 £M	1984 £M
Contracted for but not provided for:		
Fixed asset additions	31.4	20.4
Lease payments	9.1	13.6
Purchased programmes	18.6	24.3
	<u>59.1</u>	<u>58.3</u>
Authorised but not contracted for:		
Fixed asset additions	90.3	85.4
Future finance lease payments will be paid as follows:		
Less than one year £2.9M		
Two to four years £6.2M		
These will be accounted for in accordance with SSAP 21.		

19. Commitments: BBC Enterprises Limited

	1985 £M	1984 £M
Contracted for but not provided for:		
Fixed asset additions	0.2	0.2
Authorised but not contracted for:		
Fixed asset additions	0.5	-

15. Home Services Creditors

	1985 £M	1984 £M
Amounts falling due within one year		
Programme creditors	17.1	17.2
Programme acquisitions	22.0	15.8
Capital	19.3	14.4
Taxation	2.5	5.0
Deferred expenditure	1.4	2.8
Licence income	1.8	2.1
Bank overdraft	0.9	1.8
Others	28.8	28.1
	<hr/> 93.8	<hr/> 87.2
Amounts falling due after more than one year		
Programme acquisitions	6.0	2.1
Other creditors	4.2	5.7
	<hr/> 10.2	<hr/> 7.8

Included in the above is £0.7M payable after five years.

16. Provision for Liabilities and Charges

The last actuarial valuation of the Corporation's staff pension fund was at 1 April 1984. The 1984 valuation showed that the pension fund assets were adequate; however, by agreement with the actuaries the provision of £2.0M has been retained against possible future requirements.

17. Cash at Bank and in Hand

	1985 £M	1984 £M
This comprises:		
Short-term borrowings (-)/deposits	-14.0	29.0
Unpresented cheques	-15.9	-15.4
Cash in Hand	2.1	1.7
	<hr/> -27.8	<hr/> 15.3

Having regard to the three year licence fee arrangements, for ease of comparison the above elements of the short-term cash and borrowing position (seven days or less) have been grouped together under the generic heading Cash at Bank and in Hand.

13. Home Services Stocks

	1985			Total	1984
	Programme Stocks	Trading Stocks	Consumable Stocks		Total
	£M	£M	£M	£M	£M
Raw materials	—	2.0	10.7	12.7	11.5
Work in progress	14.7	0.6	1.2	16.5	14.6
Finished goods	75.6	1.4	—	77.0	63.9
	<u>90.3</u>	<u>4.0</u>	<u>11.9</u>	<u>106.2</u>	<u>90.0</u>
<i>Whereof:</i>					
BBC Publications	—	4.0	—	4.0	3.2
Purchased programmes	53.9	—	—	53.9	45.6
Other	36.4	—	11.9	48.3	41.2
	<u>90.3</u>	<u>4.0</u>	<u>11.9</u>	<u>106.2</u>	<u>90.0</u>

14. Home Services Debtors

	1985	1984
	£M	£M
Receivable within one year		
Other debtors	31.9	35.6
Prepayments	8.5	5.5
	<u>40.4</u>	<u>41.1</u>
Provision for doubtful debts	— 0.6	— 0.5
	<u>39.8</u>	<u>40.6</u>
Receivable after more than one year		
Other debtors	2.9	2.8
	<u>42.7</u>	<u>43.4</u>

12. Net Assets of BBC Enterprises Limited

The Corporation owns 100% of the allotted share capital of BBC Enterprises Limited, an unlisted company incorporated in Great Britain.

The balance sheet of BBC Enterprises Limited at 31 March was as follows:

	1985 £M	1984 £M
Fixed Assets		
Tangible assets	8.0	8.2
Investments in programmes for future sale	13.2	10.1
	<u>21.2</u>	<u>18.3</u>
Current Assets		
Stock	1.5	1.1
Debtors	10.7	10.3
Cash at bank and in hand	0.2	0.6
	<u>12.4</u>	<u>12.0</u>
Creditors: amounts falling due within one year	20.0	19.7
Net Current Liabilities	<u>-7.6</u>	<u>-7.7</u>
Total Assets less Current Liabilities	13.6	10.6
Provisions for liabilities and charges	5.3	5.3
Net Assets	<u>8.3</u>	<u>5.3</u>
Capital and reserves		
Called up share capital	0.3	0.3
Profit and loss account	8.0	5.0
	<u>8.3</u>	<u>5.3</u>

