



FORMER BBC STUDIOS WOODHOUSE LANE LEEDS

Archaeological Building Investigation



Oxford Archaeology North

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SUMMARY

Following a planning application (Nos 20/401/04/CA and 20/412/04/LI) to Leeds City Council to demolish the former BBC Television Centre and reuse and alter the Grade II Listed Broadcasting House (a former Quaker Meeting House), Oxford Archaeology North (OA North) was commissioned by DTR:UK Ltd, acting on behalf of GMD Developments Ltd, to undertake a building investigation in March 2005. Conditional planning consent was granted pending the completion of the programme of archaeological building investigations. West Yorkshire Archaeology Advisory Service (WYAAS), in their capacity as Leeds City Council's archaeological advisors, provided a specification in order to allow the developer to meet the terms of the planning condition (*Appendix 1*).

An outline of the history of the site was carried out by Mr John Trenouth, Head of Television at the National Museum of Photography, Film and Television in Bradford. This (together with information supplied by the BBC) revealed that the Quaker Meeting House with schoolrooms was opened on the site in 1868 and, following its closure in 1921, was acquired by the BBC in 1933. Broadcasting House (as it was then known) was then converted by the BBC into radio studios, which culminated in its conversion to accommodate Radio Leeds in 1973.

In 1968, the first television studios were set up in Blackman Lane, to be followed soon after by the construction of the Television Centre (adjacent to Broadcasting House), which opened in 1974. This was on the site previously occupied by the workshops of Louis Le Prince who, in 1888, filmed a moving picture sequence on Leeds Bridge. The studios were used to broadcast regional television programmes such as 'Look North'. In 2004 a new studio complex was opened in Quarry Hill, Leeds, and the Woodhouse Lane site was closed.

The building investigation comprised a detailed survey of the buildings in order to provide an outline of their form, function, development and phases of alteration. It was revealed that Broadcasting House had undergone various phases of addition and alteration, most of which was carried out in the twentieth century. Much of this twentieth century fabric and alteration hindered the detailed inspection of the original fabric of Broadcasting House, and further work in the form of watching briefs was recommended. The record of the building in its ultimate phase as a regional broadcasting centre does not require further, more detailed investigation. The studios (Studios **A** and **D** and associated rooms) of the Television Centre were also investigated and recorded and no further survey work was recommended.

ACKNOWLEDGEMENTS

Oxford Archaeology North would like to thank, in the first instance, DTR:UK Ltd for commissioning the project on behalf of their clients, GMD Developments Ltd. Thanks are also due to Mr John Trenouth, Head of Television at the National Museum of Photography, Film and Television, for his historical background and assistance with the technical aspects of the survey. We would also like to thank BBC Freedom of Information Department, London for their assistance and information, and Helen Gomersall of West Yorkshire Archaeology Advisory Service for supplying the attached specification (*Appendix I*)

Christina Clarke, Chris Ridings and Karl Taylor undertook the building investigation. The historical background was compiled by John Trenouth and Daniel Elsworth, and Karl Taylor wrote the report. The drawings were produced by Christina Clarke, Chris Ridings and Mark Tidmarsh. Alison Plummer managed the project and edited the report, which was also edited by John Trenouth.

1. INTRODUCTION

1.1 CIRCUMSTANCES OF THE PROJECT

- 1.1.1 A planning application (Nos 20/401/04/CA and 20/412/04/LI) has been submitted to Leeds City Council to convert the former BBC Broadcasting House and Television Centre situated on Woodhouse Lane, Leeds (SE 2982 3448; Fig 1), into flats. This will result in the demolition of the Television Centre and the reuse and alteration of Broadcasting House.
- 1.1.2 Conditional planning consent was granted pending the completion of a programme of archaeological building investigations. West Yorkshire Archaeology Advisory Service (WYAAS), in their capacity as Leeds City Council's archaeological advisors, provided a specification in order to allow the developer to carry out such an investigation (*Appendix 1*).
- 1.1.3 Oxford Archaeology North (OA North) was commissioned by DTR:UK Ltd, on behalf of GMD Developments Ltd, to undertake the building investigation in March 2005. The results are presented in the form of a report which outlines findings of the investigation, together with annotated plans highlighting features of architectural and archaeological significance.

1.2 LOCATION, GEOLOGY AND TOPOGRAPHY

- 1.2.1 The former studios are situated to the north of Leeds city centre on the edge of the Little Woodhouse area (SE 2982 3448) (Fig 1). The buildings are bounded to the west by Woodhouse Lane, to the North by Blackman Lane, to the east by the A660 and, to the south by the Leeds Inner Ring Road (A58(M)).
- 1.2.2 The solid geology comprises mainly Lower Westphalian coal measures with overlying drift deposits of a mainly fluvial nature (Countryside Commission 1998). The soils are classified 'urban' by the Soil Survey of England and Wales (Ordnance Survey 1983).

1.3 HISTORICAL AND TECHNICAL BACKGROUND

- 1.3.1 The following historical background was provided by John Trenouth who is the Head of Television at the National Museum of Photography, Film and Television located in Bradford, West Yorkshire. Information supplied by the BBC Information and Policy Compliance department outlined below, gives the main developments at the site in chronological order;

1933	BBC first occupy 148 Woodhouse Lane
1936	Acquisition of freehold for Albrechts Buildings (Friends Meeting House) 146 Woodhouse Lane

Late 1960s/early 1970s	Purchase/lease of other buildings on Woodhouse Lane site including 152, 154 and 160
1967	TV Studio proposal
1968	Interim TV development at All Souls Church Hall; purchased freehold of Woodhouse Lane property
1974	Purpose-built TV studio constructed on the site
Early 1980s	Further site purchases for car parking
Late 1980s/early 1990s	Radio/TV integration; Friends Meeting Houses became HQ for BBC North East
2004	Site closed and moved to new facilities at Quarry Hill

- 1.3.2 ***The Quaker Connection (1864-1979):*** in 1864 part of the estate of Robert Jowitt at Carlton Hill on Woodhouse Lane, Leeds was bought and a new Quaker Meeting House, with schoolrooms, was erected and opened in 1868. By 1892 Leeds was the third largest Quaker Meeting in England. The main Meeting House at Carlton Hill was sold in 1921, and the Meeting left the site (Friends Meeting House – at the rear of the site, not surveyed) completely in 1979.
- 1.3.3 ***Louis Aimé Auguste Le Prince (1842 – 1890):*** Le Prince was born in Metz on 28 August 1842. His father, a French Army officer, was a friend of the photographic inventor, Daguerre, and the young Louis often visited his studio. Le Prince studied chemistry and physics at the University of Leipzig then worked as a photographer and painter. In 1866 he met and became friends with John Whitley, a young British engineer. At his invitation, Le Prince came to Britain, to Leeds, where he joined the family engineering firm, Whitley Partners, first as a designer and then as manager of the valve department. In 1869, Le Prince married Elizabeth Whitley and together they set up a School of Applied Art in Park Square, Leeds.
- 1.3.4 At a workshop in Woodhouse Lane, Leeds, he developed a single-lens camera that he used in 1888 to make moving picture sequences at the Whitley family home in Roundhay and of Leeds Bridge. Le Prince's workshop in Woodhouse Lane, where he first projected his moving pictures, later became the site of the BBC in Leeds.
- 1.3.5 ***BBC Radio:*** the British Broadcasting Company started regular radio broadcasting on the 14th November 1922 from three transmitters in London, Birmingham and Manchester. These transmitters each had a range of about 25 miles and each station operated on its own exclusive frequency. Thus from the start the concept of regional broadcasting took shape simply because of the limited range of these transmitters and the inability to cable them all back to the same studio. Each station had to be programmed independently. By the end of 1923, six additional “main station” transmitters had been added to cover the bulk of the country, but poor reception persisted in a number of areas, including Leeds.

- 1.3.6 On the 8th July 1924 a Leeds relay transmitter went on the air with the call sign “2LS” with studios based in Cabinet Chambers in Basinghall Street, Leeds. This initial location was chosen because of its proximity to the Basinghall Street telephone exchange and hence the cables to carry the programme content to the Leeds transmitter in Burmantofts and a second Bradford relay transmitter in Simes street, Bradford.
- 1.3.7 By 1926 programmes were being shared by linking studios together over Post Office telephone lines. When the BBC’s Sound Broadcasting line network was introduced in 1926, Leeds was well placed to become an important programme distribution centre because the city was already an important switching centre on the Post Office telephone network. For this reason Leeds became an important BBC repeater station in 1926, feeding programmes from the London studios to Manchester, Newcastle and Glasgow and thus to the rest of Scotland and Northern Ireland.
- 1.3.8 In 1931 the new main north region transmitter at Moorside Edge was built and the Leeds and Bradford repeater transmitters closed down. Radio listeners now had the choice of two BBC programmes, the national programme from London, and the Regional programme. The North Region’s programmes now came mainly from Manchester, but a number of music, drama and schools programmes were originated from the new Leeds Woodhouse Lane studios housed in the recently vacated Quaker Meeting House. In later years quite a lot of radio drama was transmitted from the site with producers such as Alfred Bradley, Barney Colehan and Alan Ayckbourne involved. The big studio, known as Studio 2 (Room **BH18** and its control room, Room **BH21**) (Fig 3) was also regularly used to broadcast brass band competitions and there were two smaller studios (where Rooms **BH10**, **BH11** and **BH12** (Fig 3) were later constructed) for interviews and “down the lines” to London (a “down the line” was where an interview, or studio contribution originated, for example, in the Leeds studio but was sent “live” down the telephone line to London where it was either broadcast live, or recorded for later use. The process was often used for a two-way interview, where the interviewer was in London and the interviewee was in Leeds.
- 1.3.9 Radio programmes like this continued over the years with other notable ones, such as “Gardener’s Question Time” and the schools programme “Singing Together” often originating from Woodhouse Lane. The building continued to be an important switching centre in the radio network dealing with the routing of signals between the various BBC studios. The switching centre at Woodhouse Lane was, for many years, in the front upstairs corner of the building. More recently, radio line switching was done remotely from Room **BH13**.
- 1.3.10 On the 24th June 1968, following lobbying from within the BBC and mounting public pressure, the BBC opened its first local radio station. This was Radio Leeds and, because of pressure on space at Woodhouse Lane, the studio was initially in the Merrion Centre, Leeds. At first, the transmission area only covered Leeds but it was expanded to the whole of West Yorkshire as BBC Local Radio started to spread across the country in subsequent years. As the national and local radio service changed (Radio 1 had been launched in 1967)

the demand for studio space in Leeds for local radio increased, whilst national radio requirements decreased. For this reason Radio Leeds moved from the Merrion Centre into Woodhouse Lane in stages between 1972 and 1973. The requirement now was for smaller presentation studios and building work was carried out to alter the internal layout at this time. The original large recording studio (Room **BH18**) became used less and less and was eventually de-commissioned. The now-disused control room (room **BH21**) became a small studio along with Rooms **BH10**, **BH11** and **BH12**. Rooms **BH23** and **BH9** became small interview studios (Fig 3).

- 1.3.11 Room **BH16** (Fig 3) was converted into BBC Leeds reception (moved from a space in the TV Centre) in the late 1990s, when the canteen was moved to Room **BH24** (Fig 4). There was a bar, which was moved from next to the original reception in the TV Centre into a basement across the road at the same time as the reception move. This original room in the TV Centre was then split in half and became part film library and part crew room. Later, it became a production office for “Close Up North” and then when Christa Ackroyd arrived to present “Look North” it became her “Green Room” to meet and greet guests.
- 1.3.12 Around this time an emergency transmitter complete with its own donkey engine-type generator was installed in the basement to provide a backup system should the main transmitter, or Post Office lines, fail. This was subsequently removed when alternative emergency transmitter facilities were provided at the main transmitter sites.
- 1.3.13 **BBC Television:** the first television studio in Leeds was set up by the BBC in 1968 operating from temporary premises in an old church hall in Blackman Lane, which is adjacent to Woodhouse Lane. This was in line with the BBC’s policy to provide more regional broadcasting and was to provide West Yorkshire, Humberside and North Lincolnshire with its own regional magazine TV news programme. Prior to this, there had been a single camera installed at Woodhouse Lane, which was operated remotely from BBC Manchester and was used for occasional inserts into the Manchester edition of “Look North”.
- 1.3.14 The Blackman Lane TV studio was always seen as a temporary solution, indeed it was equipped by de-rigging an old ex-BBC Manchester Outside Broadcast Van and had three monochrome cameras producing 405 line programmes during the week and switching over to 625 line operation at the weekend for sports report inserts to Grandstand. These cameras were nearly 20 years old by the time they arrived in Leeds.
- 1.3.15 Plans were drawn up to build a custom-designed television centre on land adjoining the radio premises, Broadcasting House, on Woodhouse Lane which eventually opened in 1974. Although the building and much of the equipment was new, the cameras were not. There were originally three EMI type 201 vidicon cameras, which were monochrome. These almost certainly came second-hand from BBC News in Alexandra Palace (London). Within a very short time of opening, a single EMI type 2001 colour camera was also installed – a most peculiar situation having most of the programme produced

in monochrome with a single colour camera. This reflected the very high cost of these colour cameras (nearly £250,000 each in today's terms). They also had a film processing unit and a Telecine unit (which converted film to television), as all the location news stories were shot on film at that time. Over the next few years the studio was fully colourised having all EMI 2001 cameras.

- 1.3.16 When the TV studios opened, there were two studios – Studio **A** (Room **TV2**, Fig 8) was the big multi-camera studio used for the evening “Look North” programme, plus some other regional items (for example “North of Westminster”). This was a full-height studio with acoustic treatment on the walls, a monopole lighting grid (including some motorised lighting hoists) and air-conditioning. Services, such as gas and water, were installed to allow the potential for cookery or science programmes to be made. Studio **AA** (Room **TV3**, Fig 8), which was also known as “Pres” (presentation), was a much smaller space with a single camera and was used for short news bulletins during the day and late evening. For much of its life it was a “self-op” studio, meaning that the presenter read the news and operated the equipment as well. A control panel in the presenters desk had switches to perform the “opt out” – this meant that the local viewers were “opted out” of the main network television programme in favour of the local programme. Switches also controlled the addition of still images and in more recent years selected the opening title sequence and (pre-recorded) weather forecast.
- 1.3.17 The first major refurbishment came in 1984 when, because location news stories were now being recorded on tape rather than film, the film processing area (Room **TV6**, Fig 8) became redundant and this space was turned into another small studio – Studio **D** (Room **TV6**), with its adjoining control gallery (Room **TV5**). Subsequently, this space (Room **TV6**) became the control gallery for the sub-opt. This was to provide viewers in the Hull area with a more localised news bulletin during part of the main Leeds “Look North” opt-out. For part of the programme (about 5 minutes) viewers in Humberside saw different news to the main West Yorkshire viewers. This sub-opt was undertaken from Studio **AA** (Room **TV3**) but was controlled from its own control gallery located in Room **TV6**. This meant that Room **TV5** was now unused, so this was turned into a dubbing area. The large room (Room **TV1**) adjacent to the main studio was the scenery and lighting dock. This had large access doors, both to the outside world, and into the main studio. Scenery, props and lighting were stored there.
- 1.3.18 The second (and final) refurbishment came in 1987. The EMI colour cameras were reaching the end of their operational life – they had been in use prior to installation in Leeds and were now nearly 20 years old. The replacement cameras were to be Ikegami. These new cameras were smaller, more reliable and much more sensitive. This would allow lower lighting levels in the studio and subsequent savings in energy, both for lighting and air-conditioning. At the same time, refurbishment of the control gallery, sound control and much of the Central Apparatus Room **TV11** (Fig 10) (or CARs area in BBC parlance) was carried out.

- 1.3.19 As this extensive technical refurbishment would take some time (about nine months), arrangements had to be made to ensure that the production of the nightly “Look North” programme was not interrupted. A rather elderly TV outside broadcast truck (called a “Scanner” within the BBC) was brought across from BBC Birmingham and parked outside the scene dock (Room **TV1**, Fig 8). A scaffolding and tarpaulin canopy was erected to allow dry access between the main building and the Scanner. The cameras and sound were then controlled from the Scanner, using Studio **A** (Room **TV2**, Fig 8) simply as a lit and soundproofed space from which to do the programme. This freed up the existing control gallery and CARs area for the refurbishment to proceed. The scanner was a CMCR 2 (Colour Mobile Control Room) dating from 1969 and equipped with four EMI type 2001 colour cameras. This Scanner is now in the collection of the National Museum of Photography, Film and Television in Bradford.
- 1.3.20 The refurbishment was completed at the end of 1986, at which time the following changes had been made to the first floor of the TV Centre. Sound control (Room **TV9**, Fig 10) was adjacent to the viewing window down into the main studio. A Calrec “M” series 24 channel sound desk was in use with audio monitoring carried out on BBC LS8 loudspeakers. Vision control (“The Gallery” Room **TV10**) was adjacent to sound control, with the operators sitting with their backs towards the studio and facing the monitor stack (an array of video monitors displaying all the images available to the programme makers); this stack was on a raised floor which allowed the very large number of cables to be routed under the floor. The operators controlled the vision mixer (Cox “T” series), lighting desk (Rank Strand “Galaxy”), as well as the operational controls for the Ikegami cameras.
- 1.3.21 The Central Apparatus Room (Room **TV11**, Fig 10) housed all the technical equipment required for a television station. It is important to note that the control panels used by the staff in the control gallery were simply remote controls for the electronics, all of which were housed in the CAR. The CAR was run by engineering staff and contained the electronics for the vision mixers (there were two, one for Studio **A** and one for Studio **D**), the cameras (less than half the electronics for the colour camera was in the camera “head”- the rest was in the CAR), all the synchronising equipment, character generation, audio amplification, video amplification and distribution, plus lots more. The dotted lines on the plan for this floor (Fig 10) show where racks of equipment were located.
- 1.3.22 The six parallel bays of equipment comprised standard 19 inch racks, which ran floor to ceiling and were full of equipment that generally did not require daily adjustment. They were arranged side-by-side so that access could be gained to the front of the racks to adjust, remove and replace equipment and to the rear of the racks so that cables could be connected to the individual items of equipment. The whole floor in this area was suspended, comprising two foot square wooden floor tiles, with a two foot void beneath. Individual floor tiles could be removed, and the bottom of each rack was open to the under-floor void. This allowed easy and tidy cabling between units. It also allowed easy removal and replacement of cables. The top of the racks fitted into a

ventilation unit in the ceiling void where the heat generated from the electronics was extracted.

- 1.3.23 The “snail” was a curved section of racking which formed the technical operation centre, all the cameras were lined up (to give matching contrast and colour) and the lines were also switched here, including the opt out control. It was snail-shaped to make it easy to operate. One Engineer could easily reach all the relevant items of equipment.
- 1.3.24 The room in the far corner of this floor (Room **TV12**, Fig 10) had originally housed the Telecine machine (to convert film to television). After the conversion to Electronic News Gathering in 1984, the Telecine had been retained to replay archive news film. Between 1984 and 1987, all the archive film was transferred to videotape and the Telecine was then removed and the room became an engineering office.
- 1.3.25 Adjacent to the old Telecine room is the Digital Terrestrial Television (DTT) room (Room **TV13**, Fig 10) which contained racks of equipment in two rows. This equipment contained all the DTT encoding equipment for the Leeds TV station. Prior to that it had been used for storage.
- 1.3.26 Access to this room is via a corridor designated Room **TV14** (Fig 10). On the north side of this room was a large row of cable connections which were terminated in a standard Krone frame. This was where all the incoming and outgoing vision and sound feeds came in to the TV centre. Most importantly the Regions, BBC 1 and BBC 2 feeds came through here.
- 1.3.27 The vision lines came through an Super High Frequency (SHF) link from the Holme Moss transmitter to the University of Leeds building (which is higher than the Woodhouse Lane building) and then via BT lines to Woodhouse Lane. The station output was then sent back to Holme Moss, where the feeds were split between the Emley Moss and Belmont transmitters. The BBC digital inter-centre links on 34 Mb/sec came in here as well. The vision circuits were all SIS (Sound In Syncs) coded so didn't need separate music lines for the audio. There were private wires for control lines and clean feeds, plus land lines (both music and speech) for use as required. All the local radio lines also came through there, although they were switched by a local radio router, which operated all across the North, (Leeds, Manchester and Network Radio). The radio lines were further switched in **BH13** as mentioned earlier. Any live links from the news van (known in Leeds as “Lulu”) were sent from the van by SHF link to Holme Moss, where they were then returned to Leeds by even more incoming lines.
- 1.3.28 **Room TV15** (Fig 10) was latterly used as a store room for equipment. Prior to that it had been a small electronic workshop.

