APPENDIX A

CONFIDENTIAL

LIMITATIONS TO THE RECRUITMENT AND ADVANCEMENT OF WOMEN IN THE BBC

A REPORT

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PREFACE

The brief was to examine carefully and critically the whole question of limitations to the recruitment and advancement of women in the BBC. Attention was, therefore, paid to areas from where women are deliberately excluded as a matter of policy, and those where they are rare or entirely absent without obvious reason. Not surprisingly, gaps in the female distribution map were found to coincide with local management doubts about having women at work there.

Reasons for debarring, or discouraging, applications are usually based on generalisations, sincerely made but in danger of looking old fashioned and worn when brought out into today's unromantic light. Laymen and experts fail to agree among themselves on what truth lies behind those generalisations. So it seems that the only way the BBC can achieve a clear conscience on the subject of restrictions is through having no restrictions.

Some deliberate restrictions have recently been taken away; others are about to be removed. The changes can be summarised as follows -

1) Women will in future be considered by Film Operations and Services for training in the camera and recording fields. The literature will be amended.

2) The bar on women working as Scenic Artists in Design Services is to be lifted.

3) The Floor Assistant category was opened to women in 1971. The first female attachee was selected in 1972.

4) Men will not in future be barred from applying for make-up training.

5) Publications Management is now prepared to drop male eligibility clauses from Production, Distribution, and Circulation Department advertisements.

6) Women are to be included in the World Service news-reading rota with effect from February 1973.

7) Advertisements for Producer's Assistants will no longer debar qualified male applicants.

Conversely, there is evidence to suggest that senior engineers in Radio wish in future to stop the recruitment of women as Technical Operators.

Advertisements and literature are issued from three sources.

a) Appointments Department. Restrictions based on sex will no longer be shown except in the case of advertisements for male and female dressers.

b) Engineering Recruitment Officer. Public advertisements for Technical Operators to work in Television will be addressed to men only. The literature will continue to be angled towards the male reader.

c) Central Services. Restrictions are implicit in advertisements for House Porters to clean male toilets and for Ladies' Room Attendents. Titles also convey restrictions in the cases of, for example, Firemen and Part-Time Women Cleaners.

Valuable talent is gained or lost according to the level of encouragement which is offered. The BBC seems to be judged from outside by the way it visibly deploys or fails to deploy women among its staff broadcasters and top management. If unused talent and ability among women within the BBC is to be unlocked, greater efforts may be necessary to dispel reticence in cases where it is unwarranted.

The following pages are based on meetings with people at all levels in the BBC. The study aroused considerable interest in the Television Directorate. A petition signed by 241 men and women there, ranging from celebrities to trainees, welcomed the investigation and asked that the report and statistics should be available to members of BBC staff. The Association of Broadcasting Staff has asked for a discussion on the implications of the report.

I. TELEVISION PROGRAMME SERVICES

Film Group

There are 115 Film Cameramen, Assistant Film Cameramen and Trainees based at Ealing, and all are men. There are 105 male Recordists as against one female, who operates at base, and of the total number of Film Editors, Assistants, and Trainees, 179 are men and 18 are women. There are no female Film Operations Managers, Lighting Assistants, Grips or Projectionists.

The leaflet which Appointments Department distributes to those who ask about the BBC's Training Scheme for Film Technicians makes the statement that men are accepted for training in all crafts, but women are accepted for training as Film Editors only. The thinking behind that restriction was influenced by the heaviness of the camera and recording equipment, by the discomfort and sometimes danger faced by mobile film crews, and by the fact that film makers are thrown together in very close association, often sharing sleeping accommodation.

There is little disagreement among those who, either on the production or on the technical side, are professionally concerned with making films about the heaviness of the equipment - although it is getting lighter. Female Directors and Producer's Assistants who have lent a hand in carrying, for example, batteries and film tripods admit that they would not like to do it all day. But the idea that women should be protected from discomfort and hazard is totally rejected by women themselves.

The Personnel Officer dealing with this area believes that Cameramen and Recordists must have what he describes as male interests - technical matters, sound and the stage. He believes that at the recruitment level a woman would have to be better than a man to succeed and that therefore the odds are against her.

However, despite these reservations, women are no longer to be debarred from applying as Trainee Assistant Film Cameramen and Trainee Assistant Film Recordists. The literature will be amended accordingly. The small percentage of female Editors reflects the proportion of women who apply for training. There is no barrier here and no reason why the proportion could not increase.

The Film Assistant, General, job is a very heavy one and it would be an exceptional woman who would in the first place come forward as a candidate and secondly succeed in her application. As regards the Film Assistant, Lighting, category the situation here is affected by the fact that recruits must have served an apprenticeship in the electrical trade and the evidence is that few if any women are admitted as trainees to that particular industry. The world outside also affects the situation in Projection, because most recruits came from the theatric side of the film industry where boys, but not girls, are taken on to make the tea and carry

out rewinding tasks. The Projection gateway has provided a very useful route into the BBC for young men who have failed their 'O' levels, and a useful springboard to other things. About 100 Projectionists have graduated to senior craft jobs in the last dozen or so years. Women could enjoy the same opportunity only if the BBC were to arrange training in this skill from the fundamental level.

Two explanations are offered by Head of Film Services for there being no female Film Operations Managers. First, previous experience in a craft category is necessary and very few women are qualified in that respect. Second, female Editors do not want to be F.O.M.s - editing is the thing and world class the pinnacle. Film Operations Managers are out of their offices for much of the time, viewing rushes or attending meetings, and in their absence the routine work is attended to by their clerks on grade SC6. One distinguished Drama Producer said that he invariably organised his filming through the clerk, never with the Film Operations Manager. The senior clerks in Film Group are often there because they are interested in film but, not being able to identify a local job into which they can go, frequently have to seek advancement elsewhere. They are conscious of the yawning gap between their own grade and that of the Film Operations Managers, MP4. The turnover rate among such clerks has been at the rate of 50% in the last two years.

Design Group

Although men and women have achieved equal status within Scenic and Graphics Design no women ever rise to Senior Management levels in those departments. Both the Head of Group and the Personnel Officer (a woman) agree that this is through a process of self-elimination. Because the behaviour of Designers is so empirical and wilful the Department requires, in the interests of the BBC as a whole and to achieve the necessary work output, a measure of discipline and autocracy which the Head of the Group regards as male attributes. The Chief Assistants and the Design Manager need to be organisation-oriented and ruthless, with no time for the giving of reasons or explanations. Head of Design Group considers that members of the sex which talks the same professional language as men, but adorns itself at the same time, would be required to have attributes which might make them seem unattractive. The Personnel Officer who deals with this area believes that the men are in the senior ranks because they want more money whereas women don't always think of money. More men are breadwinners and therefore have to go up.

Women are almost totally absent from the three sections of Design Services - Visual Effects, Projection, and Scenic Artists.

One woman, a sculptress, is a Design Assistant in the Visual Effects Unit of the Open University team. Visual Effects work is regarded locally as generally unsuitable for women because it requires electrical skills as well as a mixture of technical and artistic aptitude. It is messy, involves a considerable amount of lifting and carrying,

and dealing at times with explosives. However, there is no positive barrier to women and if a suitable candidate applied she would be considered.

Recruits for the Scenic Projection Section mainly comes from among scene staff and dubbing theatres. The Manager does not think it is practical to consider women because of the heavy pieces of equipment that have to be moved. For example, operators have to rig their own projection screens. He feels that one girl in a crew could cause unrest because the men, through feelings of chivalry, would feel obliged to do more than what they considered to be their fair share of the work. There are not the same physical problems associated with the work of the Designer in Scenic Projection and this is a job which could be done well by a woman who would still, however, have to rely on operational experience. Despite the number of reservations there is no positive barrier to women in this area.

The Senior Scenic Artist employs sculptresses on a freelance basis but is reluctant to admit women into his scene painting studio. He is influenced partly by the physical nature of the work, which involves wielding heavy paintbrushes for long hours and climbing up and down ladders all day, and partly by the local conditions where 14 men work in a confined space reproducing a barrack room atmosphere. Despite the army imagery these men are said to be prima donnas and the fear is that if girls were introduced the temperamental atmosphere might be heightened. Lack of changing room and toilet facilities are added to the list which seems locally to make women not worth the trouble. However, at the same time it is recognised that women are very successful as Scenic Artists in the professional theatre. The paradox is that in the three professional areas covered by the three sections of Design Services the one in which women are seen, outside the BBC, to be operating with distinction is the one from which women are positively debarred at present. Head of Design Group is sympathetic to the attitude of his Senior Scenic Artist but the Controller of Programme Services does not wish to exclude female talent from this area in future.

Scenic Services is the largest department in Programme Services and the one with the smallest female proportion. The craft posts require apprenticeships outside the BBC, since there are no internal schemes, and the evidence is that women have difficulty in obtaining craft training. Also, permanent night work and heavy manual work do not seem to be attractive to women, in this society anyway.

The Property field could offer some prospects for women; there are already 6 out of 26 Property Buyers who are female but at present the large Property Operative Section of over 100 individuals has no women. The problem which is quoted here is that the current job descriptions require Property Operatives to work in all areas. The store-keeping function is regarded as suitable for women but there are doubts as to whether they would take well to pushing heavy property cages. The suggestion is that if the work is subject to sub-division then women could be employed in parts of the operation

and indeed would be attracted to it. However, the Personnel view is that changes in that direction would have to be accomplished carefully with a finger kept on the shop floor pulse.

A national officer of the ABS has said that all her union branches have supported the idea of equal employment opportunities for women, with only one or two individuals dissenting.

Studio Management

In Studio Management the ratios are as follows, putting the male figures first. Floor Managers 13 to 2, Assistant Floor Managers 39 to 3, Vision Mixers 16 to 9, and Floor Assistants 22 to 0.

There are historical reasons for this apparent state of imbalance in that a previous Head of Studio Management did not, as a matter of policy, wish to recruit female Floor Assistants. A change of policy coincided with the arrival of the new Head of Department who describes himself as having come up through the ranks and being used to working alongside women at all stages. But as a substantial proportion of the Floor Managers and Assistant Floor Managers started their careers as Floor Assistants this earlier restriction has had an adverse affect on women's advancement within the department. The disadvantage has been compounded by the nature of the Floor Assistant's work pattern. Floor Managers do not operate in the fields of Drama and Light Entertainment where their function is performed by Production Assistants, and Assistant Floor Managers are not allocated to Drama Group which has its own complement. Floor Assistants, however, work across the board and they are therefore able to know, and be known by, production departments throughout the Television Service. Such knowledge can affect career development.

For the most recent Floor Assistant Training Attachment board 4 women were shortlisted, 1 was selected for training, the others were regarded as not suitable. This woman is, therefore, a pioneer. If she successfully completes her attachment and eventually secures appointment to a vacancy she will take her place alongside the men. Even if other women follow her it will take some time for the effect of the new recruitment policy to show itself significantly in the departmental sex distribution.

Studio Management has in the past provided many recruits to Light Entertainment Group. The tendency used to be for Floor Managers to transfer directly to Light Entertainment as Production Assistants. Now, Assistant Floor Managers having worked there in the limelight are succeeding in getting training attachments to Light Entertainment. It follows, therefore, that women's chances of securing such attachments are reduced by virtue of their low percentage at present. Similarly, members of this department have benefited, along with film technicians and technical operators, by the attachment opportunities offered widely to young people with limited production experience by, for example, Childrens Programmes but, again, women are at a numerical disadvantage in seizing those chances.

Make-Up

Controller, Programme Services wishes now, as a matter of policy, to remove all restrictions on grounds of sex from advertisements concerned with his area. One effect of his decision is that men are henceforth eligible to apply for Make-Up traineeships.

II ENGINEERING

Engineering Division

The Chief Personnel Officer, Engineering, has a dual role in that he is the senior administrator for staff in Engineering Division, and at the same time is responsible to the Director of Engineering for the recruitment of all technical staff to central Engineering departments and to the technical areas of the Directorates and Regions. To help him meet this latter responsibility he is assisted by an Engineering Recruitment Officer who advertises for technical staff, arranges interviews, and administers recruits during training. The literature which he sends to outside enquirers states that only young men are considered for training as Technical Operators and Technical Assistants.

