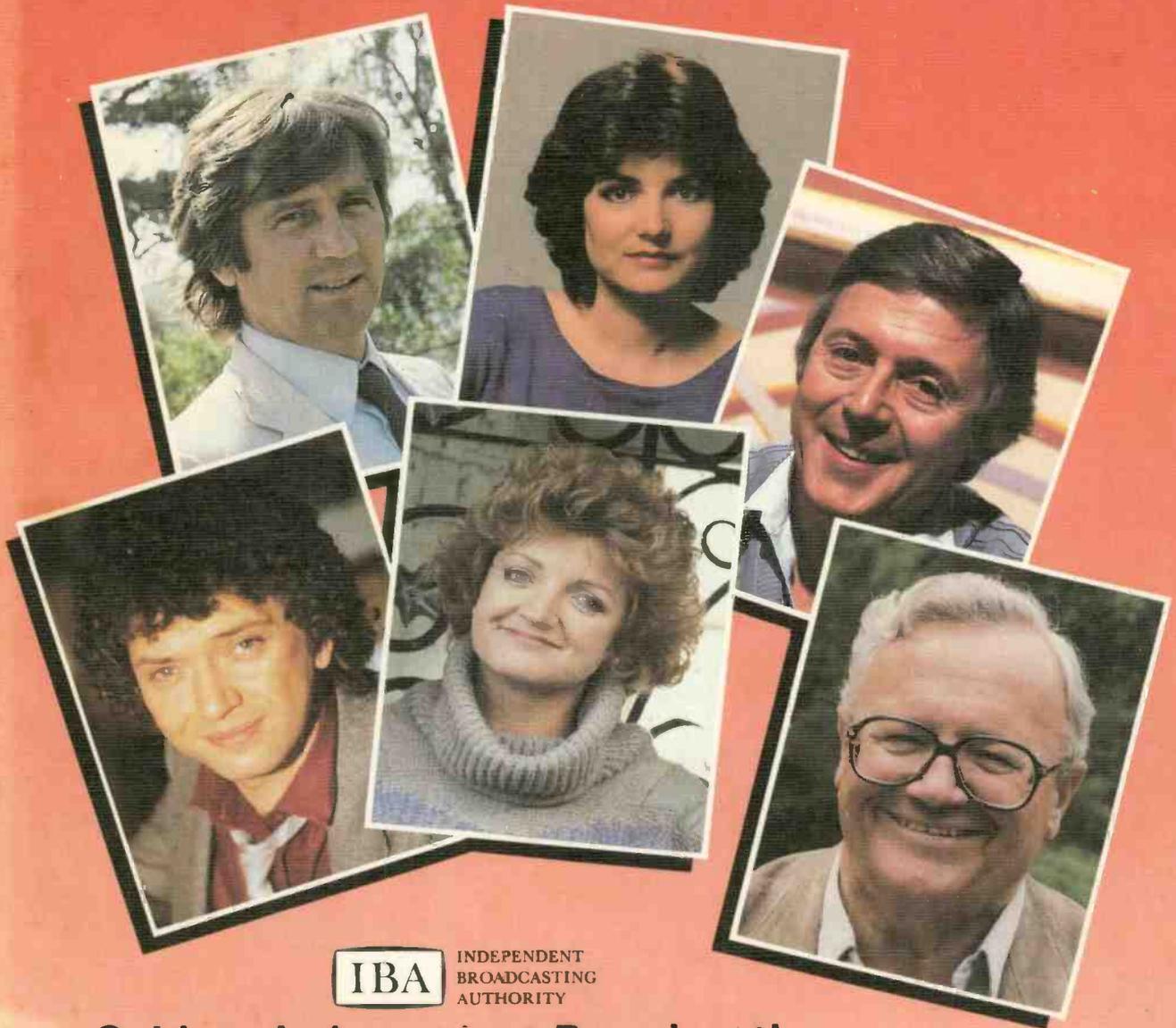


# TELEVISION & RADIO 1985



**IBA**

INDEPENDENT  
BROADCASTING  
AUTHORITY

Guide to Independent Broadcasting



# **TELEVISION & RADIO 1985**

**Guide to Independent Broadcasting**



**Editor Eric Croston**

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# INTRODUCTION

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by the Rt. Hon. The Lord Thomson of Monifieth, KT, PC,  
Chairman, Independent Broadcasting Authority

Independent Broadcasting enters its 30th year confident in its well-established success as a public broadcasting service. The programme services of ITV – together with Channel 4 which has quickly established itself as a provider of lively and innovative programmes – regularly attract the greater share of the available viewing audience and have also earned an enviable reputation overseas. Independent Local Radio has become an integral part of the British broadcasting scene.