2. METHODOLOGY

2.1 PROJECT DESIGN

- 2.1.1 A written specification supplied by WYAAS (*Appendix I*), was adhered to in full with respect to the building recording and was consistent with the relevant standards and procedures of the Institute of Field Archaeologists (IFA) and generally accepted best practice.
- 2.1.2 The building recording was to consist of a Level III-type building survey (RCHME 1996), which was carried out in order to analyse the plan, form, function, age and development of the Studios. This comprised a drawn, textual and photographic record of the interior and exterior of the complex.

2.2 BUILDING INVESTIGATION

- 2.2.1 **Descriptive Record:** written records using *pro forma* record sheets were made of all principal building elements, both internal and external, as well as any features of historical and architectural significance or pertaining to its past or present use. Particular attention was paid to the relationships between areas of the building where its development or any alterations could be observed. These descriptions are essentially descriptive, although interpretation is carried out on site as required. Internal Room numbers for Broadcasting House have the prefix 'BH'; whilst those for Television Centre are prefixed 'TV'. Each building's rooms were numbered separately, and room numbers **1-19** occur in both buildings.
- 2.2.2 **Site Drawings:** 'as existing' drawings were annotated to produce plans of all of the main floors as outlined in *Section 6.4* of the specification (*Appendix I*). These were produced in order to show the form and location of structural features and/or features of historical interest. Where necessary, these drawings were manually enhanced using hand survey techniques. The hand-annotated field drawings were digitised using an industry standard CAD package to produce the final drawings (Figs 3-12).
- 2.2.3 **Instrument Survey:** reflected ceiling plans and cross-sections (as outlined in *Section 6.4* of the specification) of the buildings were surveyed with a reflectorless electronic distance measurer (REDM). The REDM is capable of measuring distances to a point of detail by reflection from the wall surface, and does not need a prism to be placed. The instrument was a Leica T1010 theodolite coupled to a Disto electronic distance meter (EDM). The Disto emits a viable laser beam, which can be visually guided around points of detail. The digital survey data was captured within a portable computer running TheoLT software, which allows the survey to be directly inserted into AutoCAD software for the production of final drawings.
- 2.2.4 **Photographic Survey:** a photographic survey was produced as per *Section 6.5* of the WYAAS specification. The photographic archive consists of both

general and detailed interior photographs, which were captured using both monochrome and slide 35mm formats. Medium format photographs were taken of interior rooms, where appropriate. General photographs of the exterior elevations were taken with a variety of medium format (120 monochrome) and 35mm (monochrome and colour slide) cameras. As far as practicable photographs of the external elevations were captured using cameras equipped with shift (perspective control) lenses. A full laser printed copy of the photographs, together with photo-location plans (Figs 3, 4, 5, 8 and 10) and photo-indices, are presented in *Appendix 2*. Each photograph is numbered following a logical sequence of film and frame number e.g. **1:1**.

2.3 ARCHIVE

- 2.3.1 The results of all archaeological work carried out will form the basis for a full archive to professional standards, in accordance with current English Heritage guidelines (*Management of Archaeological Projects*, 2nd edition, 1991) and a synthesis will be submitted to the County SMR and the West Yorkshire Archive Service (the index to the archive and a copy of the final draft report) in the first instance. A copy of the final draft of the report will also be supplied to the client, The National Museum of Film, Photography and Television, and to BBC Heritage (see *Section 7.3 Appendix 1*).
- 2.3.2 Following completion of all recording and post-recording work OA North will deposit the original record archive of projects (paper, magnetic and plastic media) and a full copy of the record archive (microform or microfiche) with the Leeds office of the West Yorkshire Archive Service. The archive will be provided in the English Heritage Centre for Archaeology format. Appropriate arrangements were made with the designated depository at the outset of the project for the proper labelling, packaging, and accessioning of all material recovered.
- 2.3.3 The Arts and Humanities Data Service (AHDS) online database *Online Access to index of Archaeological Investigations* (OASIS) will be completed as part of the archiving phase of the project.

3. BUILDING INVESTIGATION RESULTS

3.1 INTRODUCTION

- 3.1.1 The BBC studios (Studios **A**, **D** and **2**) (Figs 2, 3 and 8) are housed in two buildings; Broadcasting House and Television Centre. Broadcasting House is a large nineteenth century former Quaker Meeting House constructed in the classical style. Television Centre is of twentieth century construction. Linking the two buildings and forming the offices and administration areas of Television Centre is a three-storey twentieth century building. The buildings appear to be in generally good condition (a structural engineer must be consulted in order to qualify this) although damage to some of the internal fabric was caused during a break-in when the building investigation was being carried out.

3.2 FABRIC

- 3.2.1 **Broadcasting House:** the external facing of Broadcasting House comprises regular coursed plain ashlar, which is cut from yellow medium-grained sandstone, some of which shows signs of mild deterioration. From internal inspection, the walls appear to be compound walls with brick lining the interior. All the moulded detail is of similar but finer-grained sandstone and is in generally good condition. The plinth comprises rock-faced blocks. All the windows and doors are wooden and the rainwater goods are of cast iron. The roof of the main building is composed of Welsh slate with a clay ridge and the flat roofed extensions are of modern bitumen.
- 3.2.2 The interior of Broadcasting House is primarily modern in character. Most of the walls are either dry-lined with plasterboard or are plastered. Most of the ceilings are suspended and are chiefly composed of polystyrene tiles in aluminium frames. All the solid internal dividing walls appear to be of either brick (mostly modern but some nineteenth century) or cinder block construction. All the non-load bearing partition walls are of stud and plasterboard construction. Some areas of lath and plaster were visible. Most of the floors are laid down to synthetic carpet tiles, which are bonded to chipboard.
- 3.2.3 **Television Centre:** the exterior of the studio block is constructed from dark brown brick laid in stretcher bond. All the windows are aluminium and have concrete lintels and sills. The flat roof is covered with bitumen felt. The linking offices comprise lighter coloured brick and concrete. The internal walls of both buildings appear to be constructed from brick and most of the rooms are plain plastered.

3.3 ARRANGEMENT OF THE BUILDINGS

- 3.3.1 **Broadcasting House:** the core of the building is an 'L-Shaped' two-storey structure. The east west aligned wing contains Rooms **BH16** – **BH19** on the

ground floor (Fig 3) and **BH24**, **BH25** and **BH32** on the first (Fig 4). The north south aligned wing (slightly narrower) contains Rooms **BH10** - **BH13** and **BH20** – **BH23** (Fig 3) on the ground floor and Rooms **BH26** – **BH31** on the first (Fig 4). Both parts of the building are roughly symmetrical about their long axes. Attached to the north, south and west elevations of the main building are single storey extensions (or wings) which contain Rooms **BH1** – **BH9** and Rooms **BH14** and **BH15** (Fig 3). There are two separate basements, one accessed from inside via Room **BH17** and one accessed via a door located in the east external elevation.

3.3.2 The building is entered via the main entrance located in the palisaded single storey front wing (Room **BH2** Fig 3). This was the main entrance and reception foyer for the whole BBC Woodhouse Lane complex. The internal layout of the building is mainly of twentieth century appearance and is dominated by the large room (Room **BH18**) used as Studio 2 (Fig 3). All the other, much smaller, rooms surround this, some of which probably date to the original construction phase. There are two main staircases (Rooms **BH16** and **BH22**) both of which allow access to the first floor. A third flight of stairs (Room **BH17**) allows access to the basement at the front of the building and a fourth (Room **BH24a** Fig 4) allows access in to the roofspace. The main roof is comprised of two joined ridged roof areas and the roof space is divided into three distinct areas (Fig 5).

3.3.3 *Television Centre:* this is accessed from Broadcasting House on both the ground and first floors via Rooms **BH14** and **BH32** (Figs 3 and 4). There are other access points from the car park at the front of the building which were for employee access from the late 1990s – originally this was the main entrance for staff and visitors to the TV Centre and was the original location for the main reception (John Trenouth *pers comm*). The northern part of Television Centre lies on a slightly different orientation to Broadcasting House and is connected to it by a ‘link block’, which lies on the same orientation as Broadcasting House (Fig 2). Together, they form an ‘L-shaped’ building. Studios A (Room **TV2**) and D (Room **TV6**) and their associated rooms are housed within a two-storey block located in the centre of the north south axis (Fig 8). The dining and kitchen area to west of the studios is a single storey block. The remainder of Television Centre, including the link block, is of three stories (with further plant rooms located on the roof).

3.3.4 There are four staircases, which allow all the floors to be accessed from different parts of the building. All of the roofs are flat and are able to be accessed from inside in various places.

3.4 EXTERNAL DETAIL OF THE BUILDINGS

3.4.1 *Broadcasting House Front (West) Elevation:* this elevation houses the main public entrance into the BBC complex, which has changed little in appearance since 1946, as a photograph available at www.leodis.net illustrates, the main difference being the reduction in height of the south chimneystack. The ground floor comprises a flat roofed ‘wing’. The central section is of Tuscan appearance featuring plain pilasters and engaged columns. The entablature is

plain, with a dentiled cornice and either side of the 'BROADCASTING HOUSE' sign are two circular recesses. The main door is flanked by two tall windows, which have been extended since 1946 (9:7). All three openings have semi-circular moulded arched heads with large keystones and moulded imposts. The door itself is composed of twin side hung leaves, each with four panels, and has a fanlight, which is the same as the tops of the windows. The wall exhibits banded rustication. Atop this is a parapet with balustrade, which has square section balusters (which correspond with the position of the pilasters and engaged columns) with pyramidal coping and semi-circular arched balusters between. There is a wide flight of stone steps leading up to the door, flanked by low stone balustrades with chamfered copings. There are twin wrought iron balustrades either side of the doorway.

- 3.4.2 The flanking 'wings' are both constructed from plain regular-coursed ashlar with channel-jointed rusticated quoins. Each side rests upon a three course rock-faced sandstone plinth, which is moulded at the top. There is a moulded cornice with a plain coping. There are two windows in each side which are all two-over-two double hung sliding sashes without horns. They have hidden sash boxes and a plain moulded projecting architrave with a projecting sill. At the base of each wing is a sunken 'walkway'.
- 3.4.3 The first storey is five windows wide and is constructed from plain regular-coursed ashlar with quoins, which have raised panels with banded rustication. This forms the gable-end wall of the main east west aligned building. There is a moulded sill band and each window has a raised and moulded architrave, a plain frieze, and a hood moulding supported by scroll-moulded brackets. The windows are glazed with large one-over-one sashes with hidden sash boxes and no horns. Above the windows is a moulded stringcourse.
- 3.4.4 Crowning the elevation is a large triangular closed pediment, which has dentil moulding on the bed and raking parts. A large, circular aperture with a raised moulding is present within the tympanum. Both raking parts of the pediment form a low parapet behind which is the main slope of the roof. Two chimneystacks are present at each end of the elevation. These have been reduced in height since 1946 (9:7) and are constructed from banded ashlar.
- 3.4.5 **Broadcasting House Side (South) Elevation:** this elevation faces the Inner Ring Road (A58 (M)). There is a single storey, projecting, wing, with a slightly sloping roof, similar to that on the front elevation, and the general construction details are the same (9:9).
- 3.4.6 The single-storey 'wing' is made up of three sections and was probably originally two separate builds attached to the west and east ends of the main building. It is apparent that the wing achieved its current form some time after the 1940s, since additional photographs (www.leodis.net) shows quite a different arrangement. The western part of the wing is a continuation of the wing described in Section 3.4.1 and features similar detailing. There are three windows, which, although similar to those on the west elevation, are much narrower. They are glazed with one-over-one sashes without horns and all have hidden sash boxes. Beneath these windows, in the plinth, are small arches, which appear to belong to blocked windows. There are quoins and a

vertical butt joint present to the east of the east window, which suggests that this was the corner of the front wing (**10:17**).

- 3.4.7 The eastern part of the wing has two, two-over-two sash windows which are identical in appearance to those on the wing on the front elevation (*Section 3.4.1*). The main feature is the large doorway which has plain pilasters with plinth blocks and carved brackets (different to those on the first storey windows), that support a hood with dentil moulding. The frieze is decorated with five circular recesses, similar to those in the frieze on the west elevation (*Section 3.4.1*). The door is a late twentieth century fire escape door. To the west of the west window are quoins and a vertical butt joint indicating the original extent of the wing.
- 3.4.8 The central part of the wing appears to have been rebuilt sometime after the 1940s in order to blend in with the rest of the structure. This part of the wing appears to be very different from original layout. There are four windows which are slightly different to the other windows in the wing (**10:17**). They are shorter and but have similar surrounds and are glazed with top-hung casement windows, three of which are boarded. The ashlar blocks are less fine and there are no quoins present at either end. Behind a low parapet at the top of the wall is a sloping roof, whilst the top of the cast iron down spouts indicate eaves level.
- 3.4.9 The main part of the elevation is the first storey level, which comprises two distinct parts. The western two thirds forms the long wall of Studio 2 (Room **BH18**), the rest being the south gable of Room **BH26**. The fabric is identical to the front elevation.
- 3.4.10 In the western part of the elevation there are five windows which are identical to those on the first storey of the front elevation. The sill band noted in *Section 3.4.3* continues around the corner and covers the whole elevation. At the extreme western end of the elevation the quoins described for the front elevation continue around the corner, as does the bed of the pediment. Below the windows are three ventilation ducts, which also appear on the 1940s photograph. The top of this part of the elevation forms a low parapet with plain coping, behind which, is the slope of the east west roof. There are two chimneystacks present, the western one is as described in *Section 3.4.4*, and the eastern stack is constructed from plain ashlar. There are three downpipes (two cast iron, one plastic) and three baulks of timber bolted to the upper part of the elevation, which are also visible on the 1940s photographs. The iron downpipes have hoppers four courses below the top of the wall and pass through the sillband through round, moulded, projections.
- 3.4.11 The eastern third of the elevation forms the south gable-end wall of Room **BH26**. There is a large Venetian window situated in the centre of the wall, which is similar in height to the rest of the windows on this elevation. It has the same moulding details as the other windows and the hood rests upon four corbels with the same detail as the front elevation windows. There is a simple closed bed pediment or fronton above the central window. The glazing consists of one-over-one sash windows without horns. Above the window is a moulded stringcourse, which is only present on this gable-end wall. Above

this, the ashlar is laid slightly differently and is of different quality (without quoins), which gives the impression that the wall has been raised at some point (the other part of the elevation also exhibits this).

- 3.4.12 The gable itself is plain and both raking parts have the same coping as the rest of the elevation. This forms a low parapet, behind which is the north south ridged roof of Room **BH26**. There are two kneelers at either side of the gable. There are quoins present at either side of the gable-end wall below the string course, which are similar to those on the front.
- 3.4.13 **Broadcasting House Rear (East) Elevation:** this elevation faces into the yard at the rear of Broadcasting House (**11:7**). It comprises two parts; the east-facing elevation of the east part of the wing described in *Section 3.4.7* and the elevation of the long walls of Rooms **BH10 - 13** and **BH26**. The fabric is the same as that for the elevations already described.
- 3.4.14 The single storey wing at the south end of the elevation is stepped back slightly and butts up to the south wall of Room **BH10**. The wall is not keyed in here, and is relatively roughly built into, and truncates, the quoins of the south-east corner of the main building (10:21) The two windows are identical to those on the east part of the single storey wing described in *Section 3.4.6*.
- 3.4.15 The main part of the elevation is six windows wide on the first storey, which are identical to those on the front elevation described in *Section 3.4.3*. Below the windows is a sill band, which is a continuation of that from the south elevation described in *Section 3.4.10*. The stringcourse described in *Section 3.4.11* continues round the corner only to stop a short way from the south end of the elevation. The stringcourse from the north elevation also continues around in a similar manner, as does the base of the pediment. A course above the first storey windows, the wall changes in character similar to that described above (*Section 3.4.11*) which further suggests that the wall has either been rebuilt or raised. The hoppers for the two cast iron downpipes are located at this point, and they pass through the sill band like those on the south elevation. There is a plastic downpipe at the northern end. The top of the wall has a plain coping and forms a low parapet.
- 3.4.16 The ground floor windows are somewhat different to those on the first storey (**11:7**). There are four (possibly five originally) which are located directly below the first storey windows (there is no window below the most southerly first floor window and no trace of blocking exists). They have lugged, moulded surrounds with mitred lintels and a circular depression in the centre of the lintel. They are glazed with two-over-two sash windows with hidden sash boxes and no horns. The fourth window from the left is partially obscured by a blocked doorway which was probably inserted later (**10:23**). It has pilasters with plinth blocks, a stone threshold, and a console. The scrollwork is dissimilar from any other on the building, although the moulding on the hood is similar to that on the first floor windows. It is blocked with ashlar and the plinth blocks bisect both the sill band, and the moulding (which tops the plinth), which is at the base of the wall.

- 3.4.17 There is a scar above this doorway which suggests a porch, entrance lobby or console once existed here and three infilled features to the right of the adjacent window may be evidence of this. At the south end of the elevation is a doorway which allows access into a small basement, which was used as a machine/boiler room. It is undecorated and has twin louvered doors of twentieth century appearance.
- 3.4.18 **Broadcasting House Side (North) Elevation:** this elevation is partly obscured by later structures so a limited description will be outlined here. The elevation comprises two parts; the eastern third of which forms the projecting north gable-end of the north south aligned part of the building (10:28). This differs from the gable-end described in *Section 4.4.11*, in that the gable itself is composed of a closed bed pediment, the projecting cornice of which appears to have been removed. It is different in appearance to that located on the front elevation (*Section 4.4.4*) and, in addition to modillions, has bead moulding. There is a circular aperture within the tympanum, which is similar to that in the front elevation.
- 3.4.19 Below the bed of the pediment is a moulded string cornice and below this are two large windows, which are identical to all those on the first storey. The sill bands described above continue around from the east elevation. The quoins are identical to those on the other gable-end. Later additions obscure the ground floor details.
- 3.4.20 The western two thirds of the elevation has five, first storey windows, which are identical to the others, and the sill band and string moulding continues around. The central window on this part of the elevation has been modified to provide access from Room **BH32** into the first floor of the Television Centre. Unlike the south elevation, the bed cornice of the pediment (from the gable-end) continues around and on this elevation. The ground floor is obscured by later building. Inspection from the roofs of these later structures reveals the heads of ground floor windows, which are similar to those on the ground floor of the east elevation.
- 3.4.21 **Television Centre:** the parts of the Television Centre building under investigation are Studios A and D and the associated suites of rooms. These form a two-storey block situated to the east of the main Television Centre building. The most easily accessible elevation, that is the south, will be discussed first.
- 3.4.22 **Television Centre South Elevation:** this elevation faces the courtyard at the rear of the building. It is of brown brick construction and covers two storeys (10:32). All the window and door openings have concrete lintels, the door openings on the ground floor have concrete thresholds. The window and door arrangements are asymmetrical.
- 3.4.23 The ground floor has four (boarded) windows and four doorways. The windows have three part aluminium frames and once opened into what is now Studio D (Room **TV6**), and a plain door with fan light once provided access (none of these is visible from within Studio D). To the east of the windows is a double, part louvered, door (with a small louvered opening above), which

provides access into a service room (no access at the time of survey). To the east of this is a double fire escape door set within a recess, which provided access from the staircase (Room **8**). Above this is a window, which provides light for the staircase. To the right of this is a low double door, which enables access into a small storage cupboard. The five first storey windows are identical and have vertical sliding aluminium frames.