As regards the situation within Engineering Division, the Chief Personnel Officer states that he would not wish to recruit women into Transmitter Group, Transmitter Capital Projects Department, or Studio Capital Projects. He believes that marital difficulties may be created if men and women are alone together on shifts at remote sites. And Capital Projects involve heavy physical work, the climbing of masts, and exposure to weather. A Project Engineer is a Clerk of Works in charge of a labouring force and a woman might find it managerially difficult to parcel out work. The objection to admitting women to the Driver ranks within Equipment Department is that Drivers have to hold Heavy Goods Vehicle Licences and be able to drive any class of vehicle. The belief is that women are not suited to driving the heavier vehicles. Women are restricted to specific jobs within the field of Personnel Administration, it not being regarded as appropriate to have a woman administering male engineers. Women are, however, employed as personnel officers looking after female staff.

The Chief Personnel Officer, Engineering has registered two general points against the employment of women. First, it is an expensive undertaking to train Technical Assistants and Technical Operators and the BBC is likely to get a poor return on its investment if it engaged women on these duties as compared with men; a higher proportion would be likely to leave in their early twenties - for marriage and family reasons. Second, although young women are just as able to cope with shift and irregular hour work as young men, there seems to be ample evidence to show that in their later years women find these types of duties increasingly burdensome and as a consequence present the employer with resettlement and welfare problems. He believes it is necessary to generalise about women and is against a policy of over liberalisation, pointing out that the BBC is not here to provide equal career opportunities but to broadcast, and if women are a less satisfactory "buy" they should not be employed.

The Engineering Recruitment Officer believes that where women are admitted they have to be a bit better than men to succeed. Women are not restricted from entering the BBC as graduate engineers but reduce their chances of doing so if, as is stated to be often the case, they choose to read nuclear and atomic physics at university in preference to electronics.

Television O. & M.

There are 99 women in Television O. & M., mainly secretaries, clerks and Booking Assistants, and 2193 men - engineers, operators and weekly staff.

The Chief Engineer and Assistant Chief Engineer (Operations) are in favour of maintaining present recruitment policy which is to debar women from Technical Operations, believing that women have physical limitations and show more rapid ageing. Senior managers are quoted as saying that women would complicate life. Assistant Chief Engineer, Television, thinks that the situation in Television stems from tradition but that nevertheless some of the studio work is exacting. In camera work, pedestal mountings have to be pushed around all day and with the speed of camera movement which is required crews can be tired at the end of a two day drama and are at their limit. He describes Technical Operations as an emotional area full of budding Cecil B. de Milles and thinks the atmosphere would be worsened if women were introduced, that the majority of men would deep down resent women coming into this area and having equal opportunity. Such a move would threaten male superiority. He would prefer the BBC to follow rather than lead society.

At the same time, however, he thinks that, leaving aside camera work on the studio floor, there are no real reasons against employing women in Television O. & M. He remembers at Munich watching female camera operators at work on outside broadcasts for ZDF. They arrived on duty wearing white gloves after others had rigged the cameras. The German policy is to recruit attractive young women expecting rapid wastage. After the age of 35 they have to go. Similarly, women could be employed on BBC outside broadcasts if the cameras were rigged for them. Other possibilities for women lie in the Sound, Vision Control, and Video-Tape and Telecine fields. Those latter areas are at present manned by Technical Assistants who occasionally feel frustrated at being in an operational role with no immediate career prospects. The answer might be to introduce a new technician category into which women could be recruited as Telecine and Video-Tape Operators. The belief underlying that idea is that women would be happier and less frustrated than men at that level.

The odds against them entering Television O. & M. as full Technical Assistants seem to be longer. The policy is that each T.A. should by deployable within all engineering areas and eventually progress to Engineer status. The duties involve manning radio links installations, and the local management's view is that women would not be able to stand up to the heavy work involved and exposure to all weather conditions.

Radio Engineering

Chief Engineer, Radio, wishes to maintain the policy of not recruiting female Technical Operators into Radio Outside Broadcasts and puts forward three reasons for doing so - first, Technical Operators have to work away from home, sometimes for long periods, second, they have to work in small teams and, third, the work is rough and involves carrying heavy equipment. If a man and a woman were together on an Outside Broadcast the man would do more than he should. Chief Engineer, Radio, supports the idea of attaching female Technical Operators from London Control Room to Radio Outside Broadcasts in order to give them a wider understanding but not for further career purposes.

Of the Women Operators recruited during the war, 8 remain on London Station. Of these, one is an Assistant Technical Operations Manager, the others are Technical Operators described as being of limited use although conscientious. After the war the policy reverted to one of recruiting men only but in the mid-1960s a conscious attempt was made to recruit young and attractive women so that natural wastage would overcome the ageing operator problem. Of those who were recruited during that phase, 6 remain. Of these, only one is regarded by local management as being free from emotional or domestic problems. The Chief Engineer says that women appear to bring more problems than men. He does not think there is evidence to show that women are defter than men and that good operators are lost to the BBC if they are not recruited. He thinks that generalisations can be levelled more against women than against men.

The present Engineer-in-Charge, shortly to retire, does not wish to have more women in London Control Room. He thinks that in performing routine, repetitive, tasks they are better than men but display less depth of knowledge and interest in technical points and show less skill as operators in an unusual situation. He thinks that the emotional problems are the result of throwing people into close proximity and spoke of girls forming alliances with their male colleagues, of a man abandoning his post in Control Room to talk to an attractive girl, of another man leaving his wife because of a Control Room colleague, and of a girl absconding from the Engineering Training School in her nightdress when her emotional life required attention. Technical Operations Managers do not like too many women on shift and they do not like them to be too attractive. The Engineer-in-Charge describes his one female Assistant Technical Operations Manager as first class but at the same time says it is "dodgy" to put women in charge of men.

The Personnel Officer who looks after this area used himself to work there. He believes that it is unnatural for women to be in this environment. He supports the exclusion of women now and says that although the second intake of women in the 60s was designed to increase turnover, the plan misfired in that some women got married but did not have children; some had children without being married. He believes very firmly in the incompatability of work and marriage and says that he would himself resist having a secretary who is married.

Two of the female Technical Operators, one from the wartime intake and one from the more recent intake, gave their views and said they believe that the women are better than the men at continuity operation which they see as more of a presentation function than an engineering one. Not so much on Radio 1, which they describe as being a "with it" scene, but certainly on Radio 2, 3 and 4 continuity, the girls really think about how it sounds at home. But in all operational work they believe that they perform quite as well as men and that in an emergency their reactions are quicker. The younger girl took two 'A' levels in Mathematics and Physics eight years ago and came into the BBC through an advertisement for Technical Operators in Radio Times. She believes that women and men get on very well together in Control Room and fails to see any reason why women should still not be recruited. The older woman can see no objections to having mixed teams on Outside Broadcasts when there are riggers to carry the very heavy equipment. In talking of heavy work she remembers her own wartime experiences at a transmitter site - changing aerials in all weathers. Both women think that their sex should not automatically be debarred from heavy work if prepared to do it.

External Broadcasting Engineering.

The two survivors from the wartime female intake are both Technical Operators in their mid-fifties. A further two colleagues from the same intake had to switch to clerical duties because of difficulty over night work. The policy now in External Broadcasting is to cease recruiting Technical Operators of either sex and to go over entirely to the recruitment of Technical Assistants and Direct Entry Engineers. Qualified women could be considered for Technical Assistant and Engineer vacancies, but there are inhibitions. The Senior Administrative Engineer quoted the local belief in a rule that women could be employed in central areas where there are several people at work but not in isolated positions with only one other colleague, for example in tape recording channels.

The difficulties of deploying women in Transcription Service are related to the weight of the equipment used and acceptability outside BBC premises. For example, in the Concert Hall at Aldeburgh, Transcription Engineers have to win the co-operation of stage-hands in the rough and tumble of rigging. The Engineer who was voicing his doubts said that the BBC cannot lead "this march of the women".

It might be possible to consider women for engineering work within the Monitoring Service but if a girl were to work alone in the night bungalow she might be in peril, despite burglar alarms.

Regional Engineering

This is a male area apart from a sprinkling of female Audio Assistants in the National and English Regions and one female Engineer, grade OP4, at Leeds. The Audio Units now cover the duties previously carried out by Technical Operators working on the sound side of

television broadcasting and Studio Managers in radio. Recruitment to these Units is now the joint concern of Appointments Department and Engineering Recruitment Officer. Chief Engineer, Regions, endorses the policy of admitting both men and women to audio work and hopes that the literature sent to outside applicants will make this policy clear.

He is at present discussing the setting up of a new category of Operations Engineer in the Regions at grade OP4/5. People in this category would look after vision control and telecine and video-tape areas. In the Chief Engineer's view this work could be carried out by women who would come in as part of the Technical Assistant intake. But he is doubtful about studio camera work, and says that to have a woman pushing a camera dolly on the floor and swinging a camera is asking too much.

There are no women at present employed in Film Processing but Chief Engineer, Regions, in examining this situation thinks that there may be advantages in admitting women, with perhaps 'A' level qualifications, at the junior OP3 level. Processing is normally regarded as a dead end job in that it does not normally lead on to other things and the thinking behind this suggestion is that women might increase the turnover rate.

Lastly, he regards the absence of women from the Communications and Engineering Services as logical and that this situation requires no remedy. His belief is that women are not attracted to workshop practice and chasing after faults in equipment - an impersonal activity. As regards Radio Links, he conjures up an image of an engineer on top of a mountain or in a jeep bogged down in mud, isolated remote, and at risk of assault. He says he is old-fashioned enough not to want that engineer to be a woman.

III PUBLICATIONS MANAGEMENT

Until recently three areas were regarded as unsuitable for women - Production, Circulation and Distribution. As a result, 36 posts representing 10% of the total establishment were closed to female applicants.

The problem in Production Department is that the Production Manager, his Assistant, and 6 Technical Assistants all require qualifications and experience in the printing industry which are not obtainable by women. The Head of Department looks back over 40 years association with the industry but cannot recollect a woman having served an apprenticeship. There is one woman in the department at grade AS2 who is said to be superb in her job as a progress chaser and who would like to move into a Technical Assistant post but, although she has some knowledge of printing, the technical background is missing.

The Production Manager has further reservations about employing women. There are two levels of work in his department, at grade AS2 and AS4. A recruit coming in at AS2 could progress eventually to the senior grade and would be in a position of supervision over the more junior staff. He thinks there would be resentment if a man worked for a woman. Also, the Senior Technical Assistants deal with visiting representatives from the printing trade which is described as a man's world and there may be disadvantages in having a woman in a position of dealing with tough, "wheeler/dealer" printers from outside organisations who like to sort out their business "in the boozer".

However, despite all these objections, the local management is prepared to remove restrictions from advertising henceforth and if a qualified woman applies for a vacancy in Production Department she will be considered. But in view of the training situation outside the BBC it is unlikely that such a woman exists.

Women have hitherto been kept out of clerical work in Distribution Department because of the physical element and because the work, which is carried out in the corner of a warehouse, is often dirty. However, it is accepted that some women may be strong and willing enough to cover these duties. The male eligibility clause will therefore be removed from advertisements in the future.

The 26 sales staff in Circulation Department from Circulation Manager himself down to the Junior Publications Assistants work in what also is described as a man's world. Although these people are in and out of a car 30 times a day and have to lift piles of books and magazines the physical element is not regarded as the most important consideration. The Publications Assistant works on his own and is away from home and his base for most of the week, most weeks of the year. From Tuesday to Friday of each week, life is spent in hotels. Publications Management believe that a single girl

getting married would stop wanting to be a Publications Assistant and therefore women in general represent a less safe bet for long term employment. If domestic circumstances were favourable a woman could do the job although it may take her into the goods yards at Sheffield and Crewe, and require her to deal with uncouth wholesale managers.

On the other hand, the female Publications Assistant who used to be based in the London area, and whose work was regarded as perfectly satisfactory, was seen as blocking her post by occupying it over a long period. She had to look after an aged mother and could not move out of London in order to seek promotion.

The Circulation Manager is quoted as saying that he cannot afford to take risks in recruiting women who may not stay the course towards the Senior Publications Assistant level. The chances of a woman falling by the wayside are very strong and he feels that the present situation ought to be preserved. Publications Management have dropped the male eligibility clause from Circulation Department advertisements but retain, nevertheless, some doubt about a woman being selected in the end.

IV NEWS AND CURRENT AFFAIRS

Radio News

Out of 151 posts in the MP grade structure in Radio News, 6 are held by women. 1 is a Duty Editor in the Parliamentary Unit of Newsroom, 4 are journalists in the MP2/3 range and 1 is a News Production Assistant in Home and Foreign Correspondents Department. There are no female journalists in the intake section and sports unit.