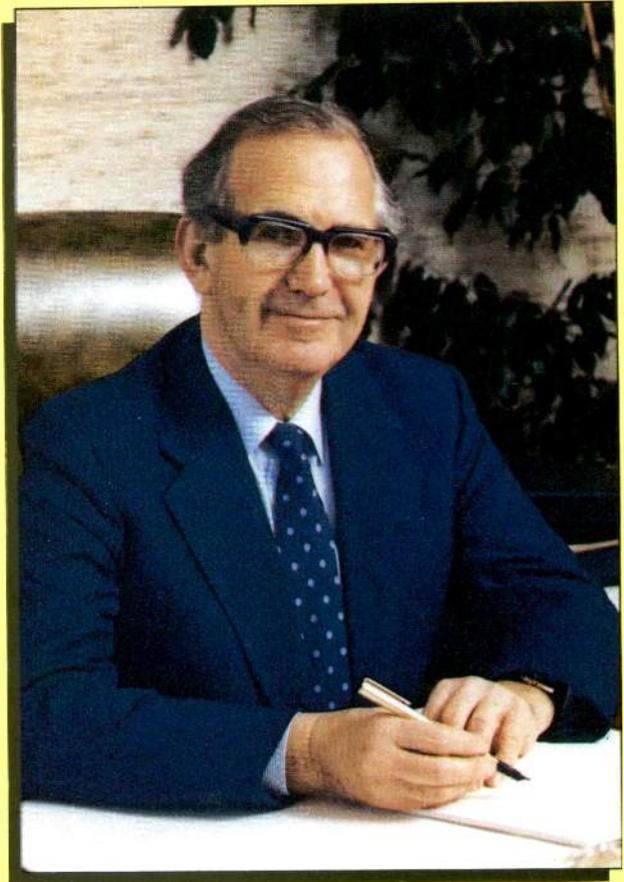
The needs and preferences of viewers and listeners as always continue to be the paramount considerations; though today, as we face competition from video-cassette recorders and from the coming era of cable and direct broadcasting by satellite, technology – as well as the programme critics – will particularly keep us on our toes.

Of course Independent Broadcasting needs to be flexible if full advantage is to be taken of the opportunities that new technologies may bring, particularly in the light of financial realities. One worry is that the exceptional success of the Independent Radio system – some 50 stations now offering a truly local service for over 30 million listeners throughout the UK – has recently been undermined by irresponsible and unfair competition. The radio ‘pirates’ have been operating on small budgets by flouting copyright laws, stealing IRN news bulletins and employing staff at non-union rates. Strong representations have been made to Government to curb these illegal operators and tighter broadcasting regulations were introduced last summer. It is essential that Independent Local Radio survives as a healthy and viable public service operation.

1985 is International Youth Year. Independent Broadcasting enjoys both youth and maturity! ITV may have come of age but Channel 4 is both young and youthful and ILR heads towards its teens with vigour and spirit.

I hope that the numbers of young people employed by the Independent Broadcasting system (particularly in ILR) and the increasing awareness of the younger audience in programming will become evident as you read through the pages of this book.

*Television & Radio 1985* provides both an opportunity to reflect on past glories and to look ahead at some of the programmes and developments for the future. If, like me, you use the book as a reference source, you will no doubt welcome the coming together of much of



the information sections at the end of the book. Sadly, this has been the last edition before his retirement for editor Eric Croston who created the series in 1963 and as Head of Publications has been responsible for producing a wide variety of other publications for the IBA during his 22 years' service.