10. Home Services Tangible Fixed Assets

	Land and Buildings £M	Plant and Machinery £M	Furniture and Fittings £M	Total £M
Cost:				
At 31 March 1984	145.0	214.6	16.4	376.0
Additions	25.1	66.0	3.0	94.1
Disposals	—9.8	—26.7	—1.2	—37.7
At 31 March 1985	160.3	253.9	18.2	432.4
Depreciation:				
At 31 March 1984	31.1	90.3	7.6	129.0
Charge for the year	13.7	41.4	2.4	57.5
Elimination in respect of disposals	—9.8	—26.7	—1.2	—37.7
At 31 March 1985	35.0	105.0	8.8	148.8
Net book values:				
At 31 March 1985	125.3	148.9	9.4	283.6
At 31 March 1984	113.9	124.3	8.8	247.0

Land and buildings at net book value comprise:

	1985 £M	1984 £M
Land, freeholds and long leaseholds	121.3	110.6
Short leaseholds	4.0	3.3
	125.3	113.9

11. Fixed Assets Investments

	1985 £M	1984 £M
Shares in related company: At cost	0.1	0.1

The Home Services' investment in related company represents its 33% holding in Visnews Limited, an unlisted company incorporated in Great Britain. The principal activity of this unlisted associated company is the provision of a comprehensive and impartial service of international news to subscribers throughout the world operating television services. The investment has not been accounted for under the equity method of accounting because its results and net assets are considered immaterial in relation to the income and net assets of the Home Services.

The BBC is entering into an arrangement to sell 35,000 of its 53,000 shareholding to Reuters PLC. At 31 March 1984, the aggregate capital and reserves of Visnews Limited was £2.6M. The loss before taxation of Visnews Limited for the year ended on this date was £0.3M. No financial statements for the year ended 31 March 1985 had been published by Visnews Limited at the date of signing the Corporation's financial statements.

9. Governors and Employees (continued)

The number of employees who received salaries in the following ranges were:

	1985	1984
£30,001 – £35,000	48	21
£35,001 – £40,000	8	7
£40,001 – £45,000	2	7
£45,001 – £50,000	8	3
£50,001 – £55,000	2	3
£55,001 – £60,000	1	–
£60,001 – £65,000	–	1
£65,001 – £70,000	1	–

The average number of persons employed by the Home Services and in the BBC's Commercial Activities (BBC Enterprises Limited and BBC Publications) during the year were:

	1985	1984
Home Services		
Television	17,992	17,679
Radio	7,171	7,021
	<hr/>	<hr/>
	25,163(1)	24,700
	<hr/>	<hr/>
Commercial Activities	1,026(2)	986
	<hr/>	<hr/>

Notes: (1) Includes 1,124 (1984: 1,074) part-time employees.

(2) Includes 4 (1984: 3) part-time employees.

8. Taxation

The Home Services and BBC Enterprises Limited are liable to taxation on profits derived from those activities carried on with a view to profit and on rent, royalties and interest receivable. The charge for the year, based on a rate of corporation tax of 45%, comprised:

	1985 £M	1984 £M
Current:		
Corporation tax	4.4	6.3
Deferred tax	0.1	0.4
	<hr/>	<hr/>
Overseas tax	4.5	6.7
	0.1	0.1
	<hr/>	<hr/>
Prior year adjustment	4.6	6.8
	-0.7	-1.3
	<hr/>	<hr/>
	3.9	5.5
	<hr/>	<hr/>

9. Governors and Employees

	1985 £M	1984 £M
Staff costs:		
Salaries and wages	316.2	287.5
Social security costs	22.0	21.7
Other pension costs	48.5	43.9
	<hr/>	<hr/>
	386.7	353.1
	<hr/>	<hr/>

Included in staff costs is the following remuneration in respect of the Governors:
Annual fees determined by the Home Secretary with the approval of the Minister for the Civil Service

	£	£
	78,445	70,272
	<hr/>	<hr/>

The Governors' remuneration shown above included amounts paid to:

	1985 £	1984 £
Chairman	27,861	25,017
Vice-Chairman	7,095	6,463
National Governors for Scotland		
Wales and Northern Ireland (in total)	21,284	19,389
Seven other Governors (in total)	22,205	19,403

7. Trading Profits

The turnover and profit before taxation derived from the trading activities of the Home Services and BBC Enterprises Limited comprised:

