NO QUARTER

Haley's vision continued to unfurl. In May 1946 came the first issue of the *BBC Quarterly*, a new publication to compliment both the annual BBC Yearbook and the Corporation's weekly magazine, *The Listener*. Tonally pitched in between the two, the *Quarterly* was very much the idea of the Director General, and came with the subtitle "A journal intended for those engaged in the art and science of broadcasting", lest it be seen exclusively as a publicity outlet. In reality that's more or less what it was; not, however, for BBC programming, but for broadcasting itself, with the intended market consisting of, to the extent such a thing was possible, the entire English-speaking world. As such it was even more of a trade magazine than *The Listener*, whose main purpose at that point was still the reprinting of broadcast talks for posterity and review.

It was in the first issue of the *Quarterly* that Haley set out his vision for the Corporation in the post-war world. News and journalism were barely mentioned, and there was no reference at all to the War Reporting Unit or its recent disbandment. Instead it stressed the "unfreezing" of BBC administration now that the war was over, and looked cautiously to the future, and Haley's next headache. After the Nazi-interrupted false start of the thirties, television was due to make a comeback. The war had paused the complicated process of birthing a national network in a new medium. Now we began again.

In the *Quarterly*, Haley initially struck a cautious note, mostly bringing television up in passing while reassuring readers that "the policy of using the BBC's resources freely to govern both arts [ie sound and vision] without hampering either will govern all executive acts" 1. Nothing in his essay was more specific than that on the future of television in particular. There was no getting away from the fact that it had one, however.

A further deadline loomed with the first postwar Summer Olympics, scheduled for 1948. As much as it was a relief to be able to think about such trivial matters again, no-one envied the host nation in putting on such a spectacle just three years after a global conflict, with heartbreakingly limited resources and infrastructure. And wouldn't you just know it, that nation was to be Great Britain. The city of London had been elected host city for the 1944 Games, which didn't happen for obvious reasons, and it was a no-brainer to give them the 1948 duty to make up for it. It became official in 1946 and everyone accepted as the good, right and gentlemanly thing to do, but was also yet another ball for postwar Britain to juggle, and the BBC were inevitably going to be part of that.

There were less tangible propaganda issues too. The previous Olympics, now a decade earlier, had of course been in Nazi Berlin, overseen as a gargantuan propaganda exercise by Josef

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Goebbels himself. The primeval television coverage was a major part of its success as such, despite almost no-one being able to see it, and the picture being low-res even for the time at 180 lines (less than even the already-surpassed Baird system). A few things had happened since then, of course, such as everything for which the 1936 Games had been transformed into a massive advertising campaign having been (blessedly) utterly crushed and rejected in a giant war. Now the follow-up had to finish the job of, if not erasing, then putting a massive full stop on the whole concept - but ideally without drawing too much attention to the fact that they were doing so. The war was over now, after all. The British held the image of the Olympics themselves in their hands.

Before they could worry about the Olympics, of course, they had to actually get some kind of television network up and running again. And before even that, the absolute first priority for Haley was solely radio-based.

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