- 3.4.24 At the extreme east end of the elevation is a large doorway with a slight ramp, which provides access into the large room to the east of Studio A (Room **TV1**). This has a large double door arrangement, which is of steel construction.
- 3.4.25 The extreme east side of the elevation projects slightly and forms part of the east elevation. The remainder of the elevation is plain and has a single cast iron down spout and hopper and other, plastic, pipes. The top fourteen courses of the elevation appear to have been rebuilt and form a parapet with a concrete coping, behind which is a flat roof. A low kerb is situated at the base of the elevation.
- 3.4.26 **Television Centre East Elevation:** this elevation is partly obscured by the single storey link block, which joins the kitchen and canteen areas to the main studio building. It is of the same construction as the south-facing elevation and has two rectangular windows. There is a louvered ventilation opening above the roof of the linking block.
- 3.4.27 It appears that the upper part of the elevation has been rebuilt as a scar is visible 41 courses below the coping. It is horizontal but the south end of it slopes up by approximately 45° to meet the scar visible in the south elevation. There are various pipes and cables attached to the elevation.
- 3.4.28 **Television Centre West Elevation:** this is almost entirely obscured by a lower two-storey block to the west. The construction details are the same as the other elevations and there is a single cast iron down pipe. A sloping steel roof is fixed to the upper part of the elevation (**10:30**). The upper part of the elevation appears to have been raised in the same manner as the others.
- 3.4.29 **Television Centre North Elevation:** there was no access to this elevation at the time of the survey.

3.5 INTERNAL DETAIL OF BROADCASTING HOUSE

- 3.5.1 Each of the internal rooms and spaces will be discussed in turn starting with Room **BH1** which is on the ground floor of Broadcasting House. The rooms are numbered in sequence and follow a general clockwise direction around both buildings (Figs 3, 4, 8 and 10). Broadcasting House is currently entered via fire escape door in Television Centre but was previously entered via the main door located in the centre of the front (west) wing. It contains rooms **BH1** to **BH32**, as well as two roof spaces (on two levels) and a small basement. Television Centre contains rooms **TV1** to **TV19**.

- 3.5.2 **Broadcasting House Room BH1:** this room is located in the north-west corner of Broadcasting House and is situated within the single storey wing at the front of the building (Fig 3). The room is only able to be accessed via Room **BH16**, is rectangular in plan, and all the walls are of solid construction, which are plain plastered and painted (3:5). There is a plain modern skirting board.
- 3.5.3 The single doorway has a high, moulded painted architrave with plinth blocks and a segmental arch (1:16). The door appears to have been inserted later and is lower than the architrave. The door itself is self-closing varnished hardwood, with three vertical windows, modern furniture and plain varnished hardwood surround.
- 3.5.4 To the north of this is a second recess of similar appearance, which may be a blocked doorway that once allowed access to and from Room **BH15**. This also has a segmental arch, although it is slightly wider than that described above. There is no architrave present. Both of these doorways were probably part of the original layout of the building.
- 3.5.5 There are two windows, both of which are located in the west wall of the room. Each is glazed with two-over-two sliding sashes without horns. The recesses are plain, not splayed and each has a shallow segmental arched soffit and a plain wooden sill. Both windows have furniture of late twentieth century appearance.
- 3.5.6 A built-in cupboard with two shelves is situated within the north wall of the room. This has an architrave, which has a segmental arched head, and is similar to that on the doorway. There are two panelled doors and the unit is constructed from wood similar to the door (1:15).
- 3.5.7 The ceiling is late twentieth century with suspended polystyrene tiles and is 2.76m high. There are three fluorescent strip lights. The floor is laid down to carpet tiles, which are bonded to hardboard. There are two late twentieth century radiators, which are positioned beneath the window openings. The remainder of the fixtures and fitting (light switches etc) are all of late twentieth century design.
- 3.5.8 **Broadcasting House Room BH2:** this forms the main entrance foyer and is plain in decoration (3:1). The room is symmetrical about its north south axis and both the east and west walls contain a doorway and two windows. These are described in detail in *Section 4.4.1*, the main differences being the plaster architraves. The ceiling is similar to that in Room **BH16** (*Section 3.5.44*), is the same height (3.2m) with recessed spotlights. The floor is laid down to carpet tiles bonded to concrete. The skirting boards are varnished hardwood. There is a scar on the north wall which is evidence of an interactive wall display about BBC programmes, re-located here following the closure of the BBC Experience in London (John Trenouth *pers comm*) (3:1). A 'secret' door is present in the south wall, which allows access into Room **BH3**.
- 3.5.9 **Broadcasting House Room BH3:** this room lies in the south-west corner of the building within the single storey wing. The room is now divided into two separate rooms (one of which was the occupational health room) by a

plasterboard partition but was originally a single space and will be discussed as such. It is roughly similar in dimensions to Room **BH1** and is similarly decorated (1:5, 3:3). The ceiling is 2.78m high and comprises twentieth century matchboard. The floor is laid down to carpet tiles bonded to plywood sheeting. All the walls are plain (cement) plastered.

- 3.5.10 There are two doorways (four including the doors within the partition wall) which allow access to and from Rooms **BH2** and **BH4**. The doorway into Room **BH4**, together with the door in the partition wall, is of late twentieth century appearance with plain architraves and framed doors. The doorway which allows access into Room **BH2** is flush with the wall and appears to be a 'secret door' which is painted the same colour as the walls.
- 3.5.11 There are three windows present, two of which are situated in the west wall, which are identical to those described in *Section 3.5.5*. The window located in the south elevation is similar but much narrower (see *Section 3.4.6*).
- 3.5.12 A boxed-in stainless steel flue is present in the north-east corner of the room. This appears to originate in the basement and seems to continue up to the first floor. The original wall surface is present behind this. The south-west corner of the room contains a boxed-in cast iron rainwater down pipe. The heating arrangements consist of two late twentieth century radiators.
- 3.5.13 **Broadcasting House Room BH4:** as with Room **BH4**, this is situated to the east of **BH3** and was originally a single space which has been divided to form two separate rooms, together with a small cleaners cupboard (with modern door). There is access to and from Rooms **BH3**, **BH5**, **BH16**, and the basement. Part of the room forms a corridor linking the rooms mentioned above, and part is given over to mens toilets. The ceiling is 2.53m high, suspended and is composed from polystyrene tiles. The floor in the corridor is the same as Room **BH3**, whilst the floor in the toilet is laid down to vinyl tiles. All the decoration is of late twentieth century appearance.
- 3.5.14 The doorways into the toilet, basement, and Room **BH5** are modern in appearance with plain architraves and doors. The doorways into Rooms **BH4** and **BH16** are set within high recesses with segmental arched heads. The door into **BH16** is varnished hardwood with three windows and hardwood architrave.
- 3.5.15 There are two windows present in the south wall within the mens toilet. These are one-over-one sliding sashes without horns, glazed with reeded glass and have moulded architraves.
- 3.5.16 The heating arrangements consist of two late twentieth century radiators. All the fixtures and fittings, including the toilet suite, are late twentieth century in appearance.
- 3.5.17 **Broadcasting House Room BH5:** this room now houses the ladies toilets and is situated at the west end of the central part of the single storey wing on the south elevation (Fig 3) (1:8). The room is divided from Room **BH6** by a plasterboard partition wall. Structurally, Rooms **BH5**, **BH6**, and **BH7** are part

of the same unit. This is the later, central section of the south single storey wing (see *Section 3.4.6*). The only access into this room is via the corridor in Room **BH4**. The ceiling is the same as that in Room **BH4**, and the floor is laid down to vinyl tiles bonded to plywood, as per the mens toilets in Room **BH4**. All the decoration is of modern appearance.

- 3.5.18 There is a single top-hung casement window, which is glazed with reeded glass. All the fixtures and fittings are late twentieth century. Access into this room was limited, as human excrement and urine was present on the walls and floor and posed a health and safety risk.
- 3.5.19 **Broadcasting House Room BH6:** this room is located immediately to the east of Room **BH5 (1:28)**. It is almost square in plan and is separated from Rooms **BH4** and **BH7** by plasterboard partition walls. This room is only able to be accessed via Room **BH7**. The suspended polystyrene tile ceiling is 2.43m high and is the same as that in Rooms **BH4** and **BH5**. The floor is laid down to carpet tiles, which are bonded to concrete. The decoration is plain.
- 3.5.20 Above the ceiling, part of the roof space is visible (**1:9**). The mono-pitched roof slopes from north to south. The roof structure appears to consist of principal rafters that exhibit straight cut stop-chamfering and intermediate common rafters of small scantling. These rest on a chamfered wall plate and there are no purlins visible. Tongue and groove boards line the roof above the rafters. A mass of cables and wires is present within the roof space. Also visible is the original south exterior wall of the main building (with tooled ashlar), with what appear to be the original blocked windows.
- 3.5.21 There is a single top-hung casement window, which is boarded but appears to be identical to those in Rooms **BH4** and **BH5**. The heating arrangements consist of a single late twentieth century radiator located beneath the window. The room appears to have last been used as an office.
- 3.5.22 **Broadcasting House Room BH7:** this is a long rectangular, plainly decorated room which lies to the east of Room **BH6 (4:2)**. It is able to be accessed from Rooms **BH19** and **BH8**. It was most recently used as an engineering workshop, serving both radio and TV with mainly metal engineering, there was a combined milling machine and lathe, plus a pillar drill etc (John Trenouth *pers comm*). The floor is laid down to linoleum, which is bonded to concrete, and the ceiling is the same as Room **BH6**. Also visible through the ceiling, is the original roof, which is as described in *Section 3.5.20*.
- 3.5.23 There are two windows present in the south wall, both of which are the same as those located in Rooms **BH5**, and **BH6**. The door, which allows access into Room **BH19**, is of soundproof construction to prevent workshop noise getting out into the adjacent studio areas (John Trenouth *pers comm*). The heating arrangements consist of two late twentieth century radiators attached to the south wall.
- 3.5.24 This room contains fixtures and fittings pertaining to its possible use as a workshop. There are electrical sockets and switches and evidence that

machinery was bolted to the floor. There is an extractor fan located in the south wall.

- 3.5.25 **Broadcasting House Room BH8:** this room is a plain square room lying immediately to the east of Room **BH7 (1:37)**. It is able to be accessed from Rooms **BH20** and **BH7**. The room forms part of the east single storey projecting wing, which appears to have been added later (but before the central part). The floor is a timber suspended affair and is covered with linoleum. The ceiling is 3.25m high and is lined with acoustic tiles and a simple plain run cornice moulding is evident. All the walls are of solid construction.
- 3.5.26 There is a two-over-two sash window (without horns) of nineteenth century appearance present in the south wall and both doors are plain late twentieth century. Both doorways however, were once larger segmental arched apertures which have been infilled (with brick) to create the doorways (**1:32**). These appear to be nineteenth century in appearance and have simple bead-moulded corners. Four insulated large diameter pipes cross the north wall and the heating arrangements consist of a single late twentieth century radiator, which is below the window.
- 3.5.27 **Broadcasting House Room BH9:** this square room is accessed via Room **BH20** and is situated in the south-east corner of the building and forms part of the single storey wing described in *Section 3.4.7*. It was last used as a studio used for “down the line interviews” (John Trenouth *pers comm*) (see *Section 1.3.8* for explanation of “down the line interviews”) and is entirely late twentieth century in appearance (**1:34**). The floor is suspended and consists of carpet tiles bonded to plywood. The ceiling is 2.81m high and is of suspended polystyrene tile construction with inset strip lights.
- 3.5.28 There are two, narrow one-over-one sash windows (both without horns) present in the east wall. These both lack architraves and have square reveals. They are secondarily glazed with plain aluminium framed glass units, which are screwed to the frames, therefore rendering the sashes inaccessible from the inside. The single doorway has two heavy doors attached, creating effective soundproofing. These swing open in opposite directions allowing access into the room. The doorway has a simple moulded architrave, which is of nineteenth century appearance.
- 3.5.29 There are six acoustic sound absorbing boxes fitted to the south wall and nine fitted to the north wall. These are of plywood construction with a fibreglass wadding filling and perforated (with various numbers of holes) hardboard cover. They are fixed to horizontal battens, which are screwed to the wall. ‘PABX’ lights were originally fitted to the west wall above the door (these now reside on the floor) and a ‘CCTV’ camera is located in the north-west corner of the room. There are electricity sockets visible and tape connectors are present in the north wall. The heating arrangements consist of a single late twentieth century radiator fitted to the south wall.
- 3.5.30 **Broadcasting House Room BH10:** this forms the ‘control room’ for the adjacent studio (Room **BH11**) and is of entirely modern appearance (**5:9**). Access to this room is via a short corridor which links rooms **BH10**, **BH11**

and **BH12**. The wall dividing Room **BH10** from Room **BH11** is of solid construction. The floor consists of carpet tiles, which are bonded to concrete. The ceiling is 2.8m high and is of late twentieth century suspended construction with polystyrene tiles and integrated strip lights and ventilation ducts.

- 3.5.31 There is a single window present on the east wall, which is a two-over-two sash, without horns, square reveals and a sloping sill. As in Room **BH10**, secondary glazing with aluminium is present but is of double thickness. The suspended ceiling obscures the top part of the window aperture (5:9). As in Room **BH10**, the secondary glazing renders internal access to the sashes impossible. The doorway is a heavy self-closing modern hardwood unit with a single small window at head height and steel corner reinforcing.
- 3.5.32 There are acoustic boxes, of exactly the same construction as those in Room **BH9** (Section 4.5.29), fitted to the north (seven), east (twelve) and south (twelve) walls (5:9). There are various technical fixtures and fittings present within the room which pertain to its use as a recording studio. These range from normal electrical 240 volt plug sockets to tape sockets which are mounted upon boxes attached to the walls (5:12). At the base of each wall are wooden ducts which carry a large wiring loom (5:13). A large rectangular window is set within the wall which separates this room from Room **BH11** (5:9). This is double glazed with thick glass and is of soundproof construction with an aluminium frame. There are no radiators present and the heating arrangements appear to be via ducts within the ceiling.
- 3.5.33 **Broadcasting House Room BH11:** this room is sandwiched between Rooms **BH10** and **BH12** and is accessed via the short corridor, which links all three rooms. This room is similar in appearance to Room **BH10** and was most recently used as a recording studio (5:15). The ceiling is the same as that for Room **BH10**, as is most of the floor. The north-western part of the floor within this room is raised by 0.2m, below which is a mass of cables and wires. There are two windows of similar detail to that in Room **BH10**, as is the single door, which is additionally lined with carpet.
- 3.5.34 There are four acoustic boxes fitted to the north wall, five on the south wall, 26 on the west wall, and 15 on the east wall. These are of exactly the same construction as the others already described. There are various switches, sockets and lights pertaining its use as a recording studio (5:15-5:18). The same large viewing window as described for Room **BH10** is visible, as is a similar window in the opposite wall (to allow viewing into Room **BH12**).
- 3.5.35 **Broadcasting House Room BH12:** this room is identical to, and is a mirror image of, Room **BH10** and is of entirely modern appearance. There are 19 acoustic boxes located on the north wall, 20 on the south wall, 12 on the east wall, and seven on the west wall. There are also various fixtures pertaining to its use as a studio (5:19-5:20).
- 3.5.36 **Broadcasting House Corridor Connecting Rooms BH10, 11 and 12:** this corridor is entirely modern in appearance and may have been created by the insertion of solid dividing walls. The details for this room are as per Rooms

BH10, 11 and 12. Above each studio door are red and blue lights and the walls are lined with soundproof panels 2.5m high by 1.26m wide and 0.03m thick. There are three of these panels on each of the east and west walls (**5:14**).

- 3.5.37 **Broadcasting House Room BH13:** this room is located in the extreme north east of Broadcasting House and was used as an “apparatus room”. Most of the space would have been taken up with racks of equipment. Notice boards on the west wall would have had lists of routings and information relevant to the operation of this area (John Trenouth *pers comm*) (**5:22-5:23**). There is a single two-over-two sash window with secondary glazing located in the east wall, which is identical to those in rooms **BH10, 11 and 12**. The top of this has been truncated by the ceiling, which is 2.8m high and is identical to those rooms described above. There are air conditioning/heating vents visible. The floor is concrete covered by carpet tiles. A wooden raised floor 0.9m high has been inserted in to the south and east sides of the room. This is covered with plywood and conceals a mass of wires and cables. Racks of switching equipment and line driving and receiving amplifiers were fitted here. This is where the feeds coming into and leaving the radio station were controlled from (John Trenouth *pers comm*).
- 3.5.38 The single door is identical to those in Rooms **BH10, 11 and 12** and is entirely modern in appearance. There are also various cable ducts fixed to the walls, as well as telecommunications equipment. There is no sound proofing material within this room.
- 3.5.39 **Broadcasting House Room BH14:** this forms a long corridor along the north side of the ground floor of Broadcasting House (**4:6**). it allows access to Rooms **BH16** and **BH20**, as well as a suite of rooms attached to the north side of the building. It also forms the main access corridor between Broadcasting House and Television Centre.
- 3.5.40 It is of mainly modern appearance and all the decoration is late twentieth century. The floor is concrete to which carpet tiles have been bonded and there is a (wooden) access ramp with handrail at the west end. At the east end is a short flight of steps up into Room **BH20**. The main part of the ceiling is 2.4m high which steps up at the western end to 2.76m in height (to allow access for the ramp). This raised section is of suspended polystyrene construction. The main body of the ceiling is plastered (modern) and the original ceiling (probably nineteenth century) is just visible through a small hole. The space above the ceiling is full of ducts, pipes and cables. The doors are all of modern appearance, those at the west end being the same as those for Room **BH16**.
- 3.5.41 Visible on the south wall of this corridor is a chamfered stone plinth and moulded stone string course, 0.6m and 1.96m (5 feet) high respectively. They are of the same material to the external stone work and the string course is very similar to those located on the external elevations (**5:29**). These observations suggest that this was originally the north external wall of Broadcasting House and that the corridor was created later, possibly when the single storey rooms were added to the north elevation. A single late twentieth steel radiator is attached to the north wall.

- 3.5.42 **Broadcasting House Room BH15:** this is a small windowless room located in the single storey wing attached to the north-west corner of Broadcasting House. It is of entirely modern appearance and is accessed via a single door from Room **BH16** (1:17). The floor consists of carpet tiles bonded to a concrete base and the ceiling is suspended polystyrene with a strip light and vent. All the walls are solid and are lined with fabric. There is a white box attached to the north wall and a switch box on the east wall (1:18). The door into Room **BH16** is varnished hardwood with three vertical windows (smashed). It has an architrave which is identical to that for Room **BH1**.
- 3.5.43 **Broadcasting House Room BH16:** this is the main entrance foyer for Broadcasting House (and Television Centre) (3:7-3:9). It was originally accessed from the main entrance on the west elevation via Room **BH2** and contains the staircase allowing access to the first storey of Broadcasting House. From this room access is available into rooms **BH1**, **BH2**, **BH4**, **BH14**, **BH15** and **BH16**.
- 3.5.44 The room is large and encompasses the western third of the two-storey block of Broadcasting House. All of the decoration is modern and plain and all the walls appear to be cement plastered. The east wall has two square projections reminiscent of pilaster strips, which correspond to similar projections in Room **BH18**. The floor consists of carpet tiles bonded to a concrete base (in common with many of the rooms on the ground floor). The ceiling is 3.2m high and consists of ten suspended polystyrene coffers separated by four east west beams and a single north-south beam. These are plastered and contain mouldings, which respect the polystyrene ceiling (1:12). These are supported at the intersections by four cast iron columns, which have Acanthus leaf designs and square capitals (1:11). The beams do not rest directly on the capitals but are supported upon square 'blocks'. Where the beams meet the walls, they are supported upon hexagonal corbels.
- 3.5.45 All of the doors are similar and consist of varnished hardwood with three vertical windows and segmental arched surrounds. The doorway allowing access in to Room **BH2** and the flanking windows are the same as those described for the front elevation (*Section 3.4.1*), the only difference being that the architraves are plaster. The doorway into Room **BH18** (Studio 2) is identical and leads in to a small lobby (1:13, 1:22). Above the door into Room **BH15** are red and blue lights. There is a carpeted concrete and steel quarter-turn staircase present in the north-east corner of the room which is of twentieth century appearance and has hardwood handrails and stair detail of similar timber to the doors (4:8). Beneath the stairs is a storage cupboard with plasterboard partition wall.
- 3.5.46 To the west of the stairs there is a semi-circular scar in the floor, which appears to indicate the presence of a reception desk; this was latterly the main reception for all visitors to BBC Leeds (John Trenouth *pers comm*). Located within the south wall is a built-in shelved cupboard with varnished hardwood doors. The heating arrangements consist of two modern steel radiators and a storage heater.