	1985		1984	
	Publications £M	BBC Enterprises Limited £M	Publications £M	BBC Enterprises Limited £M
Turnover:				
By class of business:				
Programmes	—	23.3	—	20.3
Radio Times	52.7	—	43.7	—
Other	11.0	12.0	9.3	11.1
	<u>63.7</u>	<u>35.3</u>	<u>53.0</u>	<u>31.4</u>
By market:				
United Kingdom	63.7	10.8	53.0	12.3
Rest of the World	—	24.5	—	19.1
	<u>63.7</u>	<u>35.3</u>	<u>53.0</u>	<u>31.4</u>
Profit before taxation:	<u>4.3</u>	<u>4.8</u>	<u>4.3</u>	<u>6.9</u>
The profit before taxation is:				
After charging:				
Cost of sales	46.5	17.0	37.8	13.2
Distribution costs	5.3	9.9	4.6	7.6
Administration costs	7.6	3.6	6.3	4.0
	<u>59.4</u>	<u>30.5</u>	<u>48.7</u>	<u>24.8</u>
After crediting:				
Prior year adjustment	—	—	—	0.3

Details of profit before taxation by market for BBC Enterprises Limited have not been disclosed as in the opinion of the Corporation this information would be seriously prejudicial to the Company's operations.

It should be noted that profit from sale of Radio Times for the year was £2.2M (1984 £2.8M).

The Monopolies and Mergers Commission is currently considering the conclusion reached by the Office of Fair Trading that the BBC is conducting an anti-competitive practice, by restricting the amount of programme information that may be published in advance by other publishers.

In addition, the Home Services received £0.2M (1984 £0.6M) agency profit from BBC Enterprises Ltd.

3. Interest Payable

	1985 £M	1984 £M
Interest on bank loans and overdrafts repayable within 5 years: Home Services	0.3	
BBC Enterprises Limited	0.1	0.1

4. Auditors' Remuneration

The remuneration of the auditors amounted to £118,900 (1984 £115,000) for the Home Services and BBC Enterprises Limited.

5. Licence Income receivable from the Home Office

	1985 £M	1984 £M
Gross revenue collected by the Post Office in the year	775.2	758.7
Less: deductions under Clause 16 of the Licence and Agreement dated 2 April 1981 being the expenses of collection, administering the licence system and interference investigations estimated at	52.1	56.7
	723.1	702.0

Deductions under Clause 16 above included
prior year adjustment of -£3.4M (1984 £4.6M)

6. Deficit (-)/Excess of income over expenditure

	1985 £M	1984 £M
Home Services	-46.0	-12.5
BBC Enterprises Limited	3.0	4.8
	-43.0	-7.7

As noted in the statement of accounting policies the Corporation apportions an amount equal to its capital expenditure for each year to capital and charges such expenditure in full against its income for the year. Had such expenditure been capitalised in the first instance and depreciation been charged in the Income and Expenditure Account, using the current broad depreciation basis, the effect would have been to decrease the deficit for the year by £36.6M.

2. Radio Operating Expenditure

	Year ended 31 March 1985		Year ended 31 March 1984	
	£M	%	£M	%
	101.4	55.6	92.3	55.7
Production and other staff costs				
Artists, speakers, performing rights, news royalties, facility and copyright fees etc.	42.2	23.2	39.7	24.0
House orchestras	7.2	3.9	6.5	3.9
Intercommunication circuits	2.0	1.1	1.9	1.2
Power, lighting and heating	4.0	2.2	3.7	2.2
Maintenance	6.3	3.5	5.5	3.3
Rent and rates	8.0	4.4	6.4	3.9
Telephones	2.9	1.6	2.4	1.4
Transport	1.5	0.8	1.4	0.8
Other expenses	6.8	3.7	6.0	3.6
	<u>182.3</u>	<u>100.0</u>	<u>165.8</u>	<u>100.0</u>
<i>Whereof:</i>				
Radio 1	14	8	13	8
Radio 2	30	16	28	17
Radio 3	31	17	28	17
Radio 4	43	24	39	23
Regional Services	31	17	28	17
Local Radio	23	13	21	13
Transmission and distribution	10	5	9	5
	<u>182</u>	<u>100</u>	<u>166</u>	<u>100.0</u>
<i>Hours of Output</i>	Hours	%	Hours	%
Radio 1	6,586	4	6,587	4
Radio 2	9,005	5	8,963	5
Radio 3	6,458	4	6,243	4
Radio 4	7,691	4	7,557	5
Regional Services	23,082	13	22,403	13
Local Radio	123,202	70	115,896	69
	<u>176,024</u>	<u>100</u>	<u>167,649</u>	<u>100</u>