At the beginning of 1971 140 men and 22 women answered an advertisement for Sub-Editors in Radio Newsroom. After some candidates had been given practical tests, 21 men but no women were admitted to the shortlist for the final board at which 4 men were selected. The present Editor of Radio News acknowledges that he has not, in fact, taken on a woman since he arrived. More recently, in 1972, an advertisement for journalists at the MP2/3 level attracted 250 candidates in all. On this occasion 6 out of the 36 people invited to the final board were women but none was finally selected.

The Editor would like to have more women because he feels their presence does give a spread of knowledge within the Newsroom. Theoretically, women should react more sensibly to some news stories, for example, those concerned with prices and domestic affairs. A huge percentage of the audience is female and journalists of their sex are qualified to identify interesting stories on their behalf. When a woman is married her knowledge of the subjects that interest women is thereby increased but, of course, marriage makes it more difficult for women to work on shift. The Editor of Radio News goes on to say that if he is honest he must own that he would have a limit to the proportion of women. Those who are dedicated, he believes, are not really women with valuable instincts but become like men.

There are no female reporters but the search continues. The Editor has interviewed any woman who has applied with the remotest chance of working in that capacity. He needs someone to do hard news stories and to like doing them. The vast majority of women, he thinks, are not interested in hard news but see themselves more as experts on women's features. The BBC is a national organisation which takes other poeple's journalists, and in the provinces female reporters almost invariably are to be found covering women's page subjects. However, the Assistant Editor of Radio News feels that this situation is gradually changing.

The Editor has been impressed by the quality of some of the female News Trainees who have come to him since the scheme started

two years ago. One of them might have been a reporter, another could well have been a Westminster Correspondent eventually, but both girls have moved on to Current Affairs programme production.

Looking ahead, it is thought that it will be easier for a woman to become a specialised correspondent, covering subjects such as air, economics and Parliament, than to become a foreign correspondent. The Editor of Radio News does not think that he could send a female correspondent to the Middle East and that she might find conditions professionally difficult in Japan and Latin America. Nearer home he also wonders if he could send a woman to the scene of an industrial dispute or to the streets of Belfast. He thinks that if women are seen to be placed in danger, protective instincts are aroused and the audience can be made to feel uncomfortable. He would not send a woman, nor for that matter a man, to a problem area until he was quite sure of her professional competence.

As regards progression up the journalistic ladder, he believes that there is a problem in that, on the whole, men do not like taking instructions from women. He says that young male journalists do not like working in the Parliamentary Unit where there is a female Duty Editor in charge. Another generalisation he makes is that women in journalism like to be one of the boys. He describes as aggressive one woman who has now left the Newsroom. But had she not left she would probably have been appointed as a Chief Sub-Editor in the summer of 1973. (This particular girl secured promotion in the Spring of 1972 by transferring to External Services News Department.)

He would accept women newsreaders but believes that most female broadcasters tend to sound as though they came from Cheltenham Ladies College. What is needed is a classless voice, bearing in mind likely audience reaction. The audience, and especially the women, tend to be critical of female newsreaders. Mary Goldring of the Economist is an extremely capable and clever woman but the Editor believes that the audience find her hard to take because of her lah-di-dah voice.

Editor, Radio News sums up his attitude towards a woman applying to work in Radio journalism by saying that if she is good enough she will be selected and if she does well she will be promoted.

The most senior woman journalist in News Division thinks that the BBC is excessively timid in not giving women a chance in reporting and thinks that it ought to take risks. She points out that when some men begin to broadcast they are not very good but get better with experience. Women ought similarly to be allowed to gain confidence with practice. As time goes by and no woman is appointed as a reporter she begins to wonder why. The argument against having female correspondents in dangerous areas are, in her view, invalid.

Looking back on her own career she remembers being a Sub-Editor for 15 years during which time she attempted without success to gain

promotion to a Chief Sub-Editor's post. With further experience she adjusted her sights to the Duty Editor level and was told that on several occasions she had been neck-and-neck with a male candidate without, however, gaining eventual appointment. Without knowing whether the two events are linked, she recollects talking to the Director-General on the occasion of receiving her 25 year bonus and subsequently achieving her goal of becoming a Duty Editor.

After the arrival of the new Radio News Editor she was in her own words "pushed into the Parliamentary Unit" against her will and feels that this redeployment may have been on account of her sex. Later, when appointments were made to the senior levels in Newsroom she was not among those selected. As, in her view, the Senior Duty Editors took over the functions previously carried out by Duty Editors she feels down-graded in terms of the responsibility she is asked to shoulder.

Television News

Of the 110 people in the MP structure of Television News, 3 are women; 1 Personnel Officer at MP2 and 2 journalists at MP2.

The Editor of Television News believes that this low figure may have been due to prejudice before his time but that it also reflects the proportion of women in the market. The 2 girls who are now in the Newsroom were recently News Trainees and were appointed to their present posts through the normal competitive system. There is nothing in the present Editor's mind against recruiting women and he says that it is stupid to go on saying it is not the BBC's business to draw from the widest possible pool of talent.

An advertisement issued during 1972 for Reporters attracted a strong field but in the opinion of News Division the female candidates were not up to the standard of the men who were selected. However, two women have joined Television News as Reporters on a six month temporary contract basis. Editor, Television News, believes there are talented women journalists in the regions who do not come to London reporter boards because of the social factor. Professional ambition is set against the money that would be required to make working in London worthwhile, the advantage of living in a regions and possible local ties to husband and family.

On the subject of newsreading, he says it seems likely that a natural death is taking place in the profession but, leaving that aside, he would have no objections to having suitable women newsreaders and is prepared to give an audition to any qualified applicant.

The Editor believes that what women indubitably cannot do is lift heavy weights. But a strong woman could do a cameraman's job and look after film recording. It would not worry him sending a female camera crew, or for that matter Reporter, onto danger spots. The physical reason is regarded as the only respectable one for

excluding women from filming news stories. There is one female Film Editor in Television News out of a total compliment of 68. Editor, Television News thinks that in film editing the sexes start off equally and that the imbalance among Film Editors in his Department is due to conservatism among those who select.

External Services News

Of the 115 MP staff in External Services News Department, 12 are female - 3 Duty Editors grade MP5, 3 Chief Sub-Editors MP4 and 6 journalists MP2/3.

Editor, External Services News says that figures are largely regulated by applications from outside the BBC. Trained journalists from Australia and New Zealand have figured prominently among the recruits to his Department and most of those have been men.

There are no Reporters on the strength of the department but occasionally senior journalists are sent on special assignments overseas and occasionally to Northern Ireland. The Editor would send a qualified woman on such a project and says that, for example, he could see himself sending to Belfast the girl who recently joined newsroom from Broadcasting House.

The External Services have a number of correspondents in the field recruited from senior newsroom journalists or from the reporter ranks. The Editor does not rule out the possibility of a woman with those qualifications being appointed as a correspondent, but she would have to be of Clare Illingworth's calibre. He sees that there may be a problem in sending a female correspondent into the Moslem world where women do not yet have equal status with men, a grave journalistic disadvantage. In answer to an objection raised by the personnel officer who administers Overseas Correspondents, based on the belief that a woman would require special accommodation and that this might be expensive for the BBC, he said that he doubted if accommodation would necessarily be more expensive, pointing out that one of the present male correspondents bases himself in Hilton hotels. If a woman were prepared and able to face conditions overseas he would not mind sending her but she would have to be tough.

Current Affairs Group, Radio

Head of Talks and Current Affairs Group, Radio, is constantly on the look-out for a good woman reporter but would be squeamish about sending her to a trouble spot. Provided she does not have a conspicuously way-out voice, for example, high class or giggly, he thinks it easier to employ a female reporter on radio than on television where women in the audience can study the distractions of hair-style, make-up and clothes. He thinks that the small number of women News Trainees are doing better than the men and are among the BBC's brightest products.

Current Affairs Group, Television

According to Assistant Head of Current Affairs Group, Television, the use of female presenters and reporters on the screen is limited by the subjective attitude of women in the audience towards them. The Group management would seriously say that only a woman who could appear unremarkably would be acceptable. A number of women appear as reporters on the programme "Nationwide", in London and in the regions. They are all on contract and contribute to a mixture of the sexes which is welcome in what is regarded as a domestic programme.

None of the girls working for Current Affairs Group would be put into a civil riot situation or asked to face a militant picket line because none of them would be likely to perform well in those conditions. Among them there is not yet a star reporter. Successive Editors of "Panorama" have said that when a female is as good as those at present used on the programme they would be very glad to make use of her but there is no sign yet that she is available. No reporter comes raw to "Panorama" - it is no nursery slope.

Assistant Head of Current Affairs Group is interested in t News Trainees that come into his Department. He thinks the News discipline they acquire during training is very useful and gives them a head start over other competitors who work in Current Affairs programmes.

Individual Cases

A girl who started her broadcasting career as a Programme Operations Assistant at Bush House left because there were no promotion prospects. Young men gained, through newsreading experience, promotion to positions of authority over women who were debarred from such progress. She is now a freelance reporter for one of the Radio Current Affairs Sequences and regards herself as a "token female". Although interested in politics, with experience in the United States and knowledge of Biafra, she has not, she says, been permitted to interview politicians. Women's subjects inevitably come her way although she has not bought butter for years. On the subject of television newsreading she thinks it is necessary to have women on the screen but unwise to have one isolated woman newsreader - the pressures on her would be too great.

A woman who has been on contract as a reporter and interviewer started her broadcasting with Radio News Features and transferred later to the Television News programme "South-East". One day she saw on the notice boards an advertisement defining the job she regarded herself as doing at that time. She applied, was interviewed, but was not selected. However, her contract went on and on, and she came to the conclusion that she was wanted for her experience and judgement, but not on the staff. Any BBC reporting through a woman's voice is still, she says, done through short-term contracts, but in general the public is not allowed to become used to the sound of women's voices. She can see no valid reason for being diffident

about sending female journalists to uncomfortable or dangerous parts of the world. If they are being given equal pay, to ask from them rather less than from men is not on. The BBC is too soft too indulgent and chivalry swamps the drive and energy of women. Women are meticulous journalists but none has been given the chance to develop into a star of the Dimbleby class. The BBC has not put women to the test as the NBC has in Vietnam. (NBC has 5 female network correspondents out of 54.)

V PRESENTATION

Television Presentation

There are no female Presentation Assistants (Announcers) in Television.

Head of Presentation, Television, looks back to the 1960s when announcers appeared in vision and recollects that male announcers turned out to be acceptable to the audience but female announcers were not so successful. The question always seems to be, "How do they look?" If they smiled they were not taken seriously but if they looked solemn the reaction was, "Why don't they smile?" Another problem was that their voices tended to have class labels unless they came from Scotland or Ireland.

Head of Presentation believes that now, in the situation of having announcers out of vision, a woman's voice attracts too much attention. Announcing, he thinks, represents the supreme authority and a man's voice is suited to all occasions by tradition whereas a woman's voice is more characteristic, but acceptable in the Open University context.

The retiring Director of Programmes said that female announcers would be perfectly acceptable to him. Controller, BBC-1 did not feel able to comment on the subject, and Controller, BBC-2 was not available to give his views.

Radio Presentation

Of the 39 announcers distributed throughout the Radio networks, 2 are women - 1 on temporary contract in Radio 4, and 1 now on a permanent basis in Radio 3. There are no female announcers on Radio 1 or 2. (There is almost no announcing on Radio 1 apart from news summaries and occasional public announcements. The presentation forces of Radio 1 and Radio 2 are combined under one Editor.)

Presentation Editor, Radio 1 and 2 says the situation is due to the attitude of the considerable number of women who make up a large proportion of the audience for these two networks. They are said not to like hearing the news read by a woman. The Presentation rota requires all announcers to be capable of covering every aspect of their duties, consequently any future female recruit would have to be a competent reader of news summaries. The Presentation Editor believes that in order to overcome the public antipathy she would have to be ten times better than any man.

He remembers auditioning a woman whose performance he and his male colleagues thought thoroughly professional but when he canvassed opinion among his female colleagues all the reactions were unfavourable. He has no doubt that whoever becomes the first woman announcer on Radio 2 will have to be very good. The search continues. He believes that Anne Nightingale, the only female Disc Jockey on Radio 1, is acceptable because of her classless voice. People seem to react more positively towards class overtones in female voices.