The IBA's role has certainly changed in adapting to the needs and expectations of the audience, to technological advances and to the challenges of providing new and different sound and television programme services. But our basic objectives remain unchanged: to maintain the highest standards for the widest possible audiences, within the spirit of the Broadcasting Act – and the experience of what our viewers and listeners want.

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# INDEPENDENT BROADCASTING IN 1985

SEPTEMBER 1955



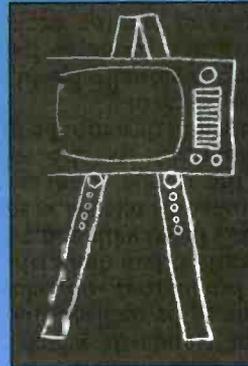
First ITV services

JANUARY 1956



First regular religious TV programmes

MAY 1957



First regular TV for schools

JANUARY 1963



First regular TV adult education series

JULY 1967



First regular TV peak-time news analysis

NOVEMBER 1969



First colour transmissions

OCTOBER 1973



Independent Local Radio on air

JULY 1975



ORACLE teletext introduced

NOVEMBER 1982



Channel 4 launched

FEBRUARY 1983



ITV's breakfast-time service begins



# Thirty Years of Progress

The launch of the first Independent Television service in London on 22nd September 1955 marked the beginning of a new era for British broadcasting. The programmes were provided by independent companies selected and appointed by the Independent Television Authority, the public body created by Parliament under the Television Act 1954 to establish the new system, to transmit its services, and ultimately to be responsible for the content and quality of everything transmitted. Unlike the BBC which was funded by the Government on the basis of broadcast receiving licence fees, Independent Television was to be financed from the sale of advertising time which accompanied the programmes.

ITV rapidly became a popular success, attracting the larger share of the television audience. With the introduction of services for the Midlands and North in 1956 and Central Scotland in 1957, two-thirds of the UK population were able to receive ITV programmes. Over three-quarters were covered by 1958, and almost the entire country by 1962.

Founded on the basis of individual companies serving separate areas of the country, ITV established a new pattern of regional initiative and vitality. Far from bringing the deterioration of standards which some opponents had feared, it came to be realised that ITV had greatly extended the boundaries of television programming and enhanced rather than diminished the quality of the output. The BBC, faced with competition for the first time, greatly improved its television service. And the great majority of the public soon came to recognise that television financed by the sale of advertising time could maintain and develop the highest standards of public service broadcasting.

Today there are fifteen regionally-based ITV companies serving fourteen areas (London has two companies, one for weekdays and one for weekends), providing local programmes as well as their shared network programmes, including those of ITN, the jointly-owned news service.

Despite the marked success of ITV and the wish of the Authority to provide a second television channel, the Government gave this opportunity first to the BBC. So from 1964 until the opening of Channel 4 in 1982 the ITV service in each area faced competition from two BBC television services.

In 1971 the Government made the Authority responsible for the establishment of Independent Local Radio (ILR) and accorded it its present title of Independent *Broadcasting* Authority (IBA). The first three ILR stations opened in 1973. Some 50 stations are now established and each week about 17½ million listeners tune in to ILR's local services of news,

information, music and other entertainment and community involvement. National and international news is provided to the companies by Independent Radio News (IRN). It is hoped that by 1990 the system will have expanded to include an Independent National Radio service.

ITV's teletext service, ORACLE, was introduced in July 1975. Now available on both ITV and Channel 4, it provides viewers of approaching two million teletext-equipped sets with several hundred pages of up-to-the-minute news and information.

Independent Broadcasting's second television service, Channel 4, was launched in November 1982. A wholly-owned subsidiary of the IBA, the Channel Four Television Company is financed by subscriptions from the ITV area contractors which sell the advertising time on the channel in their own regions. Most of its programmes are commissioned or acquired from the ITV companies and independent producers.

In two years Channel 4 has established itself as a significant and distinctive element in British television, now broadcasting over 70 hours of programmes each week. At the end of 1984 it covers just over 97% of the population, and by 1987 should match ITV's virtually total coverage. In Wales the Welsh Fourth Channel Authority is responsible for the S4C programme service transmitted by the IBA.