Notes to the financial statements for the year ended 31 March 1985

1. Television Operating Expenditure

	Year ended 31 March 1985		Year ended 31 March 1984	
	£M	%	£M	%
Production and other staff costs	286.6	58.1	259.7	57.7
Artists, speakers, facility and copyright fees, film recording and design materials etc.	135.4	27.5	124.4	27.6
Intercommunication circuits	5.9	1.2	6.0	1.3
Power, lighting and heating	9.7	2.0	10.4	2.3
Maintenance	13.3	2.7	12.5	2.8
Rent and rates	10.5	2.1	9.2	2.0
Telephones	4.5	0.9	4.1	0.9
Transport	8.3	1.7	6.6	1.5
Other expenses	18.8	3.8	17.4	3.9
	<u>493.0</u>	<u>100.0</u>	<u>450.3</u>	<u>100.0</u>
<i>Whereof:</i>				
BBC 1	292	59	252	56
BBC 2	124	25	126	28
Regional Services	61	13	56	12
Transmission and distribution	16	3	16	4
	<u>493</u>	<u>100</u>	<u>450</u>	<u>100</u>
<i>Hours of Output</i>	<i>Hours</i>	<i>%</i>	<i>Hours</i>	<i>%</i>
BBC 1	5,759	43	5,715	44
BBC 2	3,959	30	3,751	29
Regional Services (including 567 hours (1984: 547 hours) for S4C)	3,519	27	3,561	27
	<u>13,237</u>	<u>100</u>	<u>13,027</u>	<u>100</u>

HOME SERVICES AND BBC ENTERPRISES LIMITED

Consolidated Source and Application of Funds for the year ended 31 March 1985

	1985 £M	1984 £M
Application of Funds		
Deficit of income over expenditure for the year	– 43.0	– 7.7
Movement in the net assets of BBC Enterprises Limited	– 3.0	– 4.8
	<u>– 46.0</u>	<u>– 12.5</u>
Movement in working capital		
Decrease in investments	– 9.4	–
Increase in stock	16.2	4.8
Decrease (-)/Increase in debtors	– 0.7	2.5
Increase in creditors	– 9.0	– 0.8
	<u>– 2.9</u>	<u>6.5</u>
Movement in net liquid funds:		
Decrease in cash at bank and in hand	– 43.1	– 19.0
	<u>– 46.0</u>	<u>– 12.5</u>

HOME SERVICES AND BBC ENTERPRISES LIMITED
Balance Sheet at 31 March 1985

		1985	1984
	Notes	£M	£M
Fixed Assets			
Tangible	10	283.6	247.0
Investments	11	0.1	0.1
		<u>283.7</u>	<u>247.1</u>
Net Assets of BBC Enterprises Limited	12	<u>8.3</u>	<u>5.3</u>
Current Assets			
Investments – short-term		–	9.4
Stocks	13	106.2	90.0
Debtors	14	42.7	43.4
Cash at bank and in hand	17	– 27.8	15.3
		<u>121.1</u>	<u>158.1</u>
Creditors – amounts falling due within one year	15	93.8	87.2
Net Current Assets		<u>27.3</u>	<u>70.9</u>
Creditors – amounts falling due after more than one year	15	10.2	7.8
Provision for liabilities and charges	16	2.0	2.0
Net Assets		<u>307.1</u>	<u>313.5</u>
<i>Represented by:</i>			
Capital Account		283.7	247.1
Balance carried forward		23.4	66.4
		<u>307.1</u>	<u>313.5</u>

Approved by the Governors and Director-General
 Stuart Young (Chairman) } Governors
 Jocelyn Barrow }
 Alasdair Milne } Director-General

HOME SERVICES AND BBC ENTERPRISES LIMITED**Consolidated Statement of Income and Expenditure for the year ended 31 March 1985**

	Notes	1985 £M	1984 £M
The Home Services' expenditure was as follows:			
Operating – Television	1	493.0	450.3
– Radio	2	182.3	165.8
Capital – Television		61.6	70.1
– Radio		37.9	34.9
		<u>774.8</u>	<u>721.1</u>
The Home Services' income was as follows:			
Licence income from the Home Office	5	723.1	702.0
Trading profits	7	9.3	11.8
Interest receivable		2.1	4.3
Other income		1.5	0.8
Interest payable (–)	3	– 0.3	–
		<u>735.7</u>	<u>718.9</u>
Less taxation	8	3.9	5.5
		<u>731.8</u>	<u>713.4</u>
Deficit of income over expenditure	6	– 43.0	– 7.7
Statement of retained income			
Balance brought forward		66.4	74.1
Balance for the year		– 43.0	– 7.7
		<u>23.4</u>	<u>66.4</u>
This was retained by:			
Home Services		15.4	61.4
BBC Enterprises Limited		8.0	5.0
		<u>23.4</u>	<u>66.4</u>