According to Head of Radio 1 experience has proved that listeners prefer masculine voices. He also refers to the high percentage of females in his audience. The Disc Jockey is the man who comes into the home for morning coffee. Another factor, he thinks, is that the normal soprano female voice does not broadcast well and that most successful female broadcasters have voices in the lower register. He believes that Anne Nightingale is effective because, apart from being a broadcaster, she is a journalist with useful knowledge of the pop world.

Local Radio

General Manager Local Radio gives his opinion that a woman who has no accent has a middle-class accent. He reserves the right to achieve a balanced situation in each of his small teams but the real problem is attracting applications from suitably qualified women.

World Service Presentation

Editor World Service is convinced that if men and women are not recruited on an equal basis for work at the microphone, the World Service will sound fuddy-duddy in 2 years. He would like to see women reading the news in 6 months. (Since he gave his views on the subject it has been announced that women are to be placed on the newsreading rota in the External Services as from February 1973.) Some time ago women were experimentally given the bulletins of News About Britain to read. These are made up of domestic stories, last about 4½ minutes, and follow the main World News Bulletins which last for 9 minutes. There was reaction from the white Commonwealth. Rebroadcasters in New Zealand and Australia threatened to stop taking relays if women continued to read those short bulletins, and the experiment was eventually discontinued. However, the Editor believes that newsreading must move with the times even if it means taking risks with the overseas rebroadcasts.

He has 2 female Announcers out of a total compliment of 25 but there are no others in sight; none in the POA pipeline. He is critical from his point of view of the policy governing recruitment of Programme Operations Assistants and thinks that not enough attention is paid to the fact that POAs provide most of the talent for World Service Presentation, usually through a formalised 5 year

attachment scheme. With the real prospect of having women at the news microphone he, therefore, feels insecure by having no foundation on which to build. If only one of his present female Announcers is off form then his resources are cut by 50%.

Assistant Head of External Programme Operations considers that some of the best voices belong to girls who have now gone to Broadcasting House. The voice test has now been dropped from the POA recruitment stage but notes of voice quality are taken at the board and recruits are tested during their first 8 weeks at Bush House. The present situation is that within the Bush House compliment he has twice as many female voices suitable for broadcasting than male. Girls at present, however, are not allowed to read the news or compere programmes - their main responsibilities lie in continuity. When the World Service asks for relief effort it usually specifies men and he is at times unable to meet the demand, having only 4 or 5 qualified men against 10 suitable girls.

One of the girls who took part in the News About Britain experiment says that she and others, probably did not acquit themselves as well as they might because they were unprepared and lacked training. Also, she and her colleagues were uncomfortably exposed to critical attention which made it difficult for them to adapt to the new situation. "They laughed when I sat down to read the bulletin." She has followed with considerable sympathy the fortunes of two women who were put in front of the Radio 4 audience immediately after their much publicised recruitment.

Many people have urged very strongly that women entering a new professional arena ought to be allowed to do so quietly and without fuss or publicity spotlight which can only add stress to those difficulties which face anyone taking up a new appointment, man or woman.

Overseas Services

The Controller of Overseas Services says the voice on the air tends to be masculine thereby carrying greater authority. Also, the majority of broadcasters in his area are men because many voices heard in External Broadcasting belong to nationals of the target countries, and women in some of the areas to which the BBC transmits do not have the necessary level of education to be recruited. This particularly applies to the Moslem countries and India. However, the Buddhist countries are an exception. In Burma, for example, there are many women in business. He makes the further point that the BBC's External Services are competing against the domestic output of overseas countries and against other external broadcasting organisations. The local tastes and traditions regarding the respective roles of the sexes must, therefore, be respected. In terms of ability men and women are equal, he feels, but his departments cannot go against the prevailing winds.

European Services

The aim of Controller, European Services is to achieve the correct male/female balance in announcing taking into account audience preference. He thinks he is nearer achieving the correct balance in sections covering East European languages than in the Latin sections where there is an overwhelming dominance of males. The imbalance in the German Service (there are 25 men and 4 women at the MP2/3 level) is due, he believes, to the long standing tradition in that section of not having men and women alone together on shift.

VI LIGHT ENTERTAINMENT AND OUTSIDE BROADCASTS

Television Light Entertainment

Head of Television Light Entertainment Group considers his artistes up-tight and his comedians neurotic. The Production Assistant in the studio has to be a chopping block on whom the artiste can vent his spleen, although both can share a beer in the bar afterwards. It has become known to him that performers find it difficult to deal with female PAs on the studio floor and he, personally, does not like to see trousered girls charging about the studio in a sexless way.

In Comedy Department there are 14 male Producers and 14 male PAs but no women. In Variety Department there are 18 male Producers, 1 female Producer and 14 male PAs. However, one Producer's Assistant was recently selected for attraining attachment to Light Entertainment Group and a female Drama Production Assistant was chosen for a relief attachment; both girls are to be given experience at the Production Assistant level.

The one female Producer is described by the Head of Group as having sailed up through the difficulties to become a specialist in musical shows. He thinks that music is the thin end of the wedge for women in Light Entertainment; in that particular area they are just as suitable as men. However, he is sceptical about women's judgement of comedy - they do not seem to have the same comedy brain as men. He would be worried about their judgement of scripts. On the occasion when his music producer turned her hand to comedy he thought the result was terrible. He is not against equality but believes that some jobs are better done by men and others by women. Generally, he sees women as Research Assistants and Organising Assistants, and men as Production Assistants and Producers.

In the live theatre female stage directors are on an equal footing with men because they are not required to come into such close contact with the performers as is the case in television studios. In the theatre it is the producer at rehearsal who is on an eyeball-to-eyeball relationship with the artistes, Musical shows have had female producers but, Joan Littlewood apart, their methods have seemed, to Head of Light Entertainment, somewhat apologetic.

Radio Light Entertainment

Head of Light Entertainment, Radio, sees the Variety world as the world of the theatre. There, women have proved themselves successful in choreography but not in production. It is a tough area of life and the nature of people in review and variety is such that they require stern handling which is regarded as an unsuitable

activity for women. One sector of his own output where women are correctly cast is "Top of the Form." The present female Production Assistant, for example, works easily and naturally in common rooms and schools following what he regards as a feminine pursuit among the children. But comedy must be a mirror of life outside, and a producer reading comedic script must understand barrack room jokes at one end of the scale and King's Road camp humour at the other. Women are not seen by Head and Assistant Head of Light Entertainment as natural dealers in humour. They also point out that the Producer occasionally has to invite a Ken Dodd to lunch and believe that a female Producer would find this difficult.

One source of supply for Light Entertainment production can be found among Programme Operations Assistants who work on that output, but the female POAs are already at a disadvantage in that they are traditionally allocated to cover the panel on programmes of speech and music, but not variety shows. Anyway, the POA supply is said to have dried up because the required skills have not been built up sufficiently within studio operational experience. Another source of supply is represented by the OUDS and Footlights troupes at Oxford and Cambridge, but it is regarded as significant that even the Footlights Society cannot attract sufficient female talent from within the University and has to look outside to local Colleges of Education.

But Head of Radio Light Entertainment believes that the best researchers are women and when he has a research job to be done he looks among the girls in his own department. On the subject of microphone performance he thinks the pitch of the female voice makes it inappropriate for the opening and closing announcements to his programmes. No woman has yet been tried out as commere on "Late Night Extra" but he doubts if any woman has the right adaptability and informed interest in sport, news and pop records.

Television Outside Broadcasts

On the male side of this Department there are 31 Editors and Producers, 19 Production Assistants, and 16 Stage Managers. On the female side there are 1 Events Producer and 2 Research Assistants. Head of Television Outside Broadcasts likes to recruit young people and train them to climb up the ladder. He does not remember an application from a woman to be a Stage Manager but says that if he received one he would treat it with an open mind. He thinks the reputation of Outside Broadcasts has deterred women from entering the area.

The notion of a woman Producer is novel and having one on the sporting scene could be tricky because access to dressing rooms and intimate familiarity with that scene is indispensable. It is a world without women, a masculine preserve. Women are admitted into the Club Office, but under the stairs, where the Producer, Production Assistant and Stage Manager transact the real business, there are deterrents to female intrusion.

Head of Outside Broadcasts thinks it is less likely that a woman will be appointed to a Studio Manager job than as a Production Assistant. Members of the Studio Manager pool are likely to work anywhere in Outside Broadcasts and he thinks that it is not politic to put a woman into a job and then protect her from embarrassment. But Production Assistants develop their own specialisation in, for example, sport, events or entertainment. Women are not applying for Production Assistants' jobs or for training attachments, and the one female Stage Manager, who works in Northern Ireland, and who has been welcomed by Television Outside Broadcasts from time to time as a temporary relief, does not wish to work in London nor, therefore, to apply for vacancies there.

Women have applied to be producers on the Events side but as yet nonehas joined the one women in that area. The Head of this Department thinks that his Producers' jobs are characterised by the stress that comes of continuous concentration, and that the direction of 6 cameras requires the ability to think and to cope at the same time. This throws a great strain on the nervous system and the body.

Producer's Assistants are acceptable to the world of sport in the social sense. Admitted to the Board Room for tea or drinks they are often the only women present. None of them, it is said, has expressed any desire for advancement.

Radio Outside Broadcasts

This Department has just lost its solitary female Producer to Sound Archives. The Head of Outside Broadcasts, therefore, feels that he has room in his production team for one woman to cover non-sporting subjects. In the field of sports broadcasting women have not so far proved suitable because of a lack of depth in their knowledge of contemporary sport. However, if a suitably qualified woman were found there is no reason why she would not be considered. Someone like Rachel Heyhoe, for example, with a combination of first class experience in sport and of journalism would be a strong candidate. But broadly speaking it's a man's world.

Head of Outside Broadcasts does his best to use more women at the microphone and holds auditions to that end but performances are not good enough. He finds women very good when talking about their specialist subjects but in other general situations they are not able to carry the day, not seeming to be natural performers. Audrey Russell, Jean Metcalfe, and Judith Chalmers, represent their sex in a team of 25 regular commentators. More would be welcome.

VII TOP JOBS

The overall BBC ratio of 16,500 men to 8,500 women is near to that in the working population, 15,907,000 to 9,080,000. The profile of female distribution from top to bottom is also similar in that women are clustered at the junior levels but their numbers show a sharp taper upwards.

The book "Women In Top Jobs", published by P.E.P. in 1971, defined top jobs in the BBC as lying at MP5 and above and gave some statistics for 1969. That year there were 58 women on MP5 and above, out of 1,095 jobs. By August 1972 the number of top jobs had risen to 1,434 so also had the number of women in them, 81. They are listed in Appendix A. The percentage of women in top jobs rose from 5% in 1969 to 5.6% in 1972. However, there are 143 top jobs in Engineering which cannot be regarded as available to women because of the restrictions which operate at the more junior levels. If this figure is deducted from the BBC total then the female percentage rises to almost 7%. The Department of Employment has no scientific method for arriving at an ideal figure for an organisation like the BBC but one view expressed there is that 20 - 25% would be a reasonable target.

Appendix B includes a list of vacancies at MP5 and above which were advertised during 1971 together with the numbers of candidates who applied, were shortlisted, and selected, broken down to show the male/female ratio. A total of 1,186 men and women applied, 674 were shortlisted and 100 selected. Of the original applications, 836 were from men inside the BBC and 303 were from external male candidates. For women the figures were 40 and 7 respectively. Of these, 581 internal and 69 external men were shortlisted. 24 internal women were shortlisted but none from outside the BBC. The 100 appointments were of 91 internal men, 4 external men and 5 internal women. A percentage breakdown by sexes shows that women represented almost 4% of the original applicants, their proportion dropped to 3.5% of the shortlisted candidates, and rose again to 5% of those selected. Thus, these figures show that in 1971 women provided relatively few candidates for senior advertised vacancies but that, proportionately, they fared slightly better than men. In the same year, 53 cases for appointment to senior vacancies without advertisement were submitted to Appointments Department. 2, that is 4% recommended the appointment of women.

Why do so few women apply for advancement? There are four recurrent theories -

i) Women are not by nature aggressive, tend to dislike competitive situations, and, being more easily discouraged than men, need to be offered more positive enticement.

ii) Our present society looks to women more than men for the support of children and old people and the playing of general domestic roles. Working women may have to balance the opposing forces delicately. Further responsibility can upset the equilibrium.

iii) To the stresses inherent in a senior appointment is added, for women the feeling of being under close scrutiny and having no

margin for error, particularly in a pioneer situation. This disincentive is further reinforced if the vacancy lies in an area which has a reputation of harbouring prejudice against women.

iv) Women are not sufficiently qualified for top jobs because there are restrictions operating at an earlier stage of their working lives.