- 3.5.47 **Broadcasting House Room BH17:** this room forms the staircase providing access to the basement. The fabric appears to be largely original except for the north wall which is of modern cinder block construction. A second staircase is visible in the ceiling (not visible elsewhere) appears to start in Room **BH16** and may once have given access to the first floor. Various lagged pipes and cables follow the walls down into the basement.
- 3.5.48 **Broadcasting House Room BH18 Studio 2:** this very large and high room which covers two storeys forms the main studio area within Broadcasting House (3:10-3:15) (Figs 3 and 4). There are two entrances into this room via Rooms **BH16** and **BH19**. Both entrances are separated from other rooms by a small lobby (inserted within this room) for soundproofing purposes (John Trenouth *pers comm*) with double doors.
- 3.5.49 The ceiling is high (approximately 8.18m) and consists of a suspended wooden grid (6.9m high) (3:15) through which large lamps project. Above the grid are a number of acoustic boxes and the whole ceiling is painted matt black. The northern side of the ceiling (extending to 3.2m from the north wall) is lower and forms a mezzanine 2.55m high. This part of the ceiling comprises a suspended polystyrene construction. This is supported by two large diameter concrete columns which continue up to the ceiling. The boarded floor (possibly raised) is covered with bonded carpet tiles. There are two large cast iron radiators, which are probably of early twentieth century date.
- 3.5.50 The walls are all of solid construction and the west wall to the south of the entrance lobby has acoustic boxes attached. There are other, large sound deadening panels attached to the south wall. Below the mezzanine section, the walls are completely lined with sound deadening panels. There are two large ventilation ducts located on the north and south walls (1:24, 1:25). Internal inspection of the north ducting reveals that this takes advantage of the original window aperture (visible on the external north elevation).
- 3.5.51 There are three high one-over-one sash windows that are at first storey level. These are secondary glazed in similar fashion to those in Rooms **BH9-BH13**. These windows indicate the presence of a first floor that was probably removed when the studio was inserted.
- 3.5.52 As already mentioned, there are two entrance lobbies, the one in the south-east corner has flat roof and is constructed from plasterboard partition walls, whilst the other located at the west side of the room (between this and Room **BH16**) has solid walls. There is a small plain room located to the north of this.
- 3.5.53 There are various switch and socket boxes attached to the north and east walls (1:19, 3:6), which obviously pertain to the use of the room as a recording studio. The east wall contains a large window (now smashed and boarded) which allowed the studio to be observed from Room **BH21** (originally the control room for Studio 2 (John Trenouth *pers comm*). This is similar to those windows located within Rooms **BH10**, **BH11** and **BH12**. Below this is a long panel, which contains sockets and switches. Above the window is a box, which contains three 'PABX' lights and a twin red and amber light unit. To the north of the window a connector box is fitted to the wall (1:20)

- 3.5.54 **Broadcasting House Room BH19:** this room forms the entrance lobby and allows access from Room **BH18** into Rooms **BH7** and **BH20**. It comprises two small separate areas and is constructed from modern brick (1:27, 4:1). There is a suspended polystyrene tile ceiling, which is 2.16m high and contains heating ducts. The floor is concrete to which carpet tiles have been bonded. All the walls are lined with sound deadening material. The doors are heavy and are self-closing.
- 3.5.55 **Broadcasting House BH20:** this is a long corridor that provides access to all the rooms at the east end of Broadcasting House (Fig 3). It is of entirely late twentieth century appearance and is plain in decoration. The ceiling is a suspended polystyrene tile affair, which is 2.45m high (5:8), above which is a mass of wires and cables. The floor is concrete to which carpet tiles are bonded. There are no windows. All of the walls are of solid construction (cinder block and brick), except for a plasterboard partition wall separating it from Room **BH19**. All the doors are as described for each individual room except for the fire escape doors at the south end which exit out to the south elevation (5:2). There are no fixtures and fittings visible except for two amber and red lights above each studio door.
- 3.5.56 The most notable feature of this room is to be found to the north-west of Room **BH8**, where the corridor enters the single storey wing. Here, part of the original ceiling is visible, which is 3.85m high (5:3). There is a wide segmental arch, which is similar to those in Room **BH8**, and is partially obscured with modern finishes. It can be seen that this is constructed from brick of probable nineteenth century date with some twentieth century rebuilding. Removal of modern material will help to explain phases of building here. Also visible is a moulding that is probably part of a coffered ceiling.
- 3.5.57 **Broadcasting House BH21:** this rectangular room is the control room for the Studio 2. Its general appearance is similar to Rooms **BH10**, **BH11** and **BH12** and contains similar technical fixtures and fittings (5:4). The ceiling is 2.8m high, contains heating/ventilation ducts and is identical to the other suspended polystyrene ceilings, and the floor is concrete bonded with carpet tiles.
- 3.5.58 A large window (now boarded) once enabled Studio 2 to be viewed from this room (5:6). This was triple glazed with an aluminium surround and is identical to those in Rooms **BH10** and **BH12**. There are acoustic boxes lining the walls, there being six on the north wall, three on the south wall, and 21 on the east wall (5:7). The north wall contains sockets, switches and 'PABX' lights (5:4). There is wooden ducting present at the base of the walls, which carry wires and cables.
- 3.5.59 **Broadcasting House Room BH22:** this room houses the stairs, which allow access to the first floor of Broadcasting House. The room is of entirely late twentieth appearance and is plain in decoration. The floor is laid down to concrete to which carpet tiles have been bonded. The staircase is concrete with a steel handrail. Below the stairs is a cupboard, which has a plasterboard partition wall and modern door.

- 3.5.60 **Broadcasting House Room BH23:** this windowless room is of the same general appearance as the other small studio rooms already described (5:24). The ceiling is suspended polystyrene, 2.8m high and the floor is concrete with carpet tiles. The walls were obviously once covered by acoustic boxes, of which only one (on the east wall) remains. There appears to have been six boxes attached to each wall. There are various switches and sockets visible, together with a socket box which is sunken into the floor (5:26). This room was used for 'down the line' interviews (John Trenouth *pers comm*).
- 3.5.61 **Broadcasting House Room BH24:** this room is situated on the first storey and is located directly above Room BH16 and is accessed via the staircase described in Rooms BH16 and Room BH25. It is only accessible via Room BH16 (Fig 4). Room BH24 was apparently last used as a canteen/bar and is decorated in bright colours (4:10-4:12). The walls are lined with polystyrene sheeting, which has been overlaid with plasterboard. The north and west walls are constructed from nineteenth century brick. The ceiling is plasterboard and most of it is 3.67m high. Lowered areas of the ceiling are 3m high and occur generally around the western and southern parts of the room. An east west 'beam' crosses the northern end of the room and is supported by a column (described in Section 3.5.62) and stone corbel on the west wall. This is a rolled steel joist (RSJ) which passes through a partition wall and into the staircase which allows access to the roof space (6:17-6:19). The floor comprises modern, narrow, laminate flooring material laid diagonally across the room.
- 3.5.62 The ceiling is supported by two cast iron columns which have octagonal capitals with acanthus leaf motifs. They differ from the columns described within Room BH16 but may be original. They are painted bright gloss green.
- 3.5.63 There are four large one-over-one sash windows, without horns (two on the west, two on the north walls), which have moulded architraves with segmental arches. They have wooden sills and square reveals and contain modern vertical blinds (2:2).
- 3.5.64 The north-east corner of the room has been partitioned in order to create a small landing at the top of the stairs, which separates this room from Room BH32 (Fig 4). The partition is a glazed varnished hardwood frame with varnished hardwood self-closing fire doors. The southern part of the room is partitioned by plasterboard stud walls to create a small bar/serving area (with linoleum floor) (6:20), which has a vertical security grille. One of the columns described above (Section 3.5.62) is situated within this area. There is evidence of shelving within this area. There are two hardwood self-closing fire doors, one of which provides access into Room BH25. At the east side of the room a stairway gives access into the roof space, which is partitioned by plasterboard stud walls.
- 3.5.65 A large plate glass mirror (now smashed) is present on the partition wall at the southern end of the main part of the room (which separates this room from Room BH25). There is a recessed area to the east of the 'bar' which may have been a cupboard of some description. Most of the fixtures and fittings within the room are modern, including strip and spot lights and the heating

arrangements consists of small modern steel radiators located beneath each window.

- 3.5.66 **Broadcasting House Room BH25:** this L-shaped room appears to have been created by partitioning Room **BH24**, was obviously last used as a kitchen (6:21), and is of modern appearance. The ceiling is plasterboard and is 3m high, whilst the floor is linoleum bonded to timber boards. All the walls are of solid construction (except the wall separating this room from Room **BH25**) and are plainly decorated. There is a stone corbel attached to the west wall, which is similar to that in Room **BH25**.
- 3.5.67 There are four one-over-one sash windows (two on each of the south and west walls), which are identical to those in Room **BH25**. All the fixtures and fittings are those associated with late twentieth century kitchen equipment.
- 3.5.68 At the south-west corner of the room is a stainless steel flue, which passes up through this room from the basement. Inspection of this reveals that a hole has been cut through a sandstone floor to allow its passage.
- 3.5.69 **Broadcasting House Room BH26:** this is a large room located at the east side of Broadcasting House and comprises approximately one third of space of the first floor and appears to have been utilised as office space (7:1-7:3) (Fig 4). The ceiling is suspended, is 3.38m high and is the same as the other suspended ceilings already described with striplights, spotlights and ventilation grills. Visible through this is the original ceiling, which is 4.9m high (6:27). This is composed of intersecting beams to form large, square, almost coffer-like areas, which contain bisecting bead moulding. The beams are supported upon wooden corbels and there is a decorative 'OXO' plasterwork cornice. The ceiling is similar, but not identical to, the ceiling within the roof space described below (Section 3.5.81). The floor is hardboard onto which carpet tiles have been bonded.
- 3.5.70 There are five one-over-one sash windows located on the east wall, which are similar to those in Room **BH24**. A large Venetian window is present within the south wall. The architraves are similar to those in Room **BH24**. There is access to Rooms **BH28** – **BH31**, whose doors will be discussed below (Sections 3.5.74-3.5.77).
- 3.5.71 The fixtures and fittings present pertain to the room's use as a large office space with sockets and cable ducts. There is a 'MIC LIVE' light situated on the south wall. The heating arrangements consist of two small steel radiators located beneath the two southerly windows on the east wall and a long steel radiator located beneath the Venetian window.
- 3.5.72 **Broadcasting House Room BH27:** this is a small square room located in the north-east corner of the first floor. It is of modern appearance with floor and ceiling identical to those in Room **BH26** (6:25). The room was created by a partition wall separating it from Room **BH26**. There are two one-over-one sash windows in the north wall which have been secondarily glazed. The doorway into Room **BH26** has a plain surround with a hardwood self-closing fire door with a small glazed aperture.

- 3.5.73 There are two ventilation grills on the west wall and two telecommunication junction boxes are present. The heating arrangements consist of two modern steel radiators beneath each window.
- 3.5.74 **Broadcasting House Room BH28:** a small square room situated to the west of Room **BH27**, its entrance lobby projecting slightly into that room. It is lined with soundproofing material and has a polystyrene suspended ceiling with recessed strip lights and ventilation grilles. The floor is laid down to carpet tiles. There are various switches and sockets present, together with 'on-air' lights (6:23, 6:24). A square thick window permits a view into this room from Room **BH26** (6:24). Room **BH28** was a "voice-over booth" where journalists could add a voice track to a video that had been edited, or could record a short link to a news interview etc. The window was present so that other staff could see that the room was in use and so not enter and disturb the recording (John Trenouth *pers comm*). There is no exterior window.
- 3.5.75 **Broadcasting House Room BH29:** this is a plain room situated to the north west of Room **BH26**. It is plain in decoration and contains no technical equipment (6:22). The ceiling and walls are all plastered and emulsion painted. There are two one-over-one sash windows with surrounds similar to those in Room **B24**.
- 3.5.76 **Broadcasting House Room BH30:** this, together with Room **BH22**, forms the staircase allowing entry to and from the ground floor. It is described in Section 3.5.58.
- 3.5.77 **Broadcasting House Room BH31:** this is a small room of entirely modern appearance located immediately to the south of Room **BH30** and within Room **BH26** (6:26). The ceiling is hardboard and the floor is the same as that described for Room **BH26**. There are some steel shelving units and a single hardwood door with frosted glazing.
- 3.5.78 **Broadcasting House Room BH32:** this is an 'L-shaped' corridor which connects Room **BH24** to Room **BH26** and also to Television Centre via a flight of stairs and a 'Stannah Stair Lift' (4:13-4:15). It is plain in appearance and has a polystyrene suspended ceiling and carpet tile floor. All the walls are plain plastered and there are two large engaged columns in the south wall, which are a continuation of those columns from Room **BH18**.
- 3.5.79 There are two one-over-one sash windows in the north wall which are the same as the other windows on this floor except that they have no architraves. There are two doorways present, that into Room **BH26** is a self-closing fire door and that into the stairs leading to the roof space is a modern six panelled mock Georgian door.
- 3.5.80 **Broadcasting House The Roof Space:** the roof space comprises upper and lower parts and is only accessible via the staircase which is located within a partitioned area within Room **BH24** (6:17-6:19) (Figs 4 and 5). The staircase itself is a modern galvanised steel construction, which was inserted presumably to allow access to the roof space when the original stairs were removed. Also to be seen is the RSJ, which has been inserted to support the

floor of the roofspace. A rectangular hole has obviously been cut through the ceiling, which is lath and plaster (the original ceiling can be observed), to allow for the stairs. The east wall of the staircase is brick.

- 3.5.81 **Broadcasting House Lower Roof Space:** the roof of Broadcasting House is of aisled construction (Fig 6) and is divided by brick walls into three separate areas (Fig 7) (there was no access into the eastern part above Room **BH26** (5:33). It is on two levels, the upper level comprising the roof space. The first part, encountered upon ascending the stairs from Room **BH24**, has a ceiling which is very similar in style to that in Room **BH26** (6:3). This is a large coved affair with bisecting beams and bead moulding, which occupies the central part and is flat ceiled in each aisle. The panels are lath and plaster with plait-band decoration at the base of each sloping cove and aisle ceiling (5:35).
- 3.5.82 The arcade posts (six in total) have large solid east west braces (5:35), and have been cut to allow the imposition of the floor (Fig 6). The aisle tie beams project slightly and have moulded and chamfered ends. The arcade posts now rest upon RSJs but presumably once continued down through the building and may have been supported by columns. It is probable that the ceiling was intended to be viewed from at least the first floor (maybe the ground floor), which was probably a large open space with aisled walkways.
- 3.5.83 The cross walls dividing the roof space are of brick laid in English Garden Wall bond (5:33). This appears to be of nineteenth century appearance but with later rebuilding and infilling. There are two low apertures with matchboard doors, which allow access between the areas. The west wall, which forms the interior of the west elevation (the pediment) is also brick (Fig 7). The floor is a roughly laid collection of boards in the central section and bare joists elsewhere. There is a large steel air-conditioning duct, which exits through the ceiling. A timber ladder leads to a hatch, which allows access to the upper roof space.
- 3.5.84 The eastern part of this area contains a raised walkway, which is supported upon steel rods (fastened to RSJs in the upper roof space) (6:11) (Figs 6 and 7). The ceiling of Studio 2 is visible and is suspended from a network of steelwork (6:14). Steel air-conditioning ducts are also present within this room.
- 3.5.85 **Broadcasting House Upper Roof Space:** the upper parts of the four trusses are visible here, which are of the queen post-type (6:7). The trusses have trenched purlins (no ridge purlin) and the queen posts and aisle arcade are strapped and bolted to the tie beam and each truss has four braces. The arcade plates are trenched into the principal rafters. At the north and south sides of the roof space, the top of each arcade can be observed. A further brace and the arcade tie-beam are visible.
- 3.5.86 The west wall is brick (English Garden Wall bond) with a square aperture with louvered wooden cover, through which the steel air-conditioning duct exits to the tympanum. A further brick wall divides this part of the roof from that part over Room **BH26**, through which there was no access (Fig 7).

3.6 INTERNAL DETAIL OF TELEVISION CENTRE

- 3.6.1 **Television Centre Room TV1:** this room is located to the east of the Studio A (Room TV1) and forms a long rectangular room which almost covers the whole width of the building (2:3-2:6) (Fig 8). It is evident that this room was the scenery dock (Section 1.3.17) for Studio A. The ceiling is of concrete slab construction with large diameter heating pipes and ventilation ducts crossing at various intervals (Fig 11). There is a hatch located to the east of the doorway into Room TV1, which opens into Room TV14. Modern strip lights provide illumination. The floor is painted concrete and is paint splattered in various places. All the walls (except the north wall) are of brick (Flemish bond) construction which are painted white. The north wall is of cinderblock construction. Various cable ducts and pipes are fixed to the walls. A small office with hardboard partition walls is located at the north-east corner of the room.
- 3.6.2 There are five doorways within this room, the most obvious being two very large, nearly full height, sets of double-doors. One allows access to/from the courtyard to the rear of Television Centre, the other opens into Room TV2. These are heavy and are constructed from plate steel with massive hinges and secure locking mechanisms (7:15). They are thick and are of soundproof construction. Self-closing double fire doors, which are both glazed and painted red and black, allow access into Room TV7. The other doors are plain and typical of modern offices.
- 3.6.3 The east wall contains two high level casement windows, which are the only means of natural light within this room. A small paint splattered Belfast-type sink is located in the south-west corner.
- 3.6.4 **Television Centre Room TV2:** this is a large room, which covers two floors, and was the main television studio (Studio A) within the complex. It is able to be accessed from Rooms TV1, TV7, TV3 and the corridor leading to the offices in the west block of Television Centre (Figs 8 and 11). Of immediate interest within this room is the ceiling, which contains a complex of various tracks, runners and rails used for lighting. These are attached to a steel framework which is attached to the ceiling (2:7, 10:5, 11:1 - 11:3) (Fig 9). There are large air-conditioning/heating ducts present. The ceiling itself (which is probably concrete) is lined with acoustic boxes, which are identical to those in the studio rooms in Broadcasting House. The room is laid down to a vinyl floor covering, which is bonded to concrete.
- 3.6.5 The walls, which are constructed from sand coloured brick laid in English Garden Wall bond, are partly lined with acoustic boxes of a similar type as those described within other rooms, the main difference being that they are covered with a wire mesh rather than perforated hardboard. This is to give greater sound deadening – TV studios have a hard reflective floor surface to allow easy camera movement – this increases the reverberation, Radio studios usually have a thick carpet on the floor (John Trenouth *pers comm*). These covered most of the wall surfaces but a large number have been removed recently by a local college for their music studio following the departure of the BBC (John Trenouth *pers comm*). Orange and black ductings surround the

wall (10:4) (Fig 11) and there is a 240 volt cable duct with sockets at various places at skirting height.

- 3.6.6 There are five doorways present within this room allowing access to/from the rooms outlined above. The most obvious is the large steel double door (allowing access to Room **TV1**) described in *Section 3.6.2*. This is only able to be locked from this side. The other doors are either single or double self-closing soundproofed fire-doors. Most of the doors have red and blue lights positioned above. There is a small lobby area immediately to the west of Room **TV2** which is plain and has a suspended polystyrene ceiling.
- 3.6.7 Located in-between the doorway from Room **TV3** and the main entrance corridor from the west is a small service station, which has a stainless steel sink and connections for gas, electricity and compressed air (10:7) (Fig 8). This has a tiled splashback and was evidently utilised for the preparation of food items when filming. To the left of this is a bank of 240 volt sockets, together with a master switch. Camera control boxes are located at either end of the east wall and in the north-west corner of the room (10:6). Each of these has 240 volt sockets and small lamps and allowed television cameras to be positioned in various places around the studio.
- 3.6.8 **Television Centre Ground Floor Corridor:** this corridor allows direct access to and from Rooms **TV2**, **TV3** and **TV4** (Fig 8). It has a carpet tiled floor and suspended polystyrene tiled ceiling. The walls are lined with flat soundproof panels and the doors are of the heavy self-closing type (8:34). Red and blue 'On Air' lights are located above the doors.
- 3.6.9 **TV Centre Room TV3:** this room is located to the west of Room **TV2** and was evidently utilised as a studio (Studio **AA** – *Section 1.3.16*) (8:35) (Fig 8). The ceiling is lined with acoustic boxes of exactly the same type as those in Studio **A** (Room **TV2**). Scaffolding tubes are suspended from the ceiling, which were for studio lighting etc, and a curtain track is also present. Small labels are visible on the west wall just below ceiling height, which read 'S1' to 'S6'. The bare brick (English Garden Wall bond) walls were all lined with acoustic boxes, some of which have been removed. To the right of the doorway into Studio **A** is a camera control box (10:2).
- 3.6.10 **Television Centre Room TV4:** this is a odd-shaped room, which was probably utilised as a passageway or storage area. It is plain with no soundproofing or technical equipment (8:33). The ceiling is plain-plastered and the floor is bare concrete. All the walls are plain-painted brick except for the wall shared with Room **TV4**, which may be a later insertion. Access is available into Room **TV5** and the adjacent corridor with both doors being double self-closing types (8:29). There is a lift shaft located at the south-west corner of the room, which appears to have been inserted later (Fig 12). It features a low door and was used for transporting camera equipment. The cameras were very heavy and needed to be taken up to the first floor for maintenance/repair (John Trenouth *pers comm*).
- 3.6.11 **Television Centre Room TV5:** this room forms the control room for Studio **D** (Room **TV6**). The room is heavily soundproofed with full height panels,

which are of composite construction of metal and plastic mesh with fibreglass type wadding material and blue fabric cover material (8:30, 8:31). The ceiling is suspended polystyrene tiles through which a concrete ceiling (forming the first floor) is visible. Built into the ceiling are strip lights and ventilation/heating ducts. Suspended from the ceiling are four 'script lights' which are of metal construction. These allow documents to be read with directional light in darkness.