Fixed Assets

Under the terms of paragraph 16(2) of the Royal Charter the Corporation may, at its discretion, treat its income for the year as being in respect of capital or operating expenditure. Accordingly the Corporation apportions an amount equal to its capital expenditure for each year to capital and charges such expenditure in full against its income for the year. However, in order to show the fixed assets owned and employed by the Corporation, the cost is upheld in the balance sheet and depreciation deducted therefrom. Depreciation is calculated so as to write off the cost of fixed assets by equal annual instalments over the period of their anticipated useful lives, except in the case of indirect capital expenditure which cannot be related to particular fixed assets, which is included in gross additions and then wholly depreciated and written off. The anticipated useful lives are as follows:

Freehold and long leasehold buildings	– 40 years
Short leasehold land and buildings	– Unexpired term of lease
Plant, furniture and fittings, music and books	– 10 years
Musical instruments	– 7 years

The amount by which gross additions exceed gross depreciation in the year (disposals are assumed to be fully depreciated) represents the increase in Capital Account.

Leased Assets

Assets acquired under leasing contracts are not included in fixed assets in the balance sheet. Rental payments on these items are included as for capital expenditure in the statement of income and expenditure in the year to which they relate.

Stores

Stores are valued at the lower of cost and net realisable value.

Programme Stocks

The external cost of programmes to be transmitted in future years, consisting principally of artists' fees, facility and copyright fees, design and scenic service costs, is stated after deducting contributions to their costs by

other organisations. This is carried forward and charged to operating expenditure on transmission of the respective programmes.

Staff costs and all other programme costs are charged to expenditure in the year in which they were incurred.

The costs of feature film rights are charged to operating expenditure on a decreasing scale related to the number of transmissions in the licence period.

Deferred Taxation

The Corporation provides deferred taxation to take account of timing differences which exist between the treatment of certain items for accounts purposes and their treatment for taxation purposes except to the extent that the Corporation consider it reasonable to assume that such timing differences will continue in the future.

Home Services and BBC Enterprises Limited

Financial Statements for the year ended 31 March 1985

Statement of accounting policies

The British Broadcasting Corporation is a body corporate set up by Royal Charter and operating under licence from the Home Office. Its object is to provide a public service of broadcasting for general reception in the United Kingdom. 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.

The accounting policies adopted by the Corporation for dealing with items which are considered material in determining income and expenditure for the year and stating the financial position are set out below. Except where the context requires otherwise, these policies apply to the Home Services and BBC Enterprises Limited.

Basis of accounting

The Home Services prepares its annual financial statements on the historical cost basis of accounting.

Basis of consolidation

The financial statements of BBC Enterprises Limited are made up to 31 March, and are included in the consolidated financial statements of the Home Services and BBC Enterprises Limited.

Format of financial statements

In order to present a clearer picture of the individual activities of Home Services, External Services and Open University Production Centre, the Income and Expenditure Accounts

and Balance Sheets have been presented separately.

Current cost financial statements

The Home Services has not prepared current cost financial statements because they fall within the exemption to Statement of Standard Accounting Practice No. 16 which relates to 'entities whose long-term primary financial objective is other than to achieve an operating profit'. When taken together with the Home Services, BBC Enterprises Limited is not considered material.

Exchange differences

Assets and liabilities in foreign currencies are expressed in sterling at the rates of exchange ruling at 31 March. Surpluses and deficits arising from the translation at these rates of exchange of the opening net assets, together with exchange differences arising from trading activities, are taken to the statement of income and expenditure.

Income receivable from the Home Office

Income receivable from the Home Office is that derived from television broadcast receiving licences and represents the amount collected in the year less expenses, principally those of the Post Office, incurred in administering the licence fee system, in collecting the licence fees and in investigating complaints by the public of interference in broadcast reception. The amount which the Home Office can pay to the Corporation in any year cannot exceed the total amount voted by Parliament for that year, and variations between income collected and the vote are allowed for in the following year.

Audit Report for the BBC

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

We have audited the financial statements on pages 122–137, 138–142 and 175–180 in accordance with the approved Auditing Standards.

As explained in the statement of accounting policies and in Note 6 to the Home Services financial statements, the Corporation apportions an amount equal to its capital expenditure for each year to capital and charges such expenditure in full against its income for the year 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 1985 and of its income and expenditure and source and application of funds for the year then ended.