The most senior woman in the BBC believes that, despite generations of discouragement, a woman who wants to get on can get on. But managers will have to be refreshed in their attitudes towards the sexes. This country as a whole is particularly slow to change. The one thing that matters is that we make use of the ability that is available. Looking back on her own career she remembers a former Director-General with a military background telling her that she had gone as far as she could, because it was then regarded as impossible to place her over a group of men. She believes that the special programme relationship enjoyed by Planning was invented to make use of her abilities without actually appointing her to a senior programme job. She believes that, as a man, she would have been appointed to such a post and that it is very difficult for women to reach managerial level in programmes, apart from in women's and childr[illegible] areas. She looks around her and sees no other woman dealing with general policy in London and the regions. The BBC, as a leader and not a follower, must give attention to finding ability in women. The idea of usefulness in women, she says, has gone by default.

Head of Children's Programmes believes that women are not careerists. They are much more interested, as an innate characteristic, in doing a good job but they are not as prepared to sacrifice other interests as men are. She also thinks that there is a tendency for senior jobs from the BBC to go to people who have followed a journalistic career and this puts women at a numerical disadvantage.

Much the same thought is in the mind of Editor "Woman's Hour when she says that although News and Current Affairs Departments provide a platform for further progression, women are hindered by what she regards as a blinkered attitude. There is a feeling abroad among Producers in her Department that MP4/5 is the ceiling for them and that they ought to be grateful for getting that far although they might be welcome in more senior posts in women's areas. Her Deputy was once told by a Personnel Officer not to apply for a senior job which interested her, the explanation being that a man was wanted.

The Head of Pay Policy says that life at the top is not easy for anyone but a woman has to be better than the average - has to work harder than a man in the same position. This is a deterrent to many. She believes in women's intuition but says it is no real help because it still has to be backed by logic. She doubts if it is possible for a woman to break her career in order to raise a family and then come back at a senior level. The time lapse would alter her professional world significantly. She considers the case of a woman in her early forties with a husband in a good job. If the wife accepts a senior job she has less time at home, but with the children off her hands she

in fact looks forward to having some time to herself. In administrative work hours are dictated largely by circumstances outside managerial control. A wife who is involved can accept the situation but the husband would probably find it difficult.

A female Television Producer says it is not women's nature to be aggressive and push their cases, therefore they are not comfortable at Boards. There is an innate reluctance to wield power; they do a job differently but well. In the best marriage, she says, partners are complimentary. If the BBC is going to be healthy, the women within it ought in a similar way to be complimentary. A woman engineer is not the same as a male engineer - just different. Women do need persuading before they will progress and she suggests that personnel officers should have office premises near the departments they deal with so that they can hold weekly or fortnightly "surgeries."

Another, older, Television Producer thinks that, if they have not atrophied, women are more flexible and energetic than men in middle age. Also, they are better and more sympathetic in dealing with people's problems and there is room for them at the top of the BBC where compassion and humanity are lacking. But this Producer says it is humiliating to apply for a job and not to get a Board. She thinks that many like her would say "They know who I am - if they want me to apply for a job they will suggest it and say it is worth my while."

A third Producer says that women are often accused of not applying for jobs but this simply reflects a genuine feeling of defeat - of being unable to change the system. She also thinks it is a myth that single women (or men) devote too much of their lives to their work. Married people are just as liable to stress - it is simply a matter of individual problems. Single women often find it difficult to convince administrators that they have a career simply for its own satisfactions.

The Director of Programmes, Radio, believes that there is no area where women could not operate given the ability but in a competitive situation women do not compete in the way that takes them to the top. He looks back to the time when a woman was in charge of all Talks output in Radio but doubts if the same individual now would achieve the same success. She ran her Department in an idiosyncratic way and did not know what her programmes cost. The BBC then was much more relaxed and indulgent. But he mentioned two female Producers who could have risen to high rank in the BBC. One of them left after getting married and having children. The other returned to the BBC after marriage and children but never regained her former position.

Controller European Services does not believe there is an inherent difference between men and women at work. Coming from his own cultural background and being used to women doing the bricklaying and clearing the snow, he found what he described as a curious establishment view in England regarding women. It is almost as though men and women are racially different. He believes that a woman should be spared the conflict between job and family and that the two should be made compatible. Among the young, of the upper middle class, anyway, sharing

is taken for granted, at least in theory. He believes that the BBC should lead as an employer by introducing conditions that make it easier for women to hold their transitional role. Such things as flexible working hours and creche facilities were mentioned. If one assumes that the domestic role is to be shared one must be careful not to segregate the sexes in providing these facilities. Allowances must be made for a household - a domestic situation.

Controller Educational Broadcasting believes that a woman has to be a degree better than a man to achieve advancement. She has to display more technical skill, competence, and personal characteristics, she has more hurdles to get over, and in charge of others has to be as tough as nails. He thinks that success at work is no substitute for children and deep personal relationships and the woman who has had to force her way is unaware of the subtleties of other people's problems and emotions. In other words, the person whose life has been committed to work is unaware of what he describes as "whole life skills". He believes further that a woman can cope with the enormous demands of Television if she has at the same time a stable, continuing, and effective relationship but that the demands of children create a different situation. It is very difficult to bring a married woman back after a lapse of time into the managerial level. It is "snakes and ladders".

Head of Television Light Entertainment Group also has a strong conviction that women in Television should not cut themselves off from other life. It is distressing to see and they end up hating Television. He would gladly make concessions to a woman with domestic responsibilities because he would be pleased to hear her ask for them. In the competitive situation he thinks a woman has to be several times better than a man to succeed and goes on to say that if he himself were faced with the choice between a man with a wife and children and a woman he would, other things being equal, give the job to the man. He says this is the law of the land.

Head of Drama Group in Television can count 11 women among his 85 Producers and Directors, and says he would have more if becoming wives and mothers did not remove them from the scene. All his senior women are single or divorced. He says it is not easy in Drama for a married woman with children. If actors work a 6 hour day, production teams have to prepare for them and tidy up afterwards. Filming is timed to make maximum use of daylight, scripts have got to be ready for use the next day, and reconnaissances carried out. Drama is a vocation rather than a job. He thinks that women have equal chances in the BBC; the situation as far as they are concerned is very healthy in Drama, but they get sidetracked.

Head of Television Features Group thinks that one of his senior Producers, whom he regards as having a first-class mind and education, is able to keep going only because she makes considerable sacrifices. She has 2 nannies at home to look after her children but then she can afford to. In general, he thinks it is impossible for a housewife to produce programmes. It is not easy for men either and he thinks it is significant that many successful Producers in Television are males without domestic commitments - bachelors, husbands whose marriages have broken up, and homosexuals.

Editor Television News feels that the odds are against women by virtue of the social balance but that the BBC should produce counter-vailing weight. If talent were otherwise to be lost he would make concessions but there would have to be a limit. If a woman at a senior level in Newsroom left the BBC and came back after a number of years she would not automatically get her old job. He thinks the conditions of service ought to enable women with children to continue working, because 2 years absence can take a woman out of the promotion race. Creche facilities, for example, might shift the social balance slightly in women's favour.

Head of Radio Talks and Current Affairs Group says that women do "peel off" and quotes the case of a woman in his department who, had she not married and left the BBC, could have gone to the top. Women need a little extra plus to, first, get the job and, second, hold it down and exercise authority. In a close run situation he would actually prefer a young personable woman because she might either develop professionally or provide a vacancy in a few years' time. In other words she would be a good each-way bet. He would like enabling facilities selectively applied so that the services were retained only of those producers with real talent.

Controller Information Services would welcome a woman or two in Secretariat but the main factor in his mind at the selection stage would be a woman's vulnerability to menopausal tension. He says the pressures require calmness, ability to work under strain, and keep a happy atmosphere in what he describes as a tight little unit.

Head of Accounting Services Group says that other things being equal he would prefer a man. A woman needs to be two grades better than a man to be preferred. He believes that women prefer to work for a man and that men feel insulted if they have to work for a woman. His subconscious attitude is that a female recruit would bring less dedication and lack of continuity because of marriage, babies, and moving with her husband.

Head of Administration in Scotland says he is aware that many excellent staff would not compete for grade MP4 upward because they suspect there is an anti-woman policy in the higher echelons. Equally many would not compete because they can harmonise an MP2/3 level of responsibility with home life but beyond that is asking too much.

Head of Administration in Northern Ireland says it is a fact that a great many women are not interested in career advancement where it would seriously interfere with domestic commitments.

And Head of Personnel English Regions put forward a view held there that the majority of women in the lower reaches of the MP structure feel they are unlikely to progress further because it seems unthinkable that they could hold such posts. The suggestion is that greater emphasis should be placed on career advice. He himself says the area over which the BBC can exercise most control is that of attitudes in each individual. "The inbuilt factor which says subconsciously it is unthinkable that a woman should be Head of Personnel, English Regions, Head of Network Production Centre, Editor "Pebble Mill at One" etc. etc. is something of which I feel probably without exception we are all guilty."

VIII STEPPING STONES

In writing her chapter on the BBC for the book "Women In Top Jobs", Isobel Allen paid a great deal of attention to the General Trainee Scheme presumably because she regarded it as the obvious gateway for a woman destined to reach senior levels. In fact, as Appendix A shows, no woman who came into the BBC as a General Trainee qualifies for inclusion in the list of top people. Women were not eligible for the first six years, but between 1954, when the scheme started, and 1970, when it was suspended, 102 men and 8 women were selected. A previous Staff Training Attachments Officer, attempting to analyse the reasons for what he regarded as the disappointing performance of women selected for training, arrived at the conclusion that young women were less at home in the masculine environment of Television than in Radio or External Broadcasting.

An opposite conclusion could be drawn from the results of the News Trainee Scheme which, having started in 1970 as the General Trainee Scheme was closing down, has perhaps benefited from a switch of interest at universities. 28 male and 11 female News Trainees have so far been recruited. Of the 9 men subsequently appointed to jobs, 3 went to Radio News, 2 to Local Radio, and 1 each to Television News, Radio Current Affairs, External Services News, and the Regions. Of the 3 women selected, 2 have gone to Television News and 1 to Television Current Affairs. One female trainee has resigned for domestic reasons. The News Trainee Scheme is already seen outside to be offering more encouragement to women than the old General Trainee Scheme and, in avoiding the poor reputation which the latter built up in the eyes of female graduates and their career advisers, may add significantly to the numbers of women in Newsrooms and Current Affairs departments and give the BBC as a whole a pool of female talent on which to draw in time to come.

What Appendix A also shows is that those on the list held a wide variety of first jobs in the BBC. 25 out of 81 started as Secretaries, Typists, or Clerks, 6 were Assistant Floor Managers, 5 were Programme Operations Assistants or their earlier equivalents, 3 were Women Operators, the wartime name for female Technical Operators, 3 were Research Assistants and 1 was an Assistant Film Editor.

Programme Operations

Roughly equal numbers of young men and women have been trained annually as Programme Operations Assistants in Radio and External Broadcasting, except in 1966 and 1967 when, as a result of Technical Operators being absorbed into Programme Operations, the intakes were predominantly male. There are more than twice as many men as women in Radio Programme Operations, the ratio being 165 to 70. In External Broadcasting the numbers are more evenly balanced, 77 to 63. Wastage

rates covering both departments show some differences between the sexes. Between 1965 and 1971, 43 men and 20 women were promoted elsewhere; 31 men and 77 women resigned, half the latter for personal reasons.

Because the majority of Programme Operations Assistants gaining promotion into Radio and Television production do so through working with production departments or through attachments, or both, their deployment as operators can have an effect on their promotion prospects by controlling the quality and nature of their experience. Women, therefore, seem to be at a disadvantage compared with men in the group which covers the music output on Radios 1, 2, and 3. There are 82 men in the unit, and 17 women. In the second Radio group, which covers spoken word programmes, the figures are 83 and 53 respectively.

Head of Radio Programme Operations says it is a matter of policy to limit the number of women in the group which covers music and pop music. The first reason is that POAs in that group have to work with Outside Broadcast Engineers and help in rigging. Carrying heavy weights and climbing ladders is not thought suitable for women. The second reason is that balancing pop groups is not believed to be women's work. The down to earth characters on that scene need to be handled firmly. Also the technical knowledge has to be considerable. He thinks it possible to generalise and say that, although operationally satisfactory, women are not so good at acquiring technical confidence and inventiveness. This could also prevent them rising to managerial levels within Programme Operations although, he says, they have less technical ambition anyway.