- 3.6.12 The whole floor is raised and is supported upon posts which support a square steel frame within which individual soundproofed carpeted floor tiles are fitted. The west side of the floor is raised, below which is a mass of cables and wires. The sub-floor is concrete. There is a large rectangular window, which allows Studio **D** to be viewed (Fig 12). This is of exactly the same construction as those in Rooms **BH10**, **BH11** and **BH12**, and above this are red and amber lights. There is a single doorway and short partitioned corridor leading to Studio **D**, which is also soundproofed and has a cupboard with louvre doors (8:29).
- 3.6.13 **Television Centre Room TV6 Studio D:** this room occupies the south-west corner of the rear block of Television Centre (Fig 8 and Fig 12). It is of similar appearance to Room **TV5** and is completely soundproofed with the same panels (but without the blue surface fabric) (9:3 - 9:5). The ceiling is completely lined with acoustic boxes (and strip light boxes). There is a large steel ventilation duct running along the north side of the ceiling. A curtain track is attached to all the walls and meter graduations are present (8:24). A black tubular steel frame is hung from the ceiling, which was presumably to attach lighting equipment. Weight limit signing is present which read 'SWL 20KG'. Cable trunking, with 240 volt sockets, also circles the ceiling.
- 3.6.14 The floor is mainly carpeted (with carpet tiles) with linoleum at the eastern end. There are various 240 volt three pin sockets around the room and at the base of each wall is a cable duct which contains a mass of wires and cables (8:26). There is a junction box and sockets set within a panel in the south wall and a similar unit is present in the east wall (8:26). An access panel is present in the south-west corner of the room. There is a red and amber light unit to the west of the door into Room **TV5** (8:25). The large window described above is also visible (8:23). The blocked door and windows visible in the exterior elevation are not visible in the south wall. There is a double self-closing soundproofed door allowing access into Room **TV7**.
- 3.6.15 **Television Centre Room TV7:** this corridor allows access to and from Rooms **TV1**, **TV2**, **TV6** and **TV8** (9:1-9:2). The ceiling is split level and is suspended polystyrene tiles with strip lights. The floor is linoleum bonded to concrete and the walls are all of brick construction lined with fabric panels. Perspex panels line the walls at waist height. The doors are all self-closing soundproofed fire doors with 'On Air' lights above the entrances to Studios **A** and **D**.
- 3.6.16 **Television Centre Room TV8:** this room (together with Room **TV16** on the first floor) forms the staircase allowing access between the floors (Figs 8 and 9). It is plain and the walls are all painted brick. The floor is concrete and the

staircase is concrete with a steel handrail (8:12). There is a fire-escape door in the south wall, which exits to the courtyard at the rear of Television Centre.

- 3.6.17 **Television Centre Room TV9:** located on the first floor, this room forms part of the Sound Control room for Studio A and is accessed via Room TV10 and Room TV11 (Fig 10). The walls (except the north wall which is brick with a partitioned cupboard) are completely lined with soundproofing panels of similar type to those in Room TV5 and TV6 (7:4). The ceiling is composed of suspended polystyrene tiles with in-built ventilation/air-conditioning grilles and has flush strip lights around the perimeter (7:4). There are two 'script lights' of the same design as those in Room TV5 (6:29).
- 3.6.18 The floor is constructed in the same manner as that in Room TV5 with carpeted removable floor sections, below which is a concrete sub-floor. The northern half of the room steps up to form a slightly raised platform with a guard rail (6:28). The door into Room TV11 is a self-closing fire door with a separately opening section, and the door into Room TV10 is a single self-closing fire door.
- 3.6.19 There are two large windows in each of the east and west walls which are similar to those in Room TV5. The base of the window on the east wall is at floor level, which is necessary to afford a view into Studio A (6:28). The window on the east wall allows viewing into Room TV10. Rooms TV9 and TV10 may have originally been a single room (Fig 11).
- 3.6.20 **Television Centre Room TV10:** this room is similar to Room TV9 (7:9, 7:10). This is the main control "Gallery" from where the studio programme was controlled and directed (John Trenouth *pers comm*). Most of the details are the same including the soundproofing panels and the ceiling. There are two long 'script lights', which are situated above a raised area of floor at the west side of the room. At the west end of the room an area of ceiling is missing which reveals flexible metal ventilation pipes and steel ducting (8:4). This was where the monitor stack was located (Section 1.3.20).
- 3.6.21 The floor is the same as that for Room TV9 and the western side is raised with two access steps. Below this is a concrete sub-floor, which contains a mass of wiring. All the walls are soundproofed, except the west wall, which is painted brick (with vertical ventilation grilles). There is a small cupboard in the south-west corner, which is full of wires and switches (8:3).
- 3.6.22 **Television Centre Room TV11:** this is the first room one encounters when entering the studio block from the main part of the Television Centre (7:5 - 7:6) (Fig 10). It is reached by a small flight of steps and is large and rectangular. From here access to all of the first floor rooms is available. It was last used as a Central Apparatus Room (CAR) and there is evidence that large control units were present (6:30 - 6:34). The cameras were controlled from TV11 (Sections 1.3.21-1.3.23).
- 3.6.23 The ceiling is similar to the other suspended polystyrene constructions described elsewhere within the Television Centre. Sections of ceiling are missing which reveal a concrete upper ceiling and various ventilation pipes

and ducts. At the west side of the ceiling two rectangular boxes hang down which have 240 volt three pin electrical sockets and ventilation pipes. This was apparently an extractor box for a control unit. There appear to have been four more of these units and all of them are positioned above similarly-sized rectangular openings in the floor, which were the locations for the control equipment (6:30, 6:32, 6:33). Two 'script lights' are suspended from the ceiling and the room is lit by strip lights.

- 3.6.24 The floor is of the same construction as those in Rooms **TV9** and **TV10**, and consists of removable tiles with a vinyl covering. Below this is a concrete sub-floor and a mass of wires and cables fills the space. As mentioned above, rectangular apertures are present within the floor which have a wooden frame (Fig 10). These are supplemented by a curvilinear aperture or 'snail' of similar construction (also with ventilation pipes above) (*Section 1.3.23*)
- 3.6.25 The walls are all constructed from cinder block and the south wall (possibly inserted later) is plastered. A bank of switches and control units is present on the north wall and appear to have been part of a control area, together with the removed machinery indicated by the 'snail' aperture described above *Section 1.3.23* (Fig 10). The camera lift present within Room **TV4** is present in the north-west corner of the room (8:2). The doors are of the self-closing fire door type. Above the door into Room **TV12** are four 'On Air' lights.
- 3.6.26 **Television Centre Room TV12:** this room is only able to be accessed via Room **TV11** and a sign on the door states that it is the 'Telecine Room' (see *Section 1.3.24*). It is rectangular and almost wholly lined (ceiling and walls) with sound absorbing panels – this was because the telecine was noisy when operating (John Trenouth *pers comm*). (7:7, 7:8). There are various strip lights and ventilation grilles within the ceiling. The floor is of exactly the same construction as the other rooms on this floor and is carpeted. Some of the floor panels have been removed to reveal a concrete sub-floor (6:35). Unlike the other rooms, there are few wires and cables in the floor space.
- 3.6.27 Some of the soundproof panels have been removed to reveal a bare brick south wall. This, incidentally, is of different brick to the external elevation. There is a white board and broadcast light unit of the west wall.
- 3.6.28 **Television Centre Room TV13:** accessible via Room **TV14**, this rectangular room appears to have contained free-standing control units similar to those in Room **TV11** (8:8, 8:9) (*Section 1.3.25*) (Fig 10). The floor, which is of the same construction as the floors within the other rooms on this floor, contains a rectangular aperture. The suspended polystyrene ceiling contains strip lights and ventilation grilles and two long ducts with 240 volt three pin sockets are suspended from it.
- 3.6.29 The walls are mainly constructed from brick and cinderblock, which has been dry-lined with plasterboard. The east wall contains a large duct, which has been similarly covered. A control box is also present on the east wall. The dry lining on the south wall hides two aluminium-framed casement windows; the glazing within both has been painted matt black and then boarded over. These

windows are present on the south elevation and obviously suggest a previous (unknown) use for this room (Fig 10).

- 3.6.30 **Television Centre Room TV14:** this short corridor enables access from Room **TV11** to the rooms at the east side of Studio **A**. The west part of the corridor is a continuation of Room **TV11** (7:11, 7:12). It is plain in decoration and the walls are of painted brick (Flemish Bond). The ceiling is concrete and various pipes, cables and ducts pass along it (8:13). The floor in the west part of the corridor is similar in construction to that in Room **TV11**, whilst the floor in the east part is solid with vinyl floor tiles bonded to it. Within this part of the floor is an aperture (hatch) which has removable timber slats (and opens into Room **TV1**) (8:14).
- 3.6.31 The most noticeable feature of this room is the very large telecommunications board (Section 1.3.26), which contains a mass of wires and cables, on the north wall of the western part of the corridor (8:5). It is built into a cabinet, which has a steel roller shutter. There is a steel radiator to the east of this.
- 3.6.32 **Television Centre Room TV15:** this is a plain brick room with a high plastered ceiling, quarry-tiled floor, and contains a Belfast-type sink and aluminium framed window (8:10, 8:11). The west wall is of cinder block construction and appears to have been inserted later. There are some wires and cable ducts on the east wall, together with a switch box (Section 1.3.28).
- 3.6.33 **Television Centre Room TV16:** this, together with Room **TV8**, forms a staircase linking the ground and first floors. It is of plain brick construction, with plaster ceiling and contains a concrete staircase with a steel handrail. There is a small low level window in the south wall.
- 3.6.34 **Television Centre Room TV17:** this room houses the main power supply units (distribution) for the Television Centre. It was also the dimmer room, housing the electronic lighting dimmers for the studio; these dimmers were remotely controlled from a lighting control desk in **TV11** (John Trenouth *pers comm*). It is of plain brick construction, has a plaster ceiling, and the floor is laid down to vinyl floor tiles. Within this room there is a central console which houses the main electrical switch gear for the complex. There are numerous large diameter cables feeding into this and a separate console located at the north end of the room (7:13, 7:14).
- 3.6.35 **Television Centre Room TV18:** this is a small plain room of brick construction, with a plastered ceiling and vinyl floor (8:15).
- 3.6.36 **Television Centre Room TV19:** a sign on the door states that this is the plant room (8:14) and it houses the main heating and ventilation systems for Television Centre. There is a large unit situated to the north end of the room, from which, large square galvanised steel ducts originate (8:17); these appear to be a continuation of the same ducts that are present on the ceiling of Studio **A**. A very large rectangular duct originates from Studio **A** and passes along the ceiling into a small cinder block room with a skylight which contains two very large extractor fans, which exit out to the north elevation (8:19).

- 3.6.37 To the south of the ventilation unit is a heating boiler from which insulated pipes originate **(8:16)**. There are various dials and gauges present, as well as an insulated duct which pass through the west wall into Studio 2. The west wall contains various fuse boxes and switches, as well as cable ducts **(8:18)**. The whole room is of brick construction (except the north wall) and has a plastered ceiling and vinyl tiled floor (bonded to concrete).

4. DISCUSSION

4.1 INTRODUCTION

- 4.1.1 Leeds has played a major role in the development of both radio and television within the North of England, latterly as the hub of the BBC's regional broadcasting in Yorkshire. Apart from the obvious particular architectural interest of the Quaker Meeting House, the BBC complex on Woodhouse Lane has made an important contribution to the cultural heritage of the City of Leeds and the region as a whole. The site has had a long association with the industry since one of the first moving picture cameras was developed there in the workshops of Louis Le Prince in the late nineteenth century (*Section 1.3.3*). Sadly, with the relocation of the BBC studios to a new site elsewhere in Leeds, this tradition has been brought to an end, although BBC broadcasting in Leeds continues in new purpose-built studios, which continues the BBC's tradition of adopting new technologies and adapting to change.
- 4.1.2 In this discussion, the development of the complex at Woodhouse Lane will be outlined and both Broadcasting House and Television Centre will be discussed in turn.
- 4.1.3 **Broadcasting House:** the exterior of Broadcasting House remains very much unaltered since at least the 1940s when the current building is compared to two photographs which date to at least this time (www.leodis.net). The only major difference appears to be the alteration of the central part of the south projecting 'wing' and the modification of the northern elevation to allow for the construction of the Television Centre. The other main alteration to the appearance of the building is the removal of the south chimneystack (the north having already been removed by this time).
- 4.1.4 From analysis of relationships between the 'wings' and the main building (see *Section 3.4.14*), it is possible that they were constructed after the main part of the building. This may have been undertaken in order to provide additional ground floor rooms, and was possibly carried out prior to the twentieth century. The current central section of the south wing was added/rebuilt after the 1940s and an attempt was made to match the building style to the existing wings. Internal inspection has revealed that blocked windows exist in the south elevation of the central section of the main building, indicating that it did not originally have a 'wing' attached to it.
- 4.1.5 Some of the ground floor buildings attached to the north elevation (*Sections 3.4.18-3.4.20*) were possibly added before the construction of the Television Centre, although it appears that most were added at the same time in order to accommodate passage between the buildings. The heads of windows are visible above the rooflines of these buildings, suggesting that the ground floor of the north elevation did not have any 'wings' or outbuildings attached to it.

- 4.1.6 There is external evidence to suggest that the walls were raised at some point (*Sections 3.4.11 and 3.4.15*), either to accommodate a raising of the roof or to create a parapet. There is no internal evidence to support this.
- 4.1.7 Internally, Broadcasting House is of twentieth century appearance with nearly all of the nineteenth century fabric being obscured by later modifications and decoration. Inspection of the roof space(s) (*Sections 3.5.81-3.5.86*) has revealed that the current lower roof space must have been created when the building was converted into studios by the BBC. The ceiling is quite decorative and it is almost certain that it was intended to be visible from lower levels and the arcade posts were supported on cast iron columns. This would mean that the western part of the building was a large internal central space (now occupied by Studio 2) surrounded by a first floor balcony. There is limited evidence for a possible original stone staircase that allowed access to the first floor from the front of the building (see *Section 3.5.47*). All of the other staircases in the building are later insertions.
- 4.1.8 The east part of the building, which is aligned north south, is separated from the other part of the building by a solid cross wall. The roofspace of this part of the building was inaccessible at the time of the building investigation but part of the ceiling is visible from Room **BH26** (*Section 3.5.69*). It is of similar construction to that described above but has slightly different plaster enrichment. This ceiling was obviously never intended to be concealed. Room **BH26** would have been a large impressive meeting space. Below this, on the ground floor, the current rooms appear to be part of the original phase and may represent the schoolrooms present when the Meeting House first opened in 1868. When the building was altered by the BBC in the 1930s they obviously found the large scale of the Meeting House eminently suitable for conversion into a studio. *Section 1.3* outlines the main developments of the studio arrangements in Broadcasting House.
- 4.1.9 When the Television Centre was constructed (see *Section 1.3*), there was an obvious need to allow movement between it and Broadcasting House. It is apparent that an addition was made to the ground and first floors to accommodate this. Rooms **BH14** was added to allow this access (see *Sections 3.5.39-3.5.41*) on the ground floor. Above this, and adjacent to Room **BH32** (see *Section 3.5.78*) a short corridor was added. It is plain that the south wall of Room **BH14** was originally an external wall, as the chamfered plinth clearly testifies.
- 4.1.10 **Television Centre:** for a detailed discussion of the main developments and function of the various spaces within the Television Centre see *Sections 1.3.12-1.3.28*. It is apparent that the Television Centre was constructed as a whole and replaced various earlier buildings that were present on the site, including the workshops of Louis Le Prince (www.leodis.net).
- 4.1.11 Over the life of the Television Centre modifications and improvements were made as new and updated equipment and processes became available. However, it appears that the general layout has remained unchanged since the studios were first constructed. The whole site is surrounded by car parking, which was added to in the 1980s.

4.2 RECOMMENDATIONS

- 4.2.1 There remain unanswered questions about the original internal layout of Broadcasting House. As already discussed, most of the original fabric is obscured by twentieth century decoration and fabric and only following removal of this can the full extent of original layout be observed. Its present layout has been sufficiently recorded to permit further investigation of this kind. It is felt that Television Centre has been recorded in sufficient detail to warrant no further recording.
- 4.2.2 Further recording strategies within Broadcasting House should take the form of a watching brief as per *Section 6.2.2* of the WYAAS specification (*Appendix I*). This will enable the relationships of the original layout and fabric of the building to be observed and recorded. Further recording work of the current twentieth century fabric of Broadcasting House is not required.
- 4.2.3 As befits a Grade II listed building it is recommended that, as far as is practicable, all the original fabric of Broadcasting House be retained and incorporated in to any future development plans.