*London
18 July 1985*

*Deloitte Haskins & Sells
Chartered Accountants*

fast, and we are pleased that as the years ends, all the senior management posts have been filled.

We were grateful to Cecil Taylor, who took over as Acting Controller during the five months' absence on special leave of James Hawthorne. Mr Taylor will be retiring in June and we look forward to welcoming his successor as Head of Programmes, from Wales, Mr Arwel Ellis Owen. We welcomed the appointment of John Conway as Editor of News and Current Affairs and Don Bannister as Head of Programme Services and Engineering. We were grateful to Willie Pattinson who came over from Manchester for six months as acting HPSE, and for the same period to Jack Williamson who acted as Head of Administration, while Naomi Patrick was in London. Our thanks also to Moore Sinnerton who acted as Head of Television when Mr Taylor moved to the Controllershship.

Council

Six members of the Council retired in September: Mr George Cathcart, OBE, Mr Tom Garrett, Mr Denis Lamont, Mr John O'Hare, Mr Joe Patton, CBE, and Miss Mary Peters, MBE.

The new members are Mrs Maurina Crozier, Sister Genevieve and Mr Duncan Pollock. Mr Alec Cooke was appointed but found his commitments prevented him from attending meetings so he regretfully resigned.

All the Council meetings were held during this period in Belfast, although members were active during the 60th anniversary throughout the Province at a variety of BBC functions.

It was with very great pleasure that we welcomed to our meetings the Chairman, Mr Stuart Young, and three members of the Board of Governors, Miss Jocelyn Barrow, Mr Malcolm McAlpine and Mr Watson Peat; also members of the Board of Management, including the Managing Director of Television and Director of Public Affairs, and senior management from London.

The Chairmen of the Northern Ireland Agricultural, Appeals and Religious Advisory Committees also attended meetings. The Council would like to extend its gratitude to those Committees for their work during the year as well as to the School Broadcasting Council for Northern Ireland and its Programme Committee. It would like to pay particular tribute to the Appeals Committee for its work concerning the BBC's Children

in Need Appeal. This has become an onerous task and we are especially appreciative of the meticulous work involved both from committee members and staff. Northern Ireland has reason to be grateful for the additional £145,000 available for its needy children through this appeal.

ing several internationally renowned lawyers. A more controversial programme, broadcast on Radio 4 as well as Radio Ulster, was *A Modern Rebellion*, a personal view by Roy Bradford of the Ulster Workers Strike in 1974.

Radio Ulster also provided the first programme of a network series, *The State of the Nation* – a comprehensive review of the main facets of life in the Province.

The Arts Department has a good record and a number of their programmes are rebroadcast on Radio 4. Their considerable output included two programmes from America – one featuring the actress Angela Lansbury who has strong family ties with Northern Ireland, and the other was a documentary on eminent Irish men of letters, including Seamus Heaney, who teach at America universities. Another documentary followed the fortunes of a local theatre company on tour in Russia.

Radio Foyle

The first survey of the audience for Radio Foyle was published in March and was most reassuring. It confirmed our belief that the station was succeeding in bridging the political and religious divisions of the city and making a positive contribution to the community it serves.

We are glad that Radio Foyle has introduced two characters into Northern Ireland life who appear to be becoming cult figures – Sam and Seamus. Long may they live.

The new premises for Radio Foyle are nearing completion and will be in use by the beginning of July.

Programme services and engineering

Transmissions from the new television complex on the Broadcasting House site in Belfast started at the end of June 1984. The studio and its associated facilities are housed in what is the first purpose-built television broadcast centre in Northern Ireland. The building represents an investment of some five million pounds in the Corporation's broadcasting operations in the Province. The official opening ceremony was conducted by the Chairman of the Board of Governors in October 1984.

The technical facilities available to the programme maker reflect the current 'state of the

art'. The lighting, sound and vision systems afford a quality of end-product which simply was unattainable in the previous studio.

The older 2-inch videotape format is no longer used, with more modern 1-inch machines being available in the TV block and the mobile videotape vehicle. A portable machine is used for drama and other location recording. News and topical material is now shot by four crews working exclusively with electronic cameras and recording equipment.

The official opening of the new television block was but one event that took place during a month of special events celebrating sixty years of broadcasting by the BBC in Northern Ireland. Programme services and engineering staff, in liaison with Engineering Information Department, were part of a team that mounted several exhibitions around the Province. Considerable interest was shown by the public at the three venues visited – Belfast, Londonderry and Enniskillen. Displays showed the history of broadcasting from its early days right up to present times.