A group of women from the Department put forward the view that the BBC does not encourage members of their sex to climb the tree and does not provide any counselling. They point out that some of their male colleagues are groomed for higher things by being given experience in the general office, but rarely is this granted to a woman. A female Programme Operations Assistant who has acted as a supervisor and who also has had Television experience says she is ambitious but, with a husband and children to look after, she feels it would be unfair to the BBC and her family to seek promotion outside her present Department. Even there, she feels uneasy when competing against married men and had one of them not been promoted with her on a recent occasion she might have felt guilty.

All 16 Programme Operations Supervisors at Broadcasting House are men; all 5 in the same category at Bush are women, with 2 vacancies. Assistant Head of External Programme Operations believes that allocation work is done better by women. He also reports a breakthrough in that the first female Duty Operations Assistant, grade MP3, has been appointed - a married woman, incidentally, with 4 children. There had been earlier reservations based on the feeling that a woman might be less acceptable to outside contacts, for example, the Foreign and Commonwealth Office, the Police, Press, and public. Those fears have proved groundless. The only awkwardness has been in relations with Technical Operations Managers. External Programme Operations has the means to attach up to 6 Programme Operations Assistants at a time to programme departments for career development purposes. In the past, requests from heads of services specified men but this is no longer the practice.

Producer's Assistants and Secretaries

There are over 500 Producer's Assistants and about 2,000 Secretaries in the BBC. All Producer's Assistants at present are women; future advertisements will be addressed to both sexes although the shorthand and typing qualifications will still be required. There is one male Production Secretary, in Leeds. Including the 25 listed in Appendix A, there are 552 women in the BBC who have been promoted from Secretarial and Clerical Ranks.

Typical of a departmental manager's view is the one put forward by Head of Television Light Entertainment Group, who, grouping Producer's Assistants and Secretaries together, says that the older women seem content but, as a whole, about 10% are obviously ambitious. He estimates that 5% will go further and 5% will continue to make noises. Assistant Head of Television Current Affairs Group believes that 5 - 10% of his girls have serious career ambitions - the rest are content with the role of hand-maiden. He also thinks that talent among women has sometimes to be urged into the open and quoted the case of a Producer's Assistant who was reluctant at first to become a Research Assistant but is now doing the job successfully.

A female Producer in Television believes that it is worth looking afresh at the Producer's Assistant role and increasing the research element even at the expense of Research Assistants posts. The object would be to make the job more interesting and reduce frustration. A Senior Television Producer said she is faced with a perplexing situation in trying to help her Producer's Assistants equip themselves for further advancement. On the one hand she wants to give them useful experience through research and filming work above the normal level of responsibility while on the other hand having to listen to complaints that they are being exploited because of their keenness and ambition.

A number of points have come from Producer's Assistants themselves. One girl regards herself as doing a highly responsible job but having no status as an individual. She is totally involved in production work but sees no prospects ahead and has a suspicion that those that administer her have no real understanding of the situation. Her job, she thinks, should be regarded as a training stage in Television production but instead she is seen as nothing but a typist. Producer's Assistants rise from being secretaries and are regarded as such. She believes that if men were admitted into the Producer's Assistants ranks the job would be upgraded in people's eyes and achieve the status of a true apprenticeship in Television.

A number of girls feel that career advice and understanding is lacking and say that personnel officers have been known to discourage applications for promotion. A further point was that at Appointment Boards for Producer's Assistant vacancies the questions tend to imply that the posts will lead to better things, for example, they can be about ideas for programme content. However, it is also stressed on those occasions that there are no opportunities for women to get any higher. Finally, Producer's Assistants feel that the BBC, in filling its Research Assistants vacancies, should look more often inside its own organisation.

Controller European Services thinks that a secretary is too often regarded as a piece of inanimate office furniture rather than as a member of a team with a part to play. He describes the ideal situation as that when any member of staff can reach any other position. Head of Office Training says girls are more ambitious now, particularly the graduate secretaries, but have fewer chances. Much more informed advice is needed therefore. A problem is that a boss with a good secretary doesn't always encourage her to seek an attachment and personnel people are sometimes remote. Controller Information Services thinks it is iniquitous that one of his girls was advised by her personnel officer to stop looking for promotion after marriage. Head of Radio Light Entertainment proposed that one of his senior secretaries should go on a production course but his own administrative assistant and the personnel officer concerned, both female, expressed only surprise at the idea.

A producer in "Woman's Hour" thinks it is important that personnel officers should give as much encouragement to young women at the secretarial and POA level as they do to young men. There seems, she says, to be a feeling among older personnel officers that these young women are destined to be wives and mothers and, therefore, not suitable for further training and help. In view of the new pattern of family life, this is spurning potential talent. Her recommendation is that the structure by which these young women might progress in Radio should be overhauled to come near to what happens in Television. A producer from Radio 2 thinks the BBC is losing girls because they cannot see an avenue of promotion. The advent of strip shows has made a difference in that the Production Secretaries no longer have the opportunity to build up experience in the studio. She remembers the various stages in her own experience, of 4 years as a Production Secretary during which time she studied her bosses at work in the studio, of applying successfully to be a Producer's Assistant in Television, of securing an attachment to Radio Production, and finally of being appointed to a radio producer's post. She thinks that many women are like her in not wishing to go through the P.O.A. stage - not being particularly technically minded they prefer the office side of production and to set course directly towards a producer's job rather than via an operational route.

Two secretaries from a spoken word department in Radio think they are not used to their fullest and not expected to take more responsibility. Older producers have set ideas about what a secretary is, the younger producers are not so bad. When one of them expressed an ambition to become a producer she was told that that was impossible below the age of 30. They feel they have no chance to learn other than secretarial skills, that there is no encouragement to develop, and say that the head of their department and administrative assistant do not seem to have any information on courses or attachments. They are not attracted to work in Programme Operations because they feel that the POA is not involved in programme content to the extent that they would require. They believe that there is a tier missing in Radio - an apprentice producer level.

Some Secretaries in Television say that not much encouragement is given to young girls but if they wished career advice they would turn to their local Organiser. Another point they make is that secretaries applying for Producer's Assistant training courses are discouraged if

they are married as their home interests are considered likely to cut across availability for location work, etc. This could lead to genuine financial loss for a young couple who don't plan to have a family immediately. They say that no-one would ask a cameraman how his wife is going to manage while he is away - and there are enough married Producer's Assistants to prove this idea nonsense anyway.

IX HEALTH, STRENGTH AND WELFARE

Against the background of a sickness absence rate below the national average, the BBC's medical statistics, which go back many years, show that taken overall women annually have, on average, an absence rate two days higher than that of men.

The Corporation Medical Adviser and his female Assistant are not able to think of a job within the BBC that would be medically impossible for a woman. They feel that in recruiting people to some categories, for example, Rigger-Drivers, medical examinations are necessary and if the scale of such examinations increased an extra burden would be placed on the BBC's medical resources. In the main, the recommendation is that normal selection arrangements should continue whereby Appointment Board Chairmen are responsible for referring to the Medical Advisers any cases wherein there is doubt of the individual's health or physical capacity.

Dr. Muirhead's approach to this question is visibly more cautious than that of his colleague. He says there is no doubt in his mind that extra work would inevitably be involved as far as the Medical Unit is concerned, not only in additional medical examinations but additional correspondence - particularly in the Regions where questions regarding an individual's health and physical capacity would have to be taken up with local doctors or specialists. He thinks that with women in heavy categories the BBC may run into difficulties if they are away from work more, creating staffing and rota problems. Dr. Fletcher is more optimistic than her male colleague and says that, anyway, women will not be flooding in to do heavy work.

The BBC's guide to standards of physical working conditions of its staff, issued by the Corporation Welfare Officer, recommends that the maximum loads for women and young persons under 16 years should be between 30 and 40 pounds. This document is to be reissued in 1973 and the section on weightlifting is at present under discussion between the Welfare Officer and Medical Adviser.

The medical advisers have two reasons for being less than enthusiastic about the provision of crèche or nursery facilities. The first is that because of the stringent requirements laid down by statute, the cost of their provision would be substantial. The second stems from their doubts as to whether such facilities would be in the interests of the children, left for long periods without the attention of their mothers or real substitutes. Dr. Fletcher is more in favour of Nursery School provisions for older children. The Corporation Welfare Officer is against the idea because, to operate the system fairly, the BBC would have to provide a crèche in every building. But her basic reason against it derives from her strong feeling that it is not right for an employer to encourage women to put their babies

in the hands of others. Babies, she believes, need individual attention.

Head of Pay Policy, however, speaks up in favour of providing crèche facilities. The BBC is desperately short of secretaries, clerks and telephonists, she argues, and it is particularly the lower-paid women who would benefit. Men left as widowers would also be helped. A senior personnel officer in Central Services Group is in favour, saying that there is nothing more worrying to a working mother than not knowing what to do with the children.

In the summer of 1972 a Radio Producer circulated a questionnaire asking staff for their views about a nursery for the children of BBC employees among people working in the Broadcasting House area. 489 were sent out and 356 completed forms were returned. In reply to the question "Do you think it would be a good idea for the BBC to make accommodation available in the Broadcasting House area where babies and children under 5 can be looked after", 334 replied yes and 20 said no. Out of 30 who had children under 5, 18 said that they would like to make use of a BBC nursery, if available. Facilities were wanted now for 8 children under the age of 2, and 17 between the ages of 2 and 5. A further 127 people said they would expect to make use of facilities within the next 5 years. Asked if they would be prepared to pay a charge towards staffing such a nursery if accommodation were provided, 269 said yes and 19 said no. 24 questionnaires were returned by the telephonists working on the Broadcasting House switchboard and 10 of these women stated that they expected to need such facilities within the next 5 years. A number of men indicated that it would be useful to have crèche facilities available either for emergency use if their wives were ill or, in one or two cases, on a permanent basis.

An administrative assistant volunteered to come forward and describe her own situation. She has a son of 3½ months and lives in Muswell Hill. Friends occasionally give her a lift into work but eventually she might buy her own car. Her mother, who has arthritis, looks after the child at present but in another month's time will not be able to cope. This girl's husband left her when she was pregnant and so she must continue working. Anyway, she enjoys her job and wants to carry on. A crèche near the office would be the ideal solution from her point of view and she would be prepared to pay £5 a week towards the cost of running it rather than give it to a child minder. She believes that her child would suffer less in a properly run crèche than elsewhere.

Most people in the BBC sample, men and women, married and single, speak approvingly of unpaid leave, flexible working hours, and part-time working when possible. Head of Personnel Services says that the small Staff Regulations Booklet given to each member of staff is to be reissued soon and will bring out more forceably the unpaid and compassionate leave facilities. It is clear that at present very few individual members of staff can recall, if they ever knew, details of practical help that is available. Assistant Corporation Medical Adviser believes that extended use of unpaid leave would deal with an area left

inadequately covered by sick leave, grace leave and bisques.

Flexible hour working has been tried out in the Costing Unit of Scenic Services and may shortly be introduced into Programme Correspondence Section of Information Services Division and the Pensions Unit in Staff Administration. Production staff and shift workers enjoy a certain degree of flexibility, but some shifts, for example in Newsrooms and Engineering areas, are more rigid than others. The Medical Advisers say that the flexibility of the POA's shift system represents the saving situation for many men and women in crises.

Some part-time work is available in the BBC but not enough to meet the demand from outside. Head of Management Services Group thinks that data preparation and some programming work could be done on a part-time basis. Some women would like to return to secretarial work on a part-time basis but there are signs of opposition among bosses to the idea of having a secretary on a less than full-time basis.

The BBC's Welfare Officer was asked to comment on the view that a woman working alone with a man at a remote site is put at risk, and the man's marriage threatened. She believes that an employer should accept some responsibility for young people under 21 but says that if adults are going to be tempted they are going to be tempted. The BBC cannot worry too much about the wife in the background. There are already, she says, several cases of boss/secretary relationships leading to divorce.

X LEGISLATION AND WINDS OF CHANGE

A special exemption order has been issued to the BBC in respect of those parts of their premises subject to the Factories Act of 1961. The order exempts the employment of women aged 18 years and over under certain conditions from Part 6 of the Act. The hours of work provisions are intended only for the protection of women and not as a means of discriminating against them; the power to grant exemptions is freely used.