In February 1983 the IBA introduced the nation-wide ITV breakfast-time service provided by TV-am.

## The Future

Independent Broadcasting is a unique combination of private enterprise and public control. Over thirty years it has successfully developed a range of television and radio services to rank with any in the world. By the end of this decade the system is likely to have expanded to include the first Independent National Radio service and a significant share in Direct Broadcasting by Satellite (DBS). These developments, together with the extension of cable television and the increasing use of video recorders, will no doubt bring about many changes in the overall pattern of British broadcasting. But the high standards already established by Independent Broadcasting will be maintained; and the IBA's proven ability to initiate development will help ensure that the new Independent Broadcasting services will significantly enrich British broadcasting in the future.

# The Independent Broadcasting Authority

The IBA is the public body authorised by Parliament to organise and supervise the Independent Broadcasting system. It selects and appoints the programme companies, supervises the programming, controls the amount and content of the advertising, and transmits all the services.

The ITV and ILR programme companies appointed by the IBA obtain their revenue from the sale of advertising time in their own areas. They pay rentals to the IBA to cover its costs in administering the system and operating its networks of transmitters. The ITV companies also meet the costs of the Channel 4 and S4C programme services through separate subscriptions. Independent Broadcasting is thus completely self-supporting.

The IBA's Chairman (Lord Thomson of Monifieth), Deputy Chairman and ten Members are appointed by the Home Secretary. The IBA has a staff of about 1,500 at its London and Winchester headquarters, transmitter and engineering bases, and regional offices, led by its Director General, Mr John Whitney.

The Authority is aided by more than 700 members of the public on various advisory councils, committees and panels. These include the IBA's General Advisory

Council and advisory committees for Northern Ireland, Scotland and Wales, as well as bodies dealing with particular subjects: the Advertising Advisory Committee and Medical Advisory Panel; the Central, Scottish and Northern Ireland Appeals Advisory Committees; the Central Religious Advisory Committee and Panel of Religious Advisers; the Educational Advisory Council; and in each ILR area a Local Advisory Committee for Independent Local Radio.

IBA national and regional officers based in different parts of the country also provide feedback on the interests of local people and their attitudes to the radio and television services.

The Standing Consultative Committee (SCC), which meets monthly and is attended by the principals of all the ITV companies and senior staff of the IBA, provides a major formal point of consultation on matters of common interest to the Authority and ITV companies. The Radio Consultative Committee, a quarterly meeting between the IBA and the managing directors of the ILR companies, is the main formal point of consultation for Independent Local Radio. Both committees are chaired by the Director General of the IBA.

## Members of the Independent Broadcasting Authority Autumn 1984



Lord Thomson



Sir John Riddell



Mr M. H. Caine



Mrs Y. Conolly



Prof. A. L. Cullen



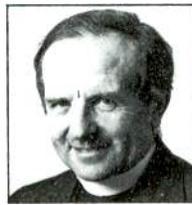
Mr R. A. Grantham



Mrs J. D. M. Jowitt



Mrs F. J. McIvor



The Revd Dr W. J. Morris



Mr G. R. Peregrine



Mrs P. Ridley



Mr G. Russell

The Rt. Hon. The Lord Thomson of Monifieth, KT, PC (*Chairman*); Sir John Riddell, Bt. (*Deputy Chairman*); Mr M. H. Caine; Mrs Y. Conolly; Prof. A. L. Cullen, OBE, FRS; Mr R. A. Grantham; Mrs J. D. M. Jowitt,

JP; Mrs F. J. McIvor (*Member for Northern Ireland*); The Revd Dr W. J. Morris, JP (*Member for Scotland*); Mr G. R. Peregrine, DL (*Member for Wales*); Mrs P. Ridley, JP; Mr G. Russell.

# THE INDEPENDENT BROADCASTING SYSTEM



**INDEPENDENT BROADCASTING AUTHORITY**

The Chairman (Lord Thomson of Monifieth), Deputy Chairman and ten Members of the IBA are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality throughout the United Kingdom.

The Authority is supported by some 1,500 IBA staff led by the Director General, Mr John Whitney, and aided by over 700 members of the public on various advisory councils, committees and panels.



**The IBA selects and appoints the programme companies**



**The IBA supervises the programme planning**



## INDEPENDENT TELEVISION

**ITV** 16 ITV companies (15 area contractors + TV-am) provide 99% of the population with local and networked programmes of news, entertainment and education, financed by spot advertising. TV-am provides the national breakfast-time service.

**4** The Channel 4 national television service, complementary to that of ITV, is provided by the Channel Four Television Company. Financed by subscriptions from the ITV companies which sell advertising time on the channel in their own areas, the company is a wholly-owned subsidiary of the IBA. SAC provides the programme service in Wales.

ITN provides national and international news programmes on both ITV and Channel 4. ORACLE is Independent Television's teletext service of news and information. Both companies are funded by the ITV area contractors.

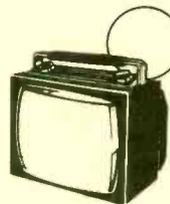
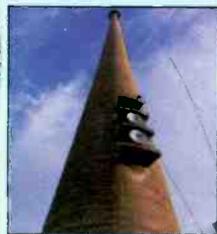
## INDEPENDENT LOCAL RADIO

**ILR** Some 50 companies in areas throughout the UK provide ILR services at the end of 1984. National and international news is supplied to the ILR companies by IRN (Independent Radio News), a subsidiary of the ILR London news & information station, LBC.

**The IBA controls the advertising**



**The IBA transmits the programmes**





# Selection and Appointment of the Programme Companies

Fifteen separate regionally-based companies are under contract with the IBA to provide the ITV programme services in fourteen areas (London is served by two companies, one for weekdays and one for weekends). Each company aims to produce programmes reflecting the particular tastes and needs of people in its area. The ITV companies serving Northern Ireland, Scotland and Wales reflect the distinct character and culture of their national regions.

All the companies, in varying degrees, make contributions to the IBA's nation-wide network, through which programmes of wider appeal may be made available to the whole country. About half the networked programmes, however, are produced by the five network contractors – Central, Granada, LWT, Thames and Yorkshire – whose task it is to provide the central core of ITV schedules across the country (in addition to programmes of local interest in their own regions). TV-am provides ITV's breakfast-time service.

ITN, which supplies ITV's national and international news bulletins, and ORACLE, Independent Television's teletext service, are jointly owned by all the ITV area companies.

As with ITV, ILR companies are under contract with the IBA to serve specific areas; IRN, which supplies regular news bulletins to the stations, is a subsidiary of LBC, the London news & information service. Although ILR is primarily a 'local' service, programmes of more general appeal are often exchanged between stations.

Channel 4 is arranged differently. The Channel Four Television Company, which provides a national television service complementary to that of ITV, is a wholly-owned subsidiary of the IBA. Its board of directors is appointed by the IBA, which has ultimate responsibility for the service provided by the company. The Welsh Fourth Channel Authority is responsible for S4C in Wales.



## TV-am

TV-am provides the ITV breakfast-time service to all areas of the United Kingdom, seven days a week, 365 days a year.

Each weekday morning the magazine programme *Good Morning Britain* presents a fast-moving blend of news and interviews, plus features on topics from sport to consumer issues, from cookery to keep fit. Regular items include travel news, weather forecasts, television and film reviews, and cartoons and pop videos for younger viewers.

On Saturdays and Sundays the format extends to coverage of weekend pursuits and leisure interests, and is supplemented by children's magazine programmes.

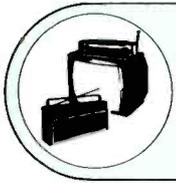
Presented live, the breakfast-time service weekly provides some 20 hours of news, discussion and entertainment designed to give a fresh start to each day.



ORACLE is Independent Television's teletext service. Jointly owned by the ITV companies, ORACLE is supported by national and regional advertisements, with over 350 'pages' of up-to-the-minute news, information and leisure topics. It also provides hearing impaired