Many radio and television programmes were specially produced to reflect the Region's varied output over the years. One of the highlights of the anniversary celebrations was the transmission of an entire evening of locally based material on BBC-1 Northern Ireland.

Construction work on Radio Foyle's one million pound new building was completed. The studio centre, at Northland Road, Londonderry, was designed and built under the aegis of the Corporation's Architects and Civil Engineering Department. Technical installation has commenced, and first broadcasts from the new studios are due in July 1985.

Transmitters: UHF television relay stations were opened to improve coverage in Drapers-town, Plumbridge, Lisbellaw, Gortnageeragh and Derrygonnelly.

Engineering work continues to enhance the quality of reception of radio and television services. Mixed polarisation of the VHF radio transmissions from Brougher Mountain and Larne has now been implemented. This will give clearer signals, particularly to portable and car receivers.

Staff

It has been a year of changes and uncertainty in the upper echelons of Broadcasting House, Bel-



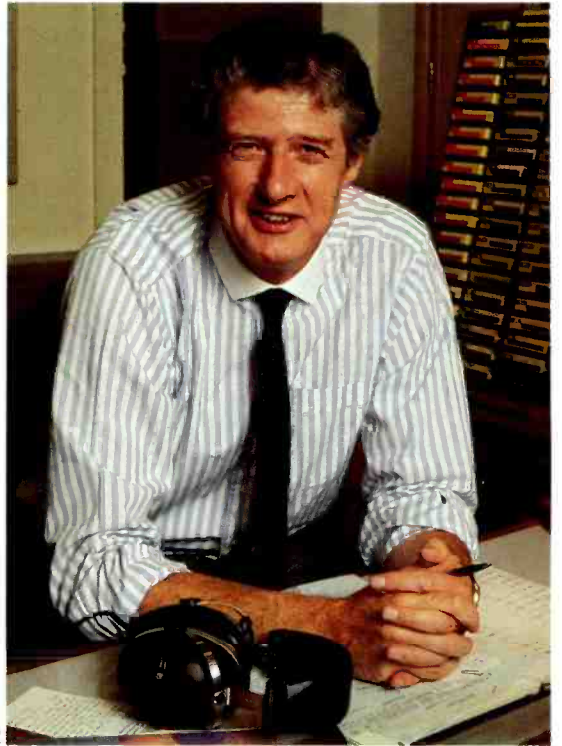
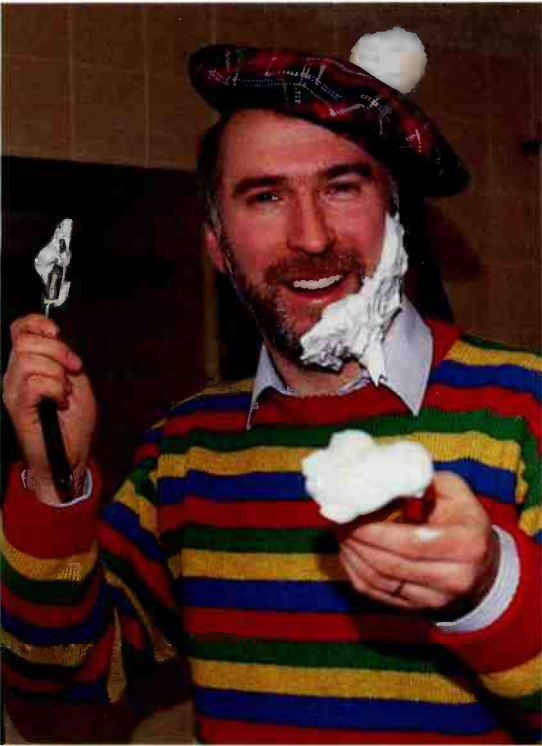
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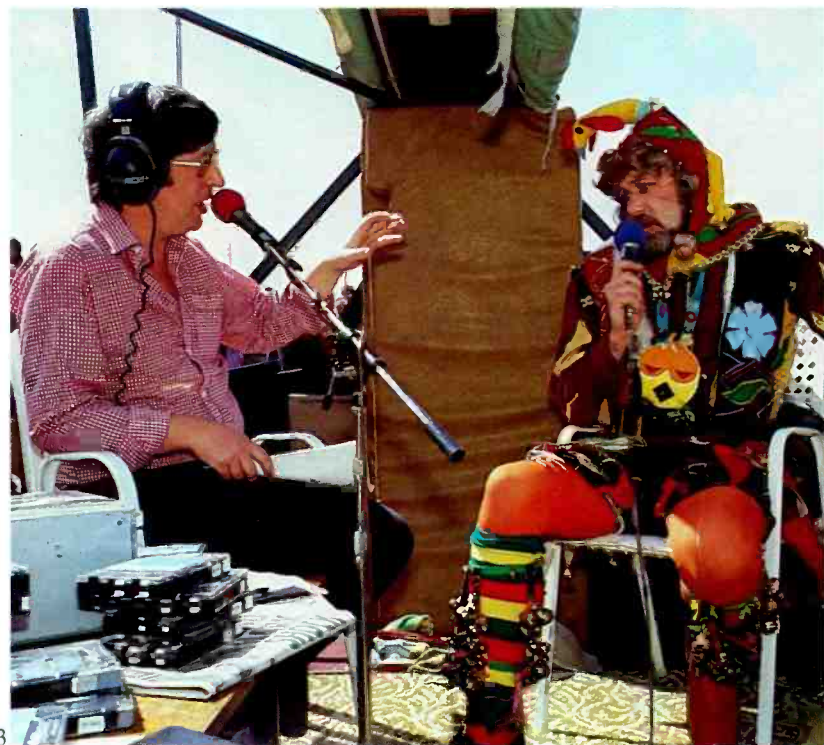
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1. As part of his 80th birthday celebrations, Sir Michael Tippett conducted the BBC Symphony Orchestra in the closing concert of the 1984/85 Robert Mayer Season at the Royal Festival Hall.

2. The Opening Night of the 90th Season of Henry Wood Promenade Concerts 1984 in which Sir John Pritchard conducted the BBC Symphony Orchestra, BBC Singers and BBC Symphony Chorus.



1. Ken Bruce.
2. John Dunn.
3. David Jacobs.



1. Mark Page.

2. Peter Powell and Mike Read on the Teddy Bears' Picnic.

3. Simon Bates and guest on canal boat.

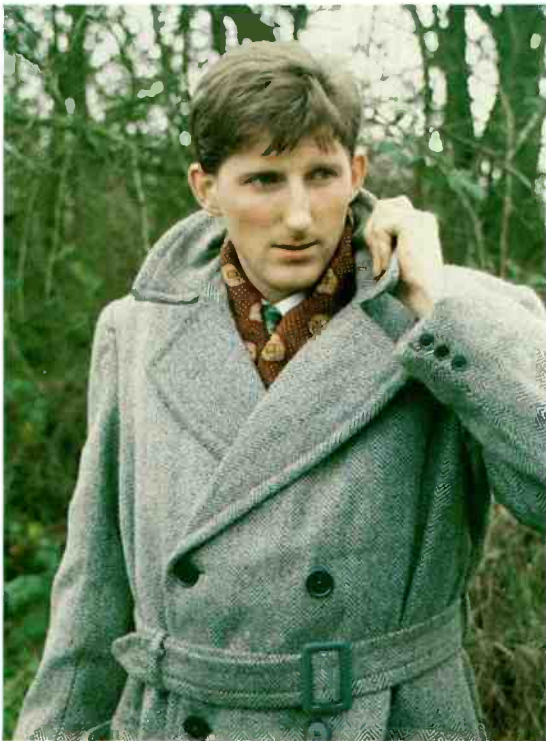


1. Janice Long boards the Radio 1 Railshow in York.
2. Gary Davies in *The Summer of '84* concert attended by 72,000 fans at Wembley.
3. Radio 1 Roadshow: Dave Lee Travis.



1. Emer Gillespie in *The Long March*.

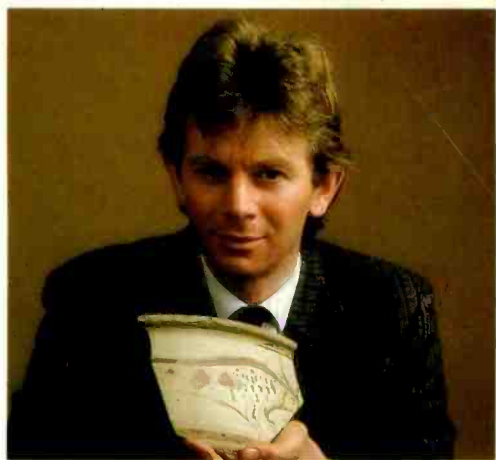
2. Adrian Dunbar in *The Cry*.



2



Lady Faulkner, Governor of the BBC, and Stuart Young, Chairman of the BBC, with (seated) Joe Tomelty, the playwright, at the opening of the BBC's 60th anniversary exhibition in Belfast.



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