Section 72 (1) of the Factories Act provides that a person shall not be employed to lift, carry, or move any load so heavy as to be likely to cause injury; guidance on specific weights is not given though regulations covering various activities in, for example, the pottery and textile industries and mines and quarries, do specify weights. There are no similar regulations which would cover the activities of, for example, camera crews or indeed BBC staff generally. In addition the Ionising Radiation Regulations impose tighter requirements with regard to maximum permissible doses for women (particularly pregnant women) than they do for men.

In the absence of regulations covering particular jobs, the Factory Inspectorate can only advise on, for example, the appropriateness of weights being carried by examining the equipment the job holders are required to handle and relating it to the job holder. They would not be able to propose the exclusion of any category of persons, nor would their advice have any legal standing.

A small unit has been set up in the Department of Employment to undertake a detailed study of the problems encountered by women in securing equal treatment with men in the whole field of employment and training. The aim of the study is to provide a basis upon which the Government can determine measures most likely to have a real impact on undesirable discriminatory practices. The Head of the study group says that while most women might be reluctant to take on demanding physical work a few can handle weights that would make some men blench. Her own view is that an employer should try to ensure that "no women" tags are placed only on jobs from which it might be reasonable to exclude all women because of their sex. In the broadcasting sphere this applies to acting and lavatory attending but she doubts if it would apply to camera work.

The Department of Employment has given information and statistics to the House of Lords Select Committee which is considering the Anti-Discrimination (No. 2) Bill - a Private Member's attempt to make discrimination on grounds of sex illegal. Since the summer of 1972 this Committee has been considering evidence from Government Departments and interested parties. Written submissions have been, or are in the process of being, published by the Stationery Office and include those from Women in Media and the ABS both of which refer to the BBC.

Because of the amount of evidence submitted, the Committee was not able to complete its work before the Christmas recess but, if reappointed, hopes to do so in the New Year.

In the House of Commons on 15th November 1972, Kenneth Baker, M.P., in giving a written answer to a question from Edward Bishop, M.P., provided a list of 83 categories in the Home Civil Service which, since June 1970, had been opened to women. In the Diplomatic Wireless Service, for example, these include Messengers, Security Officers, Store Supervisors, Operators, Technical Officers, Engineers, and Radio Technicians. The Scottish Office has opened to women the categories of Engineer and Radio Officers on fishing cruisers and research ships, Motor Transport Officers and Communications Officers. In the House on 4th December the same Members corresponded on posts in the Home Civil Service still closed to women. The 29 listed categories mainly cover posts at sea, in police, fire and penal establishments, and the men's cloakroom at the Victoria and Albert Museum.

In the United States, legislation against discrimination on grounds of sex has been in force since 1964 when Congress passed a Civil Rights Act. Title VII of that Act authorised the setting up of an Equal Employment Opportunity Commission to consider particular problems on a case by case basis. The Commission has issued interpretitive guidelines on regulations governing the use of sex as a bona fide occupational qualification. It says labels such as "men's jobs" and "women's jobs" tend to deny employment opportunities unnecessarily to one sex or the other, and lists 3 situations in which bona fide occupational qualification exceptions would be found unwarranted.

"1. The refusal to hire a woman because of her sex based on assumptions of the comparative employment characteristics of women in general. For example, the assumption that the turnover rate among women is higher than among men. 2. The refusal to hire an individual based on stereotyped characterisations of the sexes. Such stereotypes include for example that men are less capable of assembling intricate equipment; that women are less capable of aggressive salesmanship. The principle of non-discrimination requires that individuals be considered on the basis of individual capacities and not on the basis of any characteristic generally attributed to the group. 3. The refusal to hire an individual because of the preferences of co-workers, the employer, clients or customers."

The Commission goes on to say that it will consider sex to be a bona fide occupational qualification where it is necessary for the process of authenticity or genuineness and gives as an example the case of an actor or actress. It then goes on to describe how the Act may impinge on protective legislation laid down at State level.

"Many States have enacted laws or promulgated administrative regulations with respect to the employment of females. Among these

laws are those which prohibit or limit the employment of females, for example the employment of females in certain occupations in jobs requiring the lifting or carrying or weights exceeding certain prescribed limits, during certain hours of the night, for more than a specified number of hours a day or per week, and for certain periods of time before and after childbirth. The Commission has found that such laws and regulations do not take into account the capacities, preferences, and abilities of individual females and, therefore, discriminate on the basis of sex. The Commission has concluded that such laws and regulations conflict with and are superseded by Title VII of the Civil Rights Act of 1964. Accordingly, such laws will not be considered a defence to an otherwise established unlawful employment practice or as a basis for the application of the bona fide occupational qualification exception."

An example of legislation operating in the United States is provided by the case of Miss Lorina Weeks who was denied a Switchman's job by the Southern Bell Telephone Company. This organisation pointed to the local State law which laid down a 30 pound weight lifting limit but the United States Court of Appeal overruled the State law restriction. The Company raised another objection to appointing Miss Weeks saying that she would have to do night work and they wished to protect women from certain hazards. The Court of Appeals stated -

"Title VII rejects just this type of romantic paternalism as unduly Victorian and instead vests individual women with the power to decide whether or not to take on unromantic tasks. Man have always had the right to determine whether the incremental increase in remuneration for strenuous, dangerous, obnoxious, boring, or unromantic tasks is worth the candle. The promise of Title VII is that women are now to be on an equal footing. We cannot conclude that by including the bona fide occupational qualification exception Congress intended to renege on that promise."

APPENDIX A

WOMEN IN SENIOR POSTS

GRADE MP5 and ABOVE

Position as at 1st August 1972

Name	Present Post	Grade	First BBC Job
TELEVISION			
Mrs. J.R. Spicer	Assistant Controller, Television Developments	A+	Empire Executive
Mrs. G.B. Radley (now retired)	Head of Further Education	A	Assistant, Training Reserve
Miss M.L. Sims	Head of Children's Programmes	A	Producer
Miss J.M. Baxter	Editor, 'Blue Peter'	MP6	Studio Assistant
Miss C. Hillcoat	Head of Make-up Department	MP6	Woman Operator
Miss F. Macgregor	Manager (Organisation) Programme Planning	MP6	Shorthand Typist
Miss R. Hill	Producer, Drama (Plays)	MP6	Shorthand Typist
Miss I. Shubik	Producer, Drama (Plays)	MP6	Story Editor
Miss N. Capon	Producer, Drama (Plays)	MP6 Pers.	Producer
Miss Y.M.P. Littlewood	Producer, Light Entertainment	MP6	Shorthand Typist
Miss B.A. Winter	Producer, Documentary Programmes	MP6	Research Assistant
Mrs. L.H. Pegram	Producer, Arts Features	MP6	Programme Assistant
Miss M.B. McCall	Producer, Arts Features	MP6	Research Assistant
Miss E.P. Owtram	Producer, General Features	MP6	Producer
Miss M. Dale	Producer, Music Programmes	MP6 Spl	Trainee Producer
Miss P. Foy	Producer, Music Programmes	MP6	Trainee Producer
Mrs. M.T. Cox	Producer, Children's Programmes	MP6 Pers.	Clerk
Miss A.M. Home	Producer, Children's Programmes	MP6 Pers.	Studio Manager
Mrs. C.M. Pelgate	Producer, Children's Programmes	MP6 Pers.	A.F.M.
Miss R.F. Gill	Producer, Children's Programmes	MP6	Shorthand Typist
Miss P. Miller	Producer, Children's Programmes	MP6	Secretary

APPENDIX A

Name	Present Post	Grade	First BBC Job
TELEVISION (cont'd)			
Miss C.M. Chovil	Producer, School Broadcasting	MP6 (now MP7)	Studio Assistant
Miss A.M. Broadhead	Producer, School Broadcasting	MP6 Pers.	Assistant
Miss F. Kinross	Producer, School Broadcasting	MP6	Programme Assistant
Miss S.M. Innes	Producer, Further Education	MP6 (now MP7)	Studio Assistant
Miss C. Hoenig	Network Co-ordinator	MP5	Secretary
Mrs. A. Hanford	Film Librarian	MP5	Librarian
[illegible]s J.M. Summers	Make-Up Manager	MP5	Make-Up Assistant
Miss E.M. Ridge	Producer, Drama (Plays)	MP5	A.F.M.
Miss A. Head	Producer, Drama (Plays)	MP5	A.F.M.
Miss P. Russell	Producer, Drama (Serials)	MP5	A.F.M.
Miss E.J. Craft	Producer, Drama (Serials)	MP5	A.F.M.
Miss J.C. Smith	Producer, Drama (Serials)	MP5	Secretary
Miss P.C.M. Meehan	Producer, Documentary Programmes	MP5	Research Assistant
Miss M.E. Douglas	Producer, Current Affairs	MP5 (now MP6)	Shorthand Typist
Miss M. Evans	Producer, Outside Broadcasts	MP5	Secretary
[illegible]. J. Cave	Producer, Arts Features	MP5	Shorthand Typist
Miss J.M. Jeremy	Producer, General Features	MP5	Secretary
Miss T.M. Denny	Producer, General Features	MP5	Assistant
Miss M.J. Cambleton	Producer, School Broadcasting	MP5	Assistant Producer
Mrs. A.M. Molyneux	Producer, School Broadcasting	MP5	P.A.
Miss M.E.B. Parker	Producer, School Broadcasting	MP5	Asst. Film Editor
Miss C.M.B. Horsfield	Producer, Further Education	MP5	P.A.
Mrs. N. Thomas	Producer, Further Education	MP5	Secretary
Miss E. Molony (now retired)	Producer, Further Education	MP5	
Mrs. J.B. Fage	Producer, Open University	MP5	Studio Manager

APPENDIX A

Name	Present Post	Grade	First BBC Job
TELEVISION (cont'd)			
Mrs. P. Smith	Producer, Open University	MP5	Producer
Miss C.A. Haslam	Producer, Open University	MP5	Producer
Miss S.F. Spence	Designer	MP5 Pers.	Design Assistant
Miss F. Taylor	Designer	MP5 Pers.	Design Assistant
RADIO			
Miss C. Lawson Dick	Chief Assistant, Radio 4	MP6	Filing Clerk
Miss D.M. Davies	Executive Producer, Radio 1	MP6	Copy Typist
Miss W. Knowles	Editor, 'Woman's Hour'	MP6	Secretary
Miss L.M. Moore (now retired)	Assistant Editor, Documentary and Talks	MP6	Filing Clerk
Miss R.E. Jellis	Assistant Head of Further Education	MP6	Assistant, Staff Training
Mrs. H. Rapp	Senior Producer, Open University	MP5	General Talks Producer
Miss P.A. Hodgson	Senior Producer, Open University	MP5	Producer
Miss E.G. Davies	Producer, Drama	MP5 Pers.	Shorthand Typist
Miss E.C. Warren	Chief Producer, Music	MP5	Music Assistant
Miss L.C. Cohn	Producer, Talks & C.A. Group	MP5 Pers.	Announcer/Translator
Miss T.K. McGonagle	Deputy Editor, 'Woman's Hour'	MP5	Woman Operator
Mrs. E.F. Ransome	Senior Producer, Afternoon C.A.	MP5	Secretary
Miss V.W. Gray	Producer, School Broadcasting	MP5 Pers.	Programme Assistant
Miss E. Baer	Senior Producer, Further Education	MP5	Language Typist
Miss H.A. Fry	Chief Producer, Programme Services Group	MP5	Typist
EXTERNAL BROADCASTING			
Miss M. Anthony	Assistant Head of Central European Service	MP6	Secretary

APPENDIX A

Name	Present Post	Grade	First BBC Job
EXTERNAL BROADCASTING (cont'd)			
Mrs. B.M. Halpern	Chief Assistant (Planning), World Service	MP6	Assistant, Publicity
Mrs. E.K. Digby Worsley	External Broadcasting Audience Research Officer	MP6	Woman Operator
Miss E.M.R. Seton-Watson	Russian Programme Organiser	MP5	Report Writer, Monitoring
Miss R.W.R. Stewart	Duty Editor, External Services News Department	MP5	Junior Clerk
Miss P. Hornby	Duty Editor, External Services News Department	MP5	News Trainee
NEWS			
Miss M. Edmond	Duty Editor, Radio News	MP5	Shorthand Typist
PERSONNEL			
Dr.E. Fletcher	Assistant Corporation Medical Adviser	MP7	Medical Officer
Miss G.M. Lewis	Head of Pay Policy	MP6	Shorthand Typist
PUBLICATIONS			
iss G.M. Watts	Assistant-in-Charge, Educational Publications, Editorial Department	MP5	Assistant-in-Charge Editorial Section, Schools Publications
SCHOOL BROADCASTING COUNCIL			
Miss B. Crispin	Senior Assistant	MP5	Assistant to Senior Education Officer
Mrs. M. Ross Williamson	Education Officer	MP5 Pers.	Assistant Education Officer
SCOTLAND			
Miss T. Wakerell	Drama Director, Television	MP5	A.F.M.