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www.leodis.net

ILLUSTRATIONS

FIGURES

Figure 1:	1:25000	Location map
Figure 2:	NTS	Site plan
Figure 3:	1:100	Ground Floor Plan of Broadcasting House
Figure 4:	1:100	First Floor Plan of Broadcasting House
Figure 5:	1:100	Truss Plan of Broadcasting House
Figure 6:	1:100	North-South Section through Broadcasting House
Figure 7:	1:100	East-West Section Through Broadcasting House - Facing North
Figure 8:	1:100	Ground Floor Plan of Studios - Television Centre
Figure 9:	1:100	Reflected Ceiling Plan of Studios – Television Centre
Figure 10:	1:100	First Floor Plan of Studios – Television Centre
Figure 11:	1:100	East-West Section through Studio A - Television Centre - Facing North
Figure 12:	1:100	North-South Section through Studio D – Television Centre

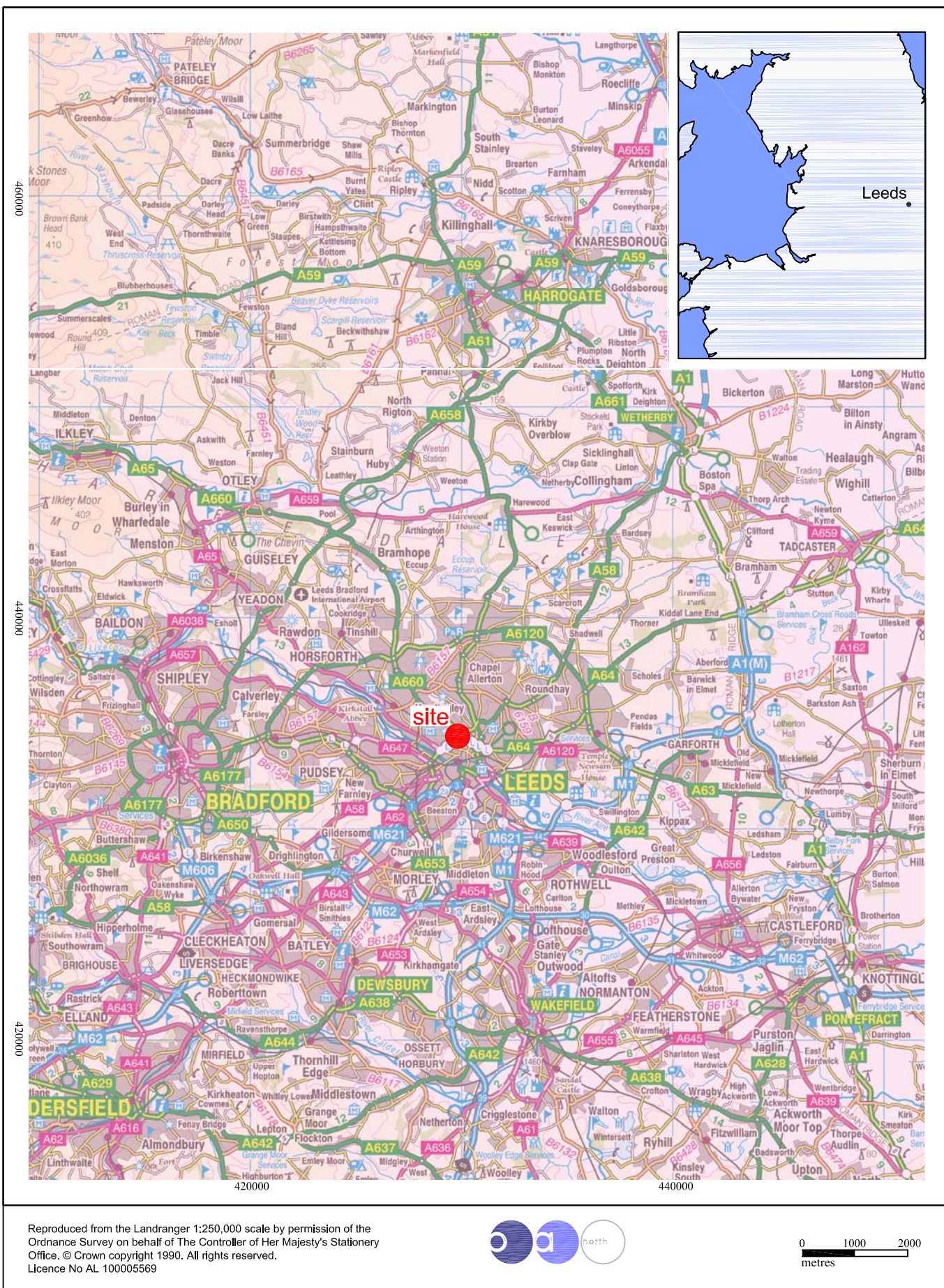


Figure 1: Location Map

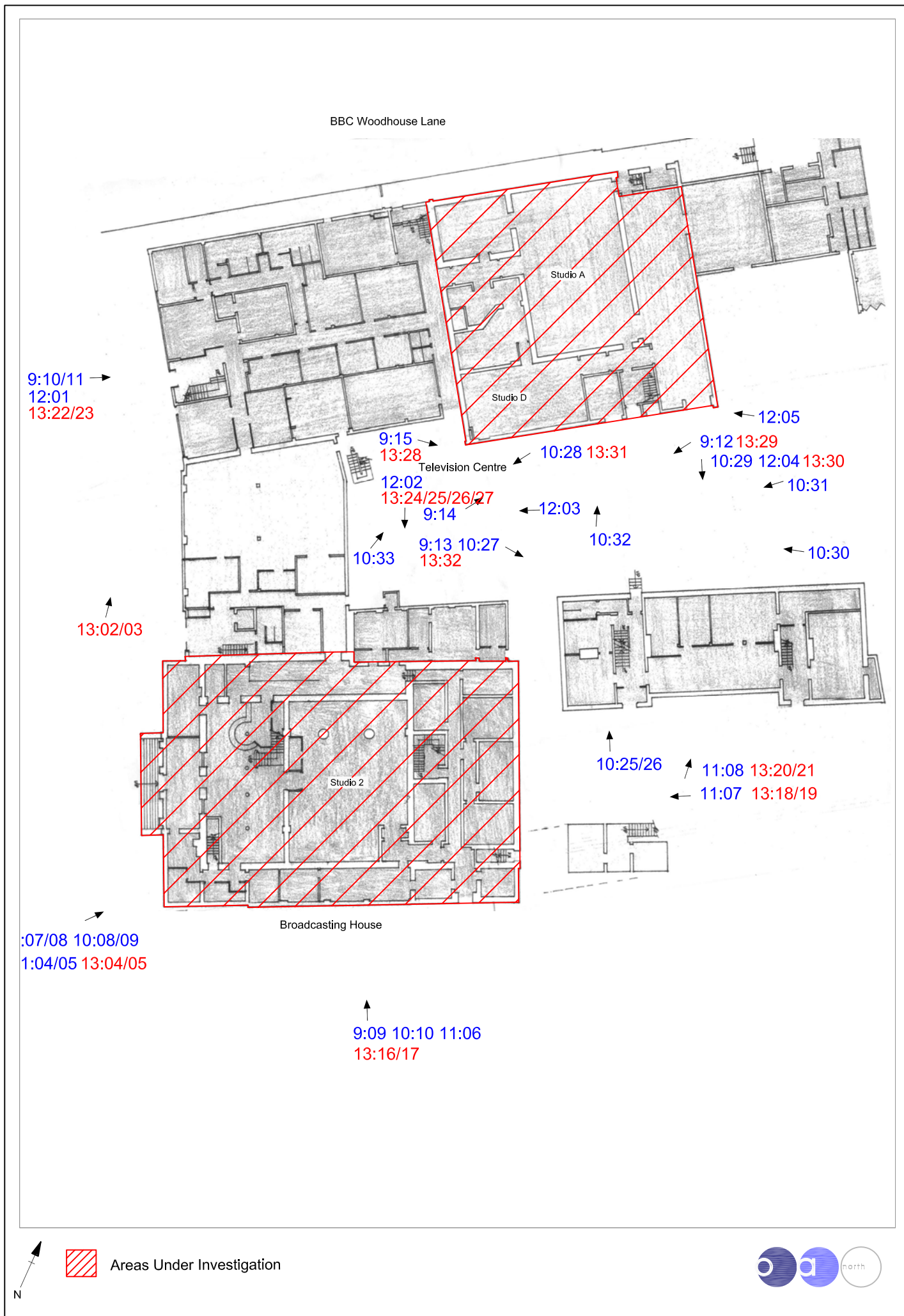


Figure 2: Site Plan

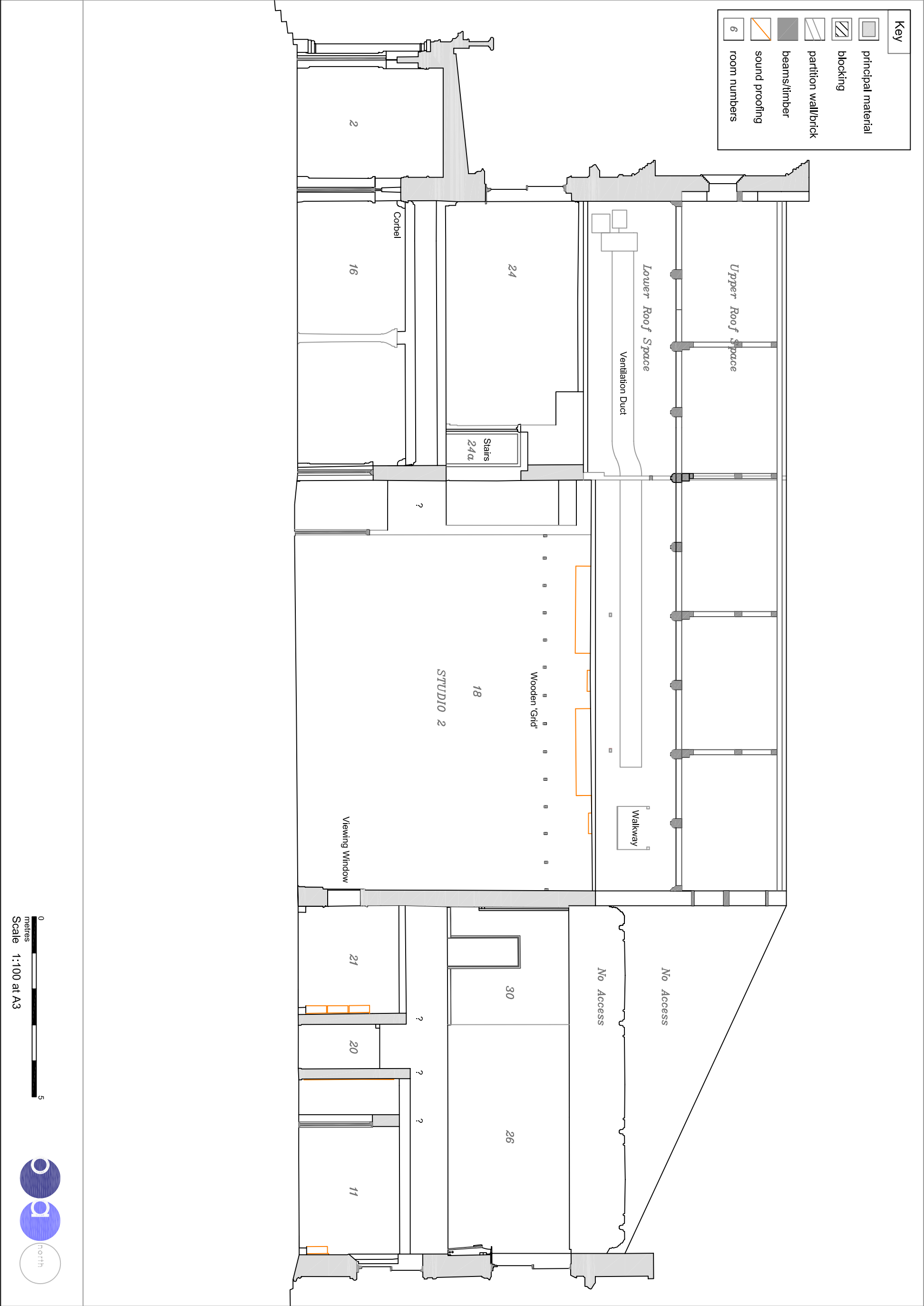
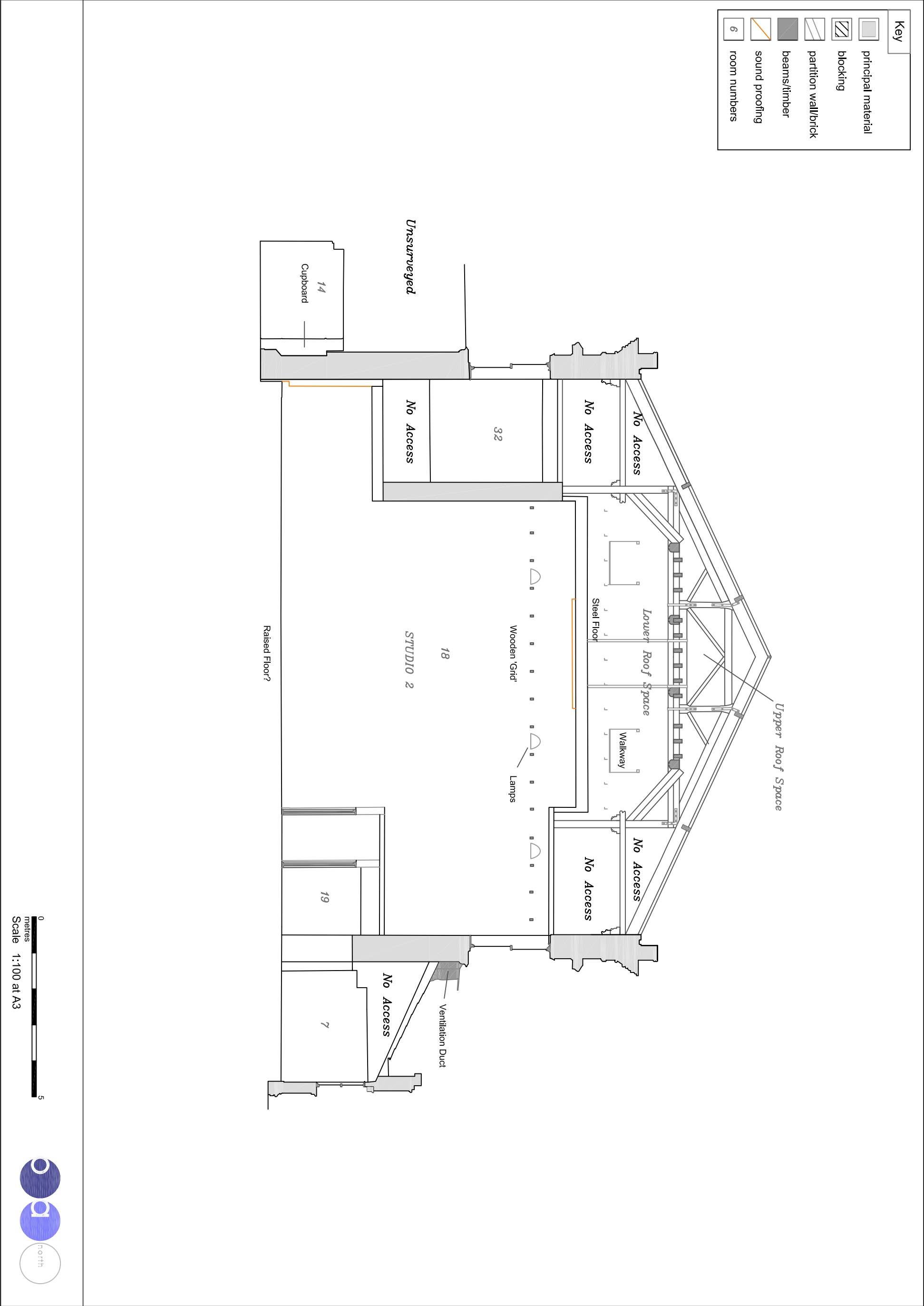


Figure 7: East-West Section through Broadcasting House - Facing North



Key

principal material

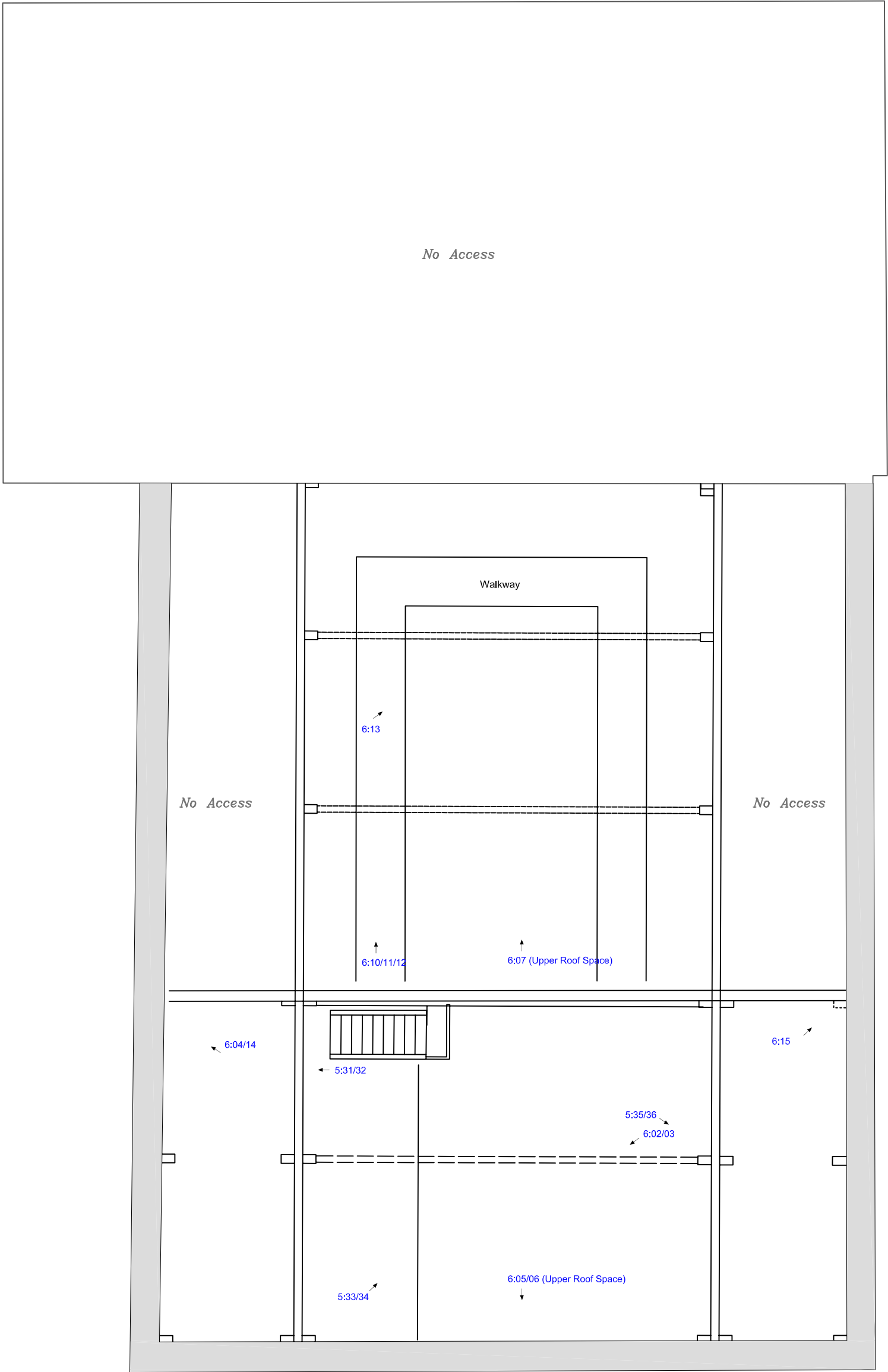
blocking

partition wall

beam over

6

room numbers



0 5
metres
Scale 1:100 @ A3



Figure 5: Truss plan of Broadcasting House

Key

principal material

blocking

partition wall

beam over

sound proofing

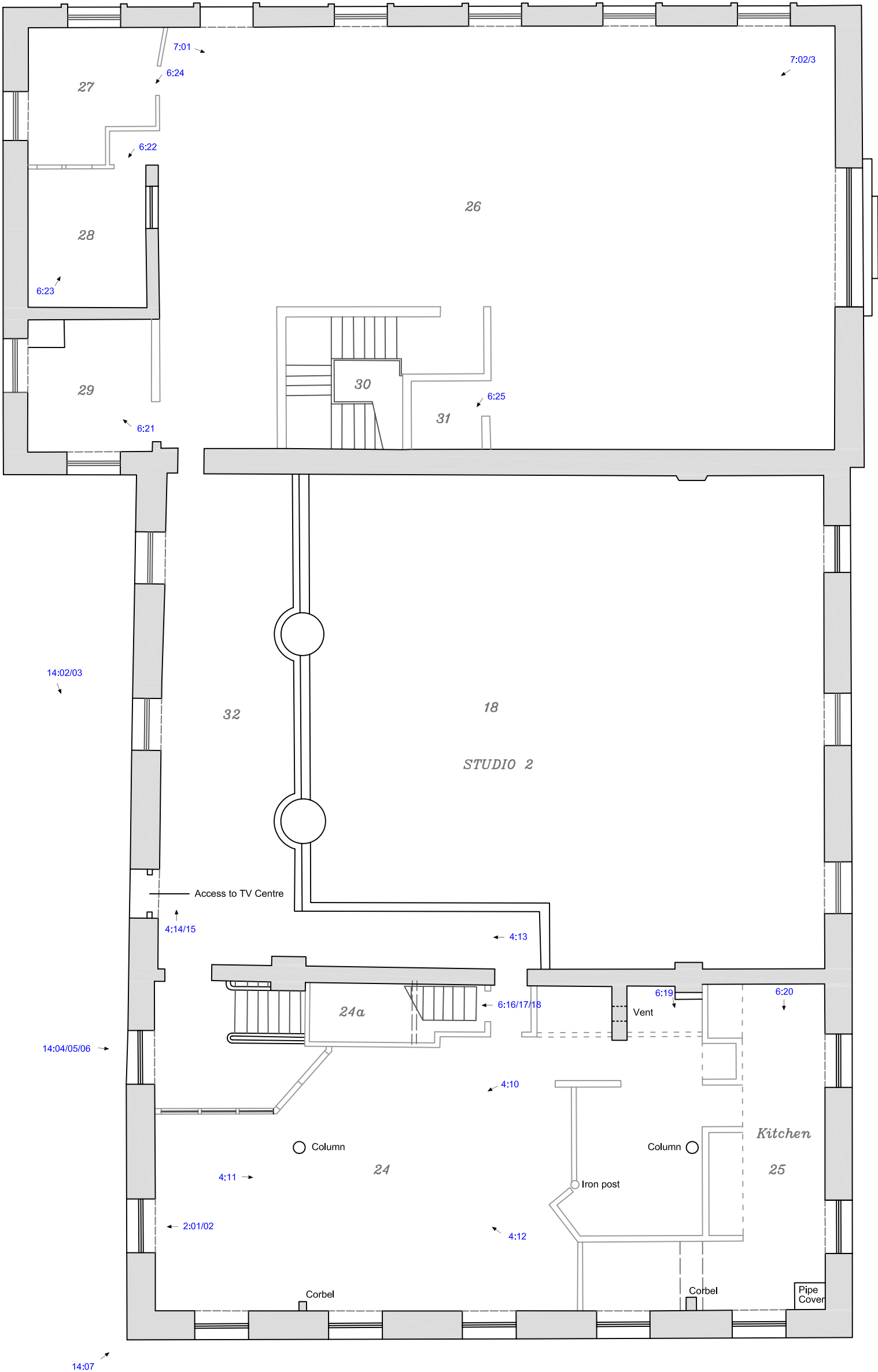
6

room numbers

1-1

1-1

photo locations
colour B&W



0 5
metres
Scale 1:100 @ A3



Figure 4: First floor plan of Broadcasting House

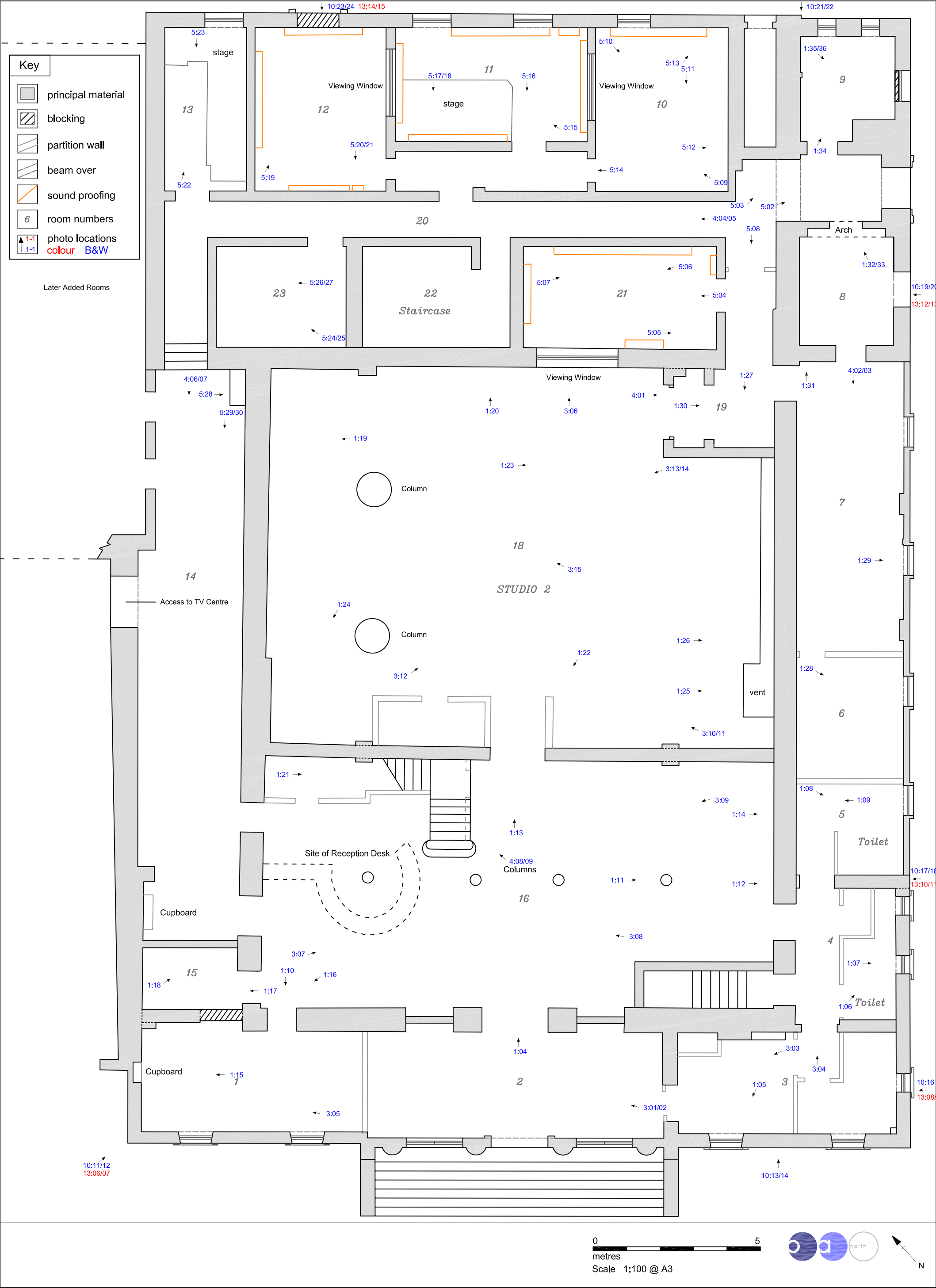


Figure 3: Ground floor plan of Broadcasting House

Key

principal material

blocking

6

1-1

1-1

photo locations

colour

B&W

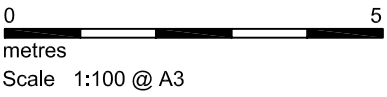
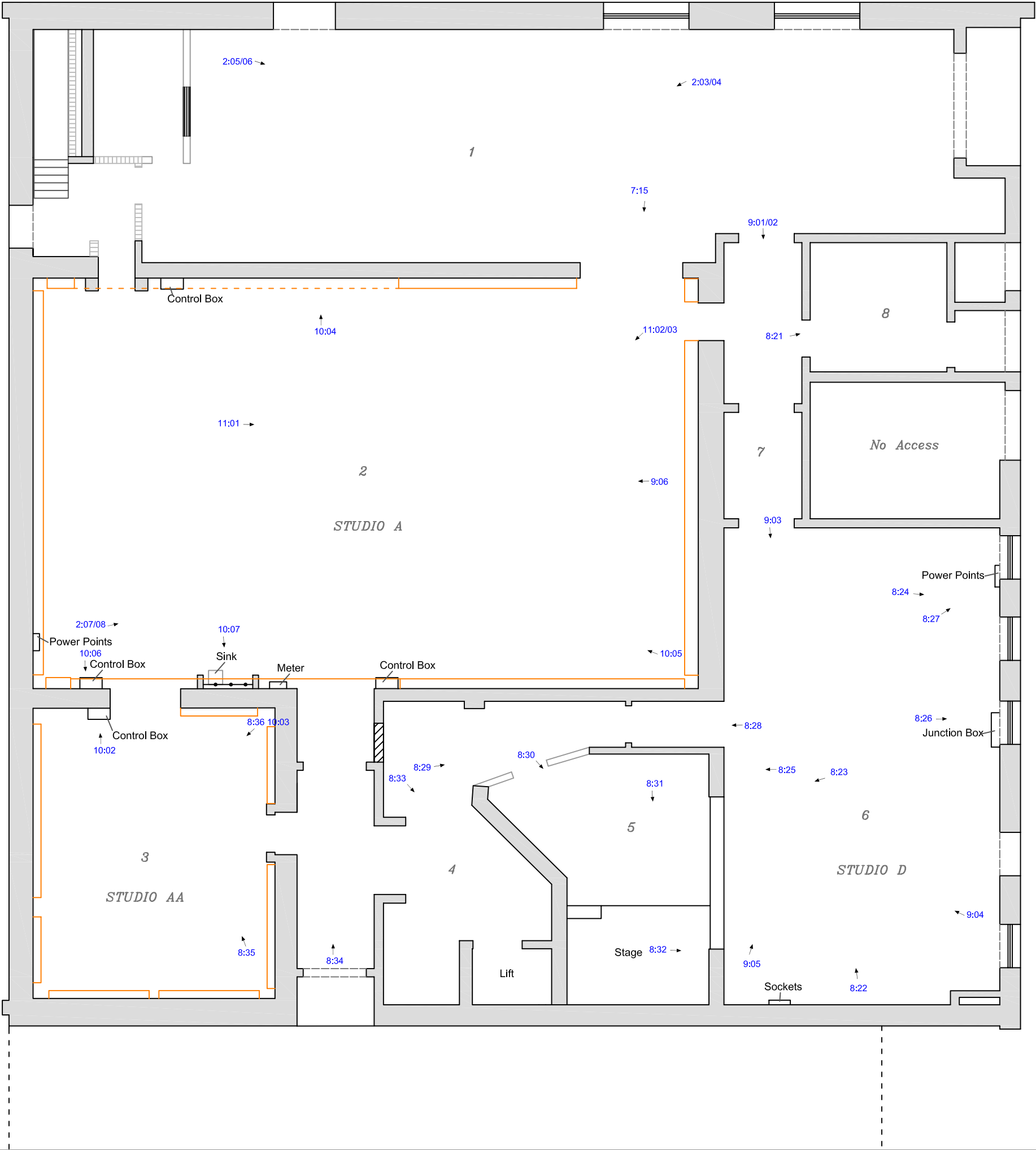


Figure 8: Ground floor plan of Studios - Television Centre

Key

principal material

blocking

partition wall

beam over

sound proofing

cinder block

6

room numbers

track

track

track

RSJ

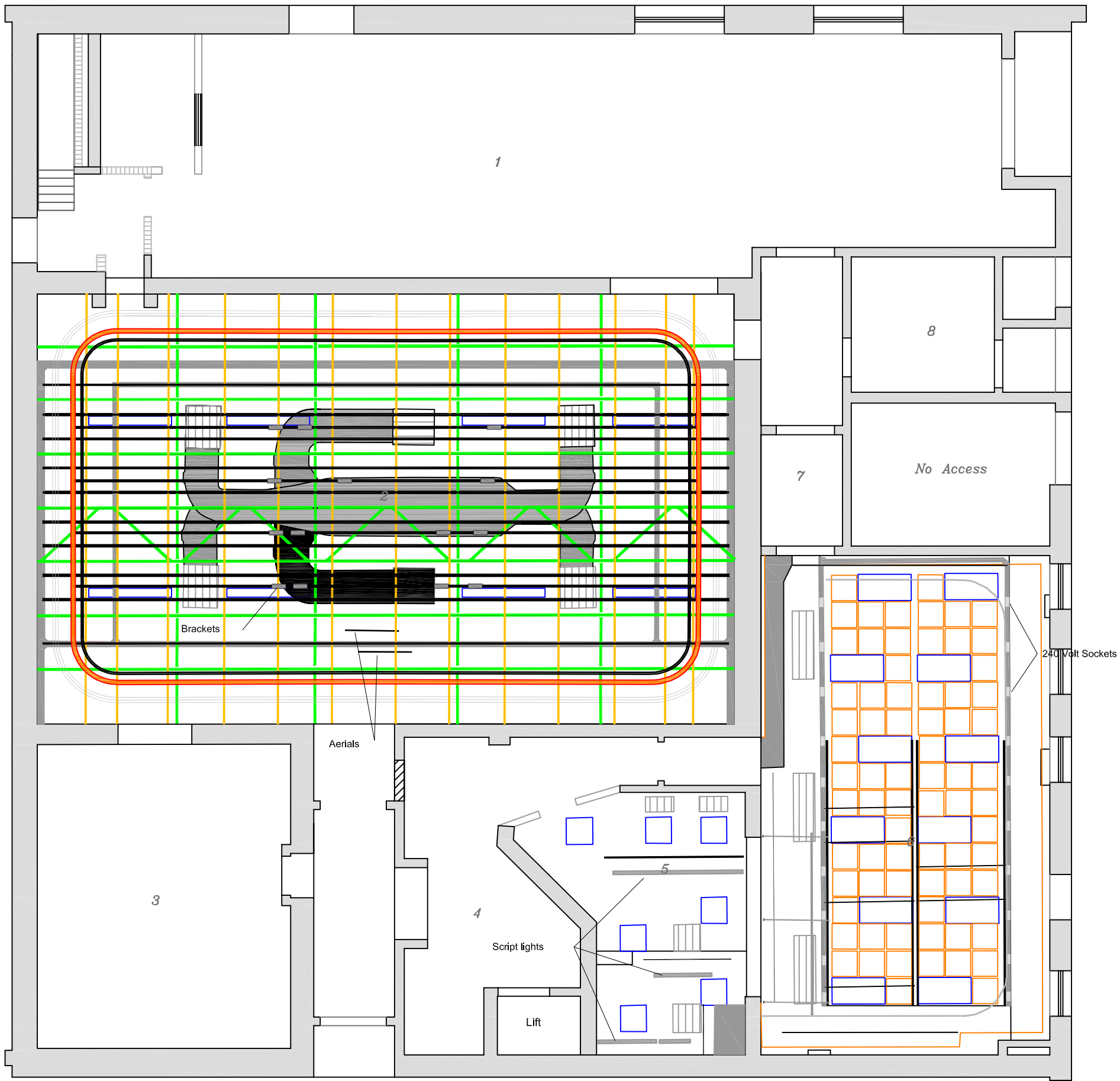
scaffold

cable duct

ventilation

grill

lights



0 5
metres
Scale 1:100 @ A3



Figure 9: Reflected ceiling plan of Studios - Television Centre

Key

principal material
 blocking
 partition wall
 beam over
 sound proofing
 room numbers
 photo locations

1-1

1-1

colour

B&W

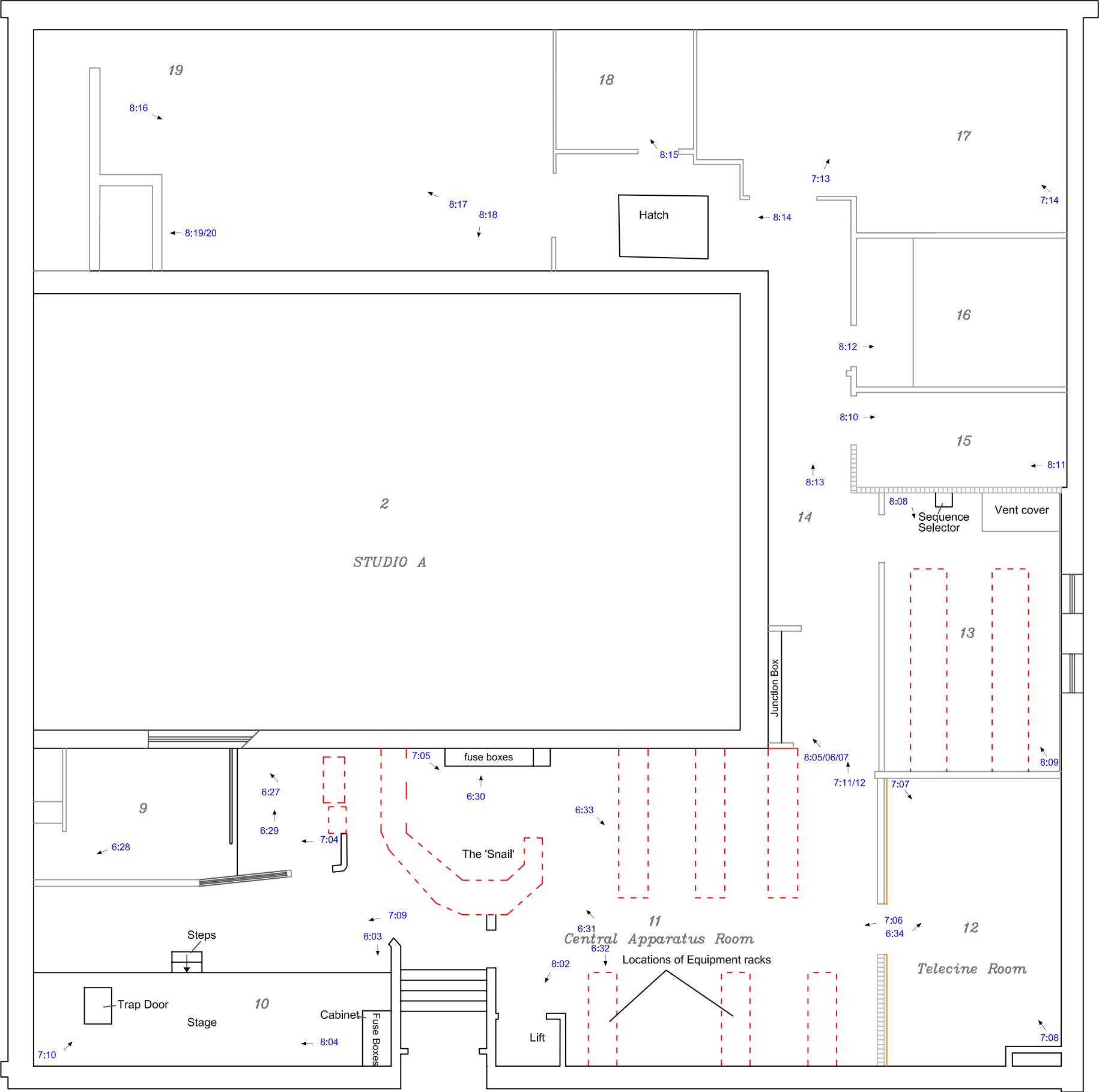


Figure 10: First floor plan of Studios - Television Centre

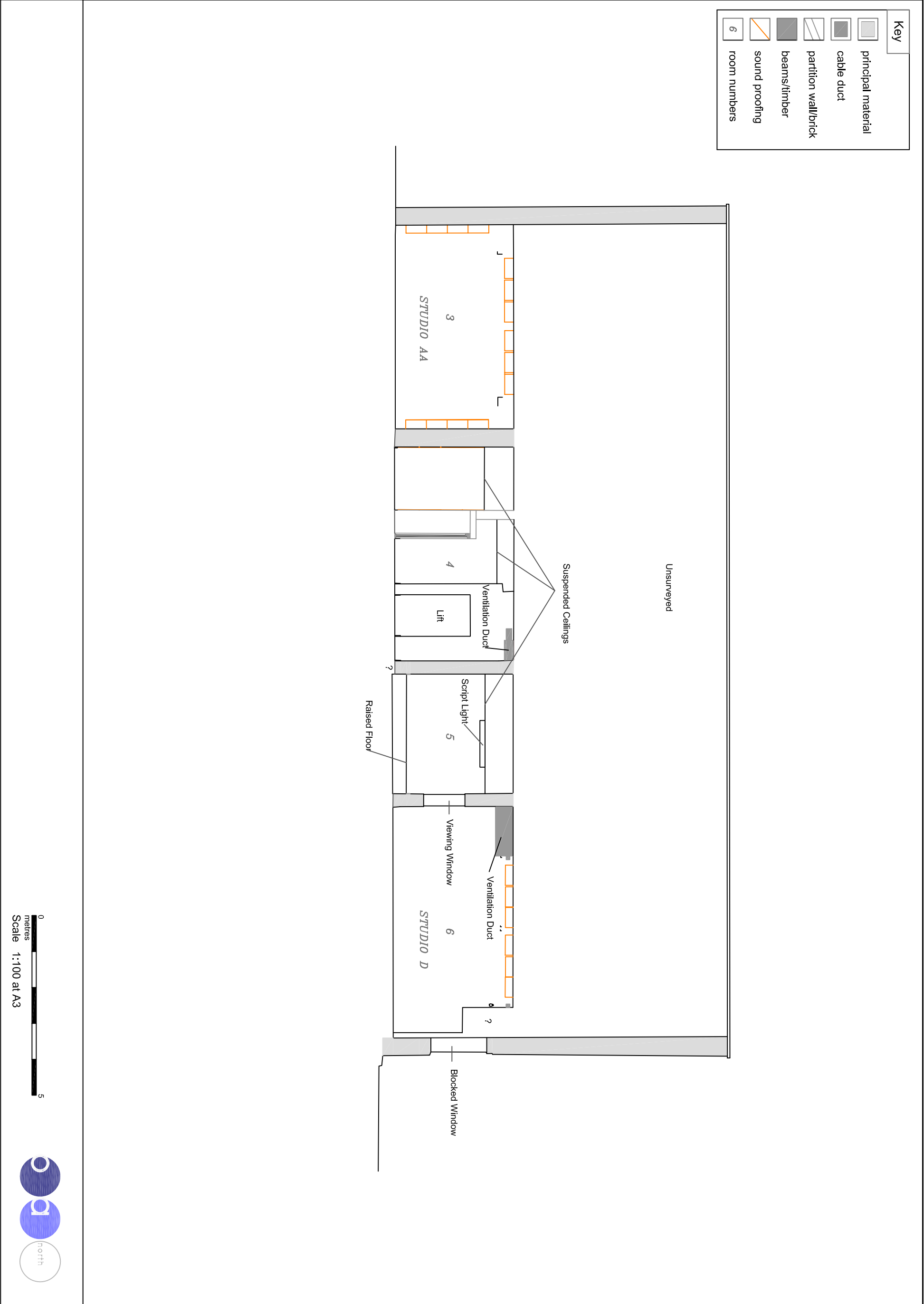
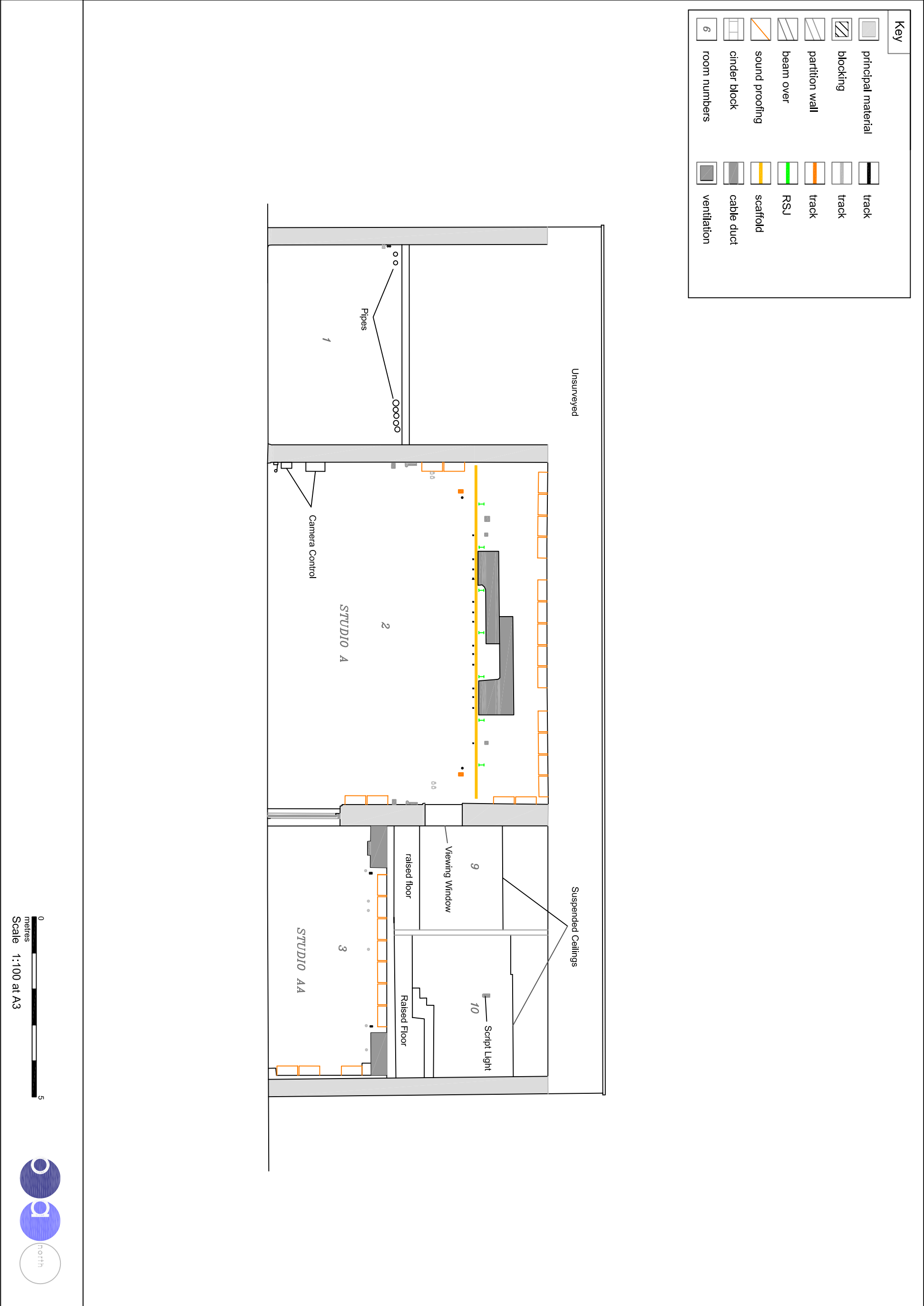


Figure 12: North-South Section through Studio D - Television Centre



APPENDIX 1: PROJECT BRIEF

Specification For Building Recording/Structural Watching Brief
Former BBC Studios, Woodhouse Lane, Leeds
(SE 2982 3448))

Prepared on behalf of Leeds CC for DTR:UK

1 Summary

1.1 A building record (drawn and photographic survey) is required to identify and document items of archaeological and architectural interest prior to the part demolition and conversion of this mid-20th century broadcasting studio and mid-19th century Quaker Meeting House (re-used as a broadcasting studio) to housing. This specification for the necessary work has been prepared by the West Yorkshire Archaeology Service's Advisory Service section, the curators of the West Yorkshire Sites and Monuments Record.

2 Site Location and Description

2.1 Location

(Grid ref. 2982 3448) For the purposes of this specification, Woodhouse Lane is considered to run north-south. The former BBC Studios comprise two principal two-storey buildings (Broadcasting House and Broadcasting Centre), with a link block of three storeys, to the east of Woodhouse Lane and to the south of Blackman Lane. The southern and eastern edges of the site are defined by the Leeds Inner Ring Road. There is a two-storey building of Victorian appearance to the rear (east) of Broadcasting House which lies outside of the scope of this specification.

2.2 Description

2.2.1 Broadcasting House is a stone building of two storeys, in the Classical style and of traditional construction. The interior of the building was partitioned in the mid-20th century and its essential internal character is that of a modern office building. Some features relating to its original use and decorative scheme survive, most notably in the roof space at the front (west) end of the building. Broadcasting Centre and the link block are stone-fronted, but the principal construction materials are brick and reinforced concrete. The main body of Broadcasting Centre (to the east) is of two storeys, while the link block and the front (west) façade of Broadcasting Centre are of three storeys.

2.2.2 The internal spaces of Broadcasting Centre and Broadcasting House appear to fall into four broad categories of use – reception/meeting areas, offices, service/plant rooms, and studio-related space (comprising both the actual studios and the adjacent or associated spaces – sound gallery, tape rooms, etc. – which serviced them). Primary studio space within Broadcasting Centre appears to consist of Studio A, Studio D, and the adjacent suites of rooms. Primary studio space within Broadcasting House appears to consist of Studio 2 and its adjacent suite.

2.2.3 The BBC studios were in active use until the summer of 2004, and at the time of the WYAS Advisory Service in March 2003 appeared to be in a clean and weather tight condition. Information on the actual structural condition of the buildings should be obtained from DTR:UK prior to the preparation of any risk assessment. Broadcasting House is Listed Grade II, and the other buildings on site lie within the Woodhouse Lane Conservation Area.

3 Planning Background

The site owners, through their agents DTR:UK (94 North Street, Leeds LS2 7PN, contact Phil Malthouse ☎ 0113 2440066, email leeds@dtruk.com) have obtained planning consent (Planning Application Nos. 20/401/04/CA and 20/412/04/CA) for the demolition of Broadcasting Centre and the conversion of Broadcasting House to student accommodation (with new-build on the site of Broadcasting Centre). The WYAS Advisory Service (as Leeds CC's archaeological advisor) has prepared this specification in order to allow the owners to meet the terms of an archaeological condition which Leeds Planning Services will be placing on any consent which may be granted.

4 Archaeological Interest

4.1 Historical Background

4.1.1 Broadcasting House is the earliest building on the Woodhouse Lane site. The structure was built in 1868 as a meeting house for the Society of Friends, to designs by Edward Birchall. The Meeting House was converted for use as a radio studio by the British Broadcasting Corporation in 1939, replacing its original studios in Basinghall Street, Leeds. The city was an important link in the expansion of provincial coverage by the BBC, and was chosen as a studio site due to its prominence in the emerging national telephone network (the Leeds telephone repeater station doubling as a radio transmitter).

4.1.2 Television transmission in Leeds originated in another building on the Woodhouse Lane site. In 1974, this building (subsequently refurbished without record) was sold and the television studios re-housed in the newly constructed Broadcasting Centre. The Woodhouse Lane site has been used for television and radio transmission without interruption until the present day.

4.2 Impact of proposed development

4.2.1 Although of considerable importance in the social and cultural life of the Yorkshire region, the BBC premises at Woodhouse Lane were not a major regional broadcasting centre. As a result, equipment and premises were less liable to up-to-date adaptation to accommodate any but the most major technological advances. The studios are therefore considered by the WYAS Advisory Service and the National Museum of Science and Industry (Photography, Film and Television) to have the potential to embody a good example of a late 20th-century regional television studio, likely to be more typical of the industry than any of the larger production centres. In addition, the studio within Broadcasting House is of potential archaeological interest as representative of a purpose-designed radio studio of the late 1930s.

4.2.2 The demolition of Broadcasting Centre will destroy all evidence for the layout and servicing of the television studios in this building. The gutting and conversion of Broadcasting House will destroy any evidence for the site's radio studio, and for the buildings original use as a Meeting House.

5 Aims of the Project

5.1 The first aim of the proposed work is to identify and objectively record by means of photographs and annotated and measured drawings any significant evidence for the original and subsequent historical form and functions of the complex.

5.2 The second aim of the proposed work is to analyse and interpret the buildings as an integrated system intended to perform a specialised function. The archaeologist on site should give particular attention to reconstructing as far as possible the functional arrangements and division of the buildings. The roles of historical plan form, technical layout and process flow should all be considered in this process of interpretation.

6 Recording Methodology

6.1 General Instructions

6.1.1 Health and Safety

The archaeologist on site will naturally operate with due regard for Health and Safety regulations. Prior to the commencement of any work on site (and preferably prior to submission of the tender) the archaeological contractor may wish to carry out a Risk Assessment in accordance with the Health and Safety at Work Regulations. The WYAS Advisory Service cannot be held responsible for any accidents which may occur to outside contractors engaged to undertake this survey while attempting to conform to this specification.

6.1.2 Confirmation of adherence to specification

Prior to the commencement of any work, the archaeological contractor must confirm in writing adherence to this specification, or state in writing (with reasons) any specific proposals to vary the specification. Should the contractor wish to vary the specification, then written confirmation of the agreement of the WYAS Advisory Service to any variations is required prior to work commencing. Unauthorised variations are made at the sole risk of the contractor (see Para. 8.3, below). Modifications presented in the form of a re-written project brief will not be considered by the WYAS Advisory Service.

6.1.3 Confirmation of timetable and contractor's qualifications

Prior to the commencement of work on site, the archaeological contractor should provide the WYAS Advisory Service in writing with a projected timetable for the site work, and with details regarding staff structure and numbers. *Curriculum vitae* of key project members (project manager, site supervisor, photographer, etc.), along with details of any specialist sub-contractors, should also be supplied to the WYAS Advisory Service if the contractor has not previously done so. All project staff provided by the archaeological contractor must be suitably qualified and experienced for their on-site roles, in accordance with PPG 16 Para. 21. In particular, staff involved in building recording should have proven expertise in the recording and analysis of industrial buildings.

In view of the very specialised nature of the buildings and the presence within the region of the National Museum of Science and Industry (Photography, Film and Television), it is expected that the contractor will make use of John Trenouth (Senior

Curator of Television, NMSI, ☎ 01274 203370, email john.trenouth@nmsi.ac.uk) as a source of specialist advice for the interpretation and analysis of the complex. Please note that the National Museum of Science and Industry may make a charge for this service.

6.1.4 Site preparation

Prior to the commencement of work on site the archaeological contractor should identify all removable material which may significantly obscure material requiring an archaeological record, and should contact the developer in order to make arrangements for their removal (if necessary, under archaeological supervision). Similarly, the archaeological contractor should identify any contaminants which constitute potential Health and Safety hazards and make arrangements with the client for decontamination/making safe as necessary and appropriate. It is not the intention of this specification that large-scale removal of material of this type should take place with the archaeological contractor's manpower or at that contractor's expense.

6.1.5 Documentary research

Prior to the commencement of work on site, the archaeological contractor should undertake a rapid examination of the relevant primary and secondary sources held by the National Museum of Science and Industry (National Museum of Photography, Film and Television, Bradford, West Yorkshire BD1 1NQ ☎ 01274 203370), and by the BBC Written Archives Section (Caversham Park, Reading, RG4 8TZ ☎ 0118 9486281, email heritage@bbc.co.uk). This work is intended to inform the archaeological recording by providing background information with regard to function and phasing. This exercise is not intended to be a formal desk-based assessment, and should not represent a disproportionate percentage of the time allowed for the project overall. Please note that both the NMSI and the BBC may make a charge for consultations of this nature.

6.1.6 Use of existing plans

The developer has acquired plans as existing of these buildings from the BBC, copies of which may be obtained from the WYAS Advisory Service. If appropriate, these plans may be used as the basis for the drawn record and for any annotation relative both to the historic and photographic record. Additional information relevant to the archaeological record should be indicated on the plans, which shall be re-drawn as necessary. It is the responsibility of the archaeological contractor to check the accuracy of these drawings and to make any necessary adjustments or corrections. Contractors are therefore advised to determine prior to the submission of tender whether major re-survey/re-drawing will be necessary. For this purpose, the WYAS Advisory Service would suggest that the tendering contractor check a small number of randomly selected measurements across the site, e.g. a few long face measurements, the position and size of a selection of doors and windows, and a random series of internal diagonals (it is accepted that the contracting archaeologist will not be able to identify isolated and unpredictable errors by using this method).

6.2 Sequence of recording

6.2.1 Initial record

As a result of the modern partitioning and remodelling of Broadcasting House, recording work should take place in two stages. The structure should initially be recorded as existing, but a clear distinction should be made within the record between surviving as-built features and all material introduced during the late 20th-century.

6.2.2 Watching Brief

Subsequent to the commencement of structural work on site, a watching brief should be maintained by the contracting archaeologist on the work inside Broadcasting House, in order to record any pertinent historic structural or functional detail presently inaccessible, overbuilt or obscured by later alterations. This record should be obtained by means of notes, drawings and photographs as appropriate, to the standards outlined elsewhere in this specification. This detail should then be incorporated into the completed record.

6.3 Written Record

The archaeologist on site should carefully examine all parts of Broadcasting House and those sections of Broadcasting Centre indicated in green on the attached plan prior to the commencement of the drawn and photographic recording, in order to identify all features relevant to the original and subsequent uses of the buildings. As part of this exercise, the archaeologist on site should produce written observations (e.g. on phasing; on building function) sufficient to permit the preparation of a report on the structures. This process should include the completion of a Room Data Sheet or similar structured recording pro-forma for each room or discrete internal space within the volume of the structure. The crucial requirement is that each room should be examined individually and the results of that examination noted in a systematic fashion. The WYAS Advisory Service would recommend the employment of the attached pro-forma, but will consider any suitable alternative which the archaeological contractor may wish to submit (Note that agreement for the employment of an alternative *schema* must be obtained in writing from the WYAS Advisory Service prior to the commencement of work on site).

6.4 Drawn Record

6.4.1 Drawings required

The free-standing building of Victorian appearance to the east of Broadcasting House is to be omitted from the detailed record, although its external appearance should be recorded in the course of other photographic work on site (see Para. 6.5.1, below). Detailed recording within Broadcasting centre should be confined to Studios A and D and their suites of associated rooms (green on the attached plan) The drawn record should comprise:

- ground floor plan of Broadcasting House
- first floor plan of Broadcasting House
- truss plan of Broadcasting House
- section through the north-south axis of Broadcasting House
- section through the east-west axis of Studio 2 and related suite of rooms, as indicated on the attached plan

- ground floor plan of Studio A/Studio D and related suite, as indicated on the attached plan
- first floor plan of Studio A/Studio D and related suite, as indicated on the attached plan, with reflected ceiling plan
- section through Studio A and its related suite – exact placement to be determined on site in consultation with WYAS Advisory Service and John Trenouth
- north-south section through Studio D and the suite of rooms to the north – exact placement to be determined on site in consultation with WYAS Advisory Service and John Trenouth

Drawings should be made at an appropriate scale (not smaller than 1:100 for plans; not smaller than 1:50 for sections). The structures should be recorded as existing, but in the case of Broadcasting House, a clear distinction should be made on the final drawings between surviving as-built features and all material introduced in the structure during the late 20th-century.

6.4.2 Scope of record

All features of archaeological and architectural interest identified during the process of appraisal should be incorporated into, and clearly identified in, the final drawn record. Typically, items of interest would include:

Within the studios and their associated suites

- evidence for ventilation
- fixtures related to absorption/direction of sound
- fixtures related to absorption/direction of light
- evidence for position of cameras and other equipment
- evidence related to staff access/egress
- evidence for hoists/lifting mechanisms

Within Broadcasting House (considered in its character as a Quaker Meeting House:

- all original structural members (posts, columns, trusses, etc)
- all original doors and windows
- any evidence for original access arrangements
- any evidence for original/historic partitioning and/or functional divisions within the building.
- any evidence for the original or subsequent historical decorative scheme
- any evidence for original methods of heating/lighting.
- any evidence for original sanitary arrangements

but this list should not be treated as exhaustive. The archaeologist on site should also identify and note:

- any significant changes in construction material – this is intended to include significant changes in stone/brick type and size
- any blocked, altered or introduced openings

**WYAS ADVISORY SERVICE SUMMARY SHEET
ARCHAEOLOGICAL FIELDWORK IN WEST YORKSHIRE**

Site name/ Address	
BBC Studios, Woodhouse Lane, Leeds	
Township	District
Leeds	Leeds
National Grid Reference (to six or eight figures <i>depending on the archaeological sensitivity of the site</i>)	
Contractor	
Date of Work	
Title of Report (in full)	
Date of Report	
SUMMARY OF FIELDWORK RESULTS (100 WORDS OR LESS)	
Author of summary	Date of summary

WYAS Advisory Service

Room Data Sheet – SAMPLE

Room No. MM1
Room Description Rectangular room (ca. 8m x 5m) with faceted apse at N. end. Raised deck w/dentil ornament at front edge, full width of room in area of apse. Hipped roof, open truss to ridge w/ hanging boss at juncture with apse. Rafters exposed, ceiled and plastered between. 2 windows set into hip of roof above wallplate on east side of room. South wall, fitted bookcases, flanking door and ornamental opening (reused 19 th century window tracery). Fitted carpet (floor not seen). Furnished when inspected.

FEATURE*	MATERIAL/ NATURE	POSSIBLE DATE	CONDITION	SIGNIFICANCE
Walls	E, N, W - fletton brick, plastered above wallplate. S, plasterboard	1860s, / s, wall 2 nd half 20 th century	good	S. wall - modern insertion
Floor	Not known - fibre board?	2 nd half 20 th century	good	modern insertion
Roof/Ceiling	rafters/wall plate - timber; plaster ceiling	1860s	good	original
Roof Truss	open	1860s	good	modern insertion
Columns/posts/ other supports	none			
Doors	plywood - 2 panel; swing hinge	2 nd half 20 th century	Good (superficial damage)	modern insertion
Windows	Velux or similar	2 nd half 20 th century	Good	modern insertion
Partitioning/ panelling	S. wall - plasterboard	2 nd half 20 th century	Good	modern insertion
Fireplaces/ heating	central heating radiators/ radiant fire to period design	2 nd half 20 th century	Good	modern insertion
Decoration/ room finishes	paint	2 nd half 20 th century	Good	modern insertion
Fixtures/ fittings	wooden window tracery s. wall/ timber bookcases	mid- 19 th century/ 2 nd half C20	good (unglazed)/ good	modern insertion

Recommended Research Strategy Find architect's plans/ planning app. to establish date of conversion
Overall Statement of Significance Original layout visible, but character of space significantly altered by conversion to domestic use

NOTE THAT NOT ALL FEATURE CATEGORIES WILL APPLY IN EVERY INSTANCE