APPENDIX A

Name	Present Post	Grade	First BBC Job
WALES			
Miss R. Price	Producer, Light Entertainment, Television	MP5	Assistant, Children's Programmes
Miss E. Williams	Organiser, Children's Programmes	MP5	Children's Hour Assistant
Mrs. L. Davies	Senior Producer, Radio	MP5	Children's Hour Organiser

4.1.73

APPENDIX B

APPOINTMENT BOARDS - 1971

Grade MP5 and above

Numbers of external candidates shown in brackets

GRADE	NUMBER AND TITLE	APPLICATIONS		SHORTLISTED		SELECTED	
		MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
MP5	71.G.3. Liaison Assistant (1), Overseas and Foreign Relations.	10	2	7	1	1	0
MP6	71.G.4. Head of Reception Unit, Monitoring Service.	11	0	10	0	1	0
MP6	71.G.8. Deputy Circulation Manager, Circulation Department, Publications Management	7	0	7	0	1	0
	71.G.16. Assistant Editor, Radio News.	10	0	6	0	1	0
MP5	71.G.20. Programme Organiser, Radio Nottingham.	14	0	10	0	0	0
MP6	71.G.55. Assistant Head of Latin American Service Overseas Service, External Broadcasting.	9	0	7	0	1	0
MP5	71.G.60. Personnel Officer, Central Services, Central Services Group.	6	0	5	0	1	0
MP6	71.G.69. Senior Duty Editor, Radio Newsroom, News Division.	12	0	12	0	1	0
MP7	71.G.87. Programme Editor (General) Talks and Features, External Broadcasting.	7	0	7	0	1	0
MP7	71.G.90. Assistant Head of Publicity (1)	16	0	6	0	1	0
MP6	71.G.91. Chief Publicity Officer Television.	15	0	5	0	1	0
MP5	71.G.108. Foreign Duty Editor, News Division.	9	0	7	0	1	0
MP6	71.G.116. Transcriptions Business Manager, Transcription Service.	17	2	11	1	0	0
MP5	71.G.117. Arabic Programme Organiser Overseas Services, External Services.	7	0	6	0	0	0
MP5	71.G.125. Bulgarian Programme Organiser East European Service, External Services.	8	0	6	0	1	0

GRADE	NUMBER AND TITLE	APPLICATIONS		SHORTLISTED		SELECTED	
		MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
MP5	71.G.132. Duty Editors, Radio Newsroom, News Division.	14	0	13	0	2	0
MP6	71.G.134. Assistant Programme Editor (General), Talks and Features, External Broadcasting.	17	0	16	0	1	0
MP6	71.G.142. Editor "Womans Hour", Talks and Current Affairs Group, Radio.	0	12	0	9	0	1
MP5	71.G.152. 2 Chief Producers, Music Programmes, Music Division.	7	1	6	1	1	1
MP7	71.G.156. Head of Programme Services and Engineering, Northern Ireland.	8	0	7	0	1	0
MP5	71.G.172. Assistant Head of Reception Department, Monitoring Service.	11	1	6	1	1	0
MP7	71.G.207. Chief Accountant, External Services.	10	0	6	0	1	0
MP5	71.G.249. Senior Producer, Morning Current Affairs Programmes, Radio.	14	1	7	0	1	0
MP5	71.G.279. Spanish and Portuguese Programme Organiser, South European Service.	6(8)	0(1)	4(1)	0	1(0)	0
MP5	71.G.291. Executive Producer Programme Development, Light Entertainment, Radio.	6	0	4	0	1	0
MP6	71.G.296. Television Accountant, Television Accounts Department, Finance Division.	7	0	7	0	1	0
MP6	71.G.303. Programme Editor, Radio London.	14	0	9	0	1	0
MP5	71.G.309. Presentation Editor, Radio 2.	9	0	7	0	1	0
MP5	71.G.309. Presentation Editor, Radio 3.	11	0	10	0	1	0
MP5	71.G.309. Presentation Editor, Radio 4.	15	0	13	0	0	0
MP5	71.G.350. Chief Assistant (Productions), Transcription Services.	6	0	3	0	1	0
MP6	71.G.361. Head of Finance and Costing Services, Radio.	1(67)	0(1)	1(9)	0	0(1)	0

GRADE	NUMBER AND TITLE	APPLICATIONS		SHORTLISTED		SELECTED	
		MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
MP7	71.G.389. Head of Personnel, English Regions.	6	0	4	0	1	0
MP5	71.G.407a. Head of East African Unit, Monitoring Service.	4	0	3	0	1	0
A	71.G.413. Circulation Manager, Publications Management.	3(44)	0	2(11)	0	1(0)	0
MP6	71.G.415. South East Asia Correspondent, External Services News Division.	18(35)	0(1)	7(7)	0	0(1)	0
MP6	71.G.416. Teheran Correspondent, External Services News Department	15(25)	0(2)	10(3)	0	1(0)	0
MP6	71.G.432. Editors-For-The-Day and Chief Assistant, External Services News Department.	26	1	14	1	3	0
MP6	71.G.433. Senior Duty Editors, External Services News Department.	18	1	13	1	6	0
MP5	71.G.434. Duty Editors, External Services News Department.	25	1	22	1	10	1
A	71.G.447. Head of Grading.	11	0	8	0	1	0
A	71.G.448. Head of Management Services Group.	13	0	7	0	1	0
MP5	71.G.449. Salaries Accountant, Finance Division.	5	0	5	0	0	0
MP7	71.G.509. Assistant Editor, Television News, News Division.	19	0	14	0	1	0
MP5	71.G.510. Duty Editor, Television News, News Division.	12	0	8	0	1	0
MP5	71.G.513. Religious Broadcasting Organiser, N.P.C. Manchester.	5(38)	0	3(4)	0	1(0)	0
MP5	71.G.531. Group Organiser, Outside Broadcasts, Television.	7	3	3	0	0	0
MP5	71.G.544. Producer, Sports & Events Programmes, Outside Broadcasts Group, Television.	10	0	8	0	1	0
MP5	71.G.560. Religious Broadcasting Assistant, Television, Scotland.	6	0	6	0	1	0
MP7	71.G.568. Assistant Head of Further Education, Television (General)	9	0	7	0	1	0
MP5	71.G.569. Chief Assistant (Drama), Scenic Design Department, Television.	7	0	4	0	1	0

GRADE	NUMBER AND TITLE	APPLICATIONS		SHORTLISTED		SELECTED	
		MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
MP5	71.G.597. Producer, Current Affairs Group, Television.	11	0	6	0	3	0
MP6	71.G.604. Producer, Entertainments, Outside Broadcasts Group, Television.	5	1	2	1	0	0
MP5	71.G.605. Producer, Entertainments, Outside Broadcasts Group.	15	0	6	0	1	0
MP6	71.G.617. Head of Studio Management, Television.	5	0	5	0	1	0
MP6	71.G.659. Senior Duty Editor, Television News, News Division.	11	0	9	0	1	0
MP5	71.G.675. Television Producer, New York Office.	12	2	3	1	1	0
[illegible]	71.G.680. Editor "24 Hours", Current Affairs Group, Television	11	0	8	0	1	0
MP5	71.G.685. Producer, Regional Television North.	7	0	5	0	0	0
MP5	71.G.713. News Organisers (2), Television News, News Division.	13(3)	0	11(2)	0	2(0)	0
MP5	71.G.714. Senior Assistant, Film Services, Film Operations and Services.	4	1	4	1	0	0
MP5	71.G.719. Producer 'Tomorrow's World' Science & Features Department, Television.	6	0	5	0	2	0
MP6	71.G.732. Chief Assistant, School Broadcasting, Radio.	4	0	4	0	1	0
MP5	71.G.735. Film Business Manager, Film Operations & Services.	1(22)	0	1(4)	0	0	0
MP6	71.G.738. Deputy News Editor (Television News Intake)	13	0	8	0	1	0
MP5	71.G.741. Producer, Further Education Television, Open University.	3(3)	2(0)	2(1)	1(0)	0(1)	0
MP7	71.G.756. Head of Business Administration, Radio and Television Enterprises.	19	0	10	0	1	0
MP5	71.G.776. Producer, Arts Features Department, Features Group Television.	15	1	9	0	1	0
MP5	71.G.784. Senior Producer (Languages and the Arts) Further Education Radio.	2	3	1	3	0	1

GRADE	NUMBER AND TITLE	APPLICATIONS		SHORTLISTED		SELECTED	
		MALE	FEMALE	MALE	FEMALE	MALE	FEMALE
MP5	71.G.787. Senior Assistant, Film Services, Film Operations and Services.	4	0	1	0	1	0
MP5	71.G.[illegible]. [illegible] Organiser, [illegible].	12	0	7	0	1	0
[illegible]	71.G.828. Producer, Regional Television West.	9	0	7	0	0	0
A	71.G.829. Head of Arts Features Department, Television.	11	1	7	0	1	0
MP6	71.G.835. Head of Costing Services Television.	2	0	2	0	1	0
MP5	71.G.836. Producer/Director, 'History of Europe' Project, Documentary Programmes, Television.	11	2	5	0	0	0
MP5	71.G.852. Film Business Manager, Film Operations & Services, Television.	4(7)	0	0(7)	0	0	0
MP6	71.G.917. Executive Producer, "Omnibus", Arts Features, Television.	11	0	8	0	1	0
MP5	71.G.931. Television Producer, N.P.C. Manchester.	8(8)	1(1)	4(5)	1(0)	0	0
MP7	71.G.946. Head of Scenic Design Television.	8	0	8	0	1	0
MP6	71.G.948. Editor "The Explorers" General Features, Television.	13	0	8	0	1	0
MP5	71.G.952. Producers, Natural History Unit, Bristol.	18	2	9	1	3	1
MP7	71.G.968. Head of Religious Programmes, Radio.	10	0	6	0	1	0
MP7	71.G.985. Editor "Panorama" Current Affairs Group, Television	10	0	4	0	1	0
MP7	71.G.991. Assistant Editor, Television News.	13	0	13	0	1	0
MP5	71.G.998. Chief Assistant to Head of Costing Services, Television.	2(43)	0(1)	0(15)	0	0(1)	0

GRADE	TITLE	APPLICATIONS MALE	APPLICATIONS FEMALE	SHORTLISTED MALE	SHORTLISTED FEMALE	SELECTED MALE	SELECTED FEMALE
BOARDS BY INVITATION:-							
MP6	Head of Music, Wales.			4	0	1	0
MP7	Head of Television Administration Department			6	0	1	0
MP6	Head of Television Training Section, Staff Training Department.			4	0	1	0
		836(303)	40(7)	581(69)	24(0)	91(4)	5(0)

APPENDIX C

NUMBERS OF MEN AND WOMEN BY ESTABLISHMENTS

ESTABLISHMENTS	OVERALL TOTALS		PRODUCTION CATEGORY TOTALS	
	MEN	WOMEN	MEN	WOMEN
Television				
Programmes	876	931		
Producers			308	60
Production Assistants			230	71
Programme Services	1969	572		
Engineering	2193	99		
Administration	153	324		
Radio	1723	792		
Producers			265	61
Local Radio	353	220		
Producers			182	22
External Broadcasting	1177	977		
Producers			69	10
Programme Assistants			383	82
Engineering	2919	484		
News Division	500	221		
Central Services	1223	1308		
Information Services	104	172		
Publications Management	176	170		
Administration	254	338		
Finance	225	338		
Overseas and Foreign Relations	23	43		
School Broadcasting Council	31	61		
English Regions	1190	612		
Producers			85	9
Production Assistants			40	5
Scotland	630	385		
Producers			50	3
Production Assistants			9	2
Wales	552	305		
Producers			45	6
Production Assistants			14	1
Northern Ireland	227	124		
Producers			17	2
Production Assistants			3	2
TOTALS	16498	8476	1700	336
GRAND TOTALS	24974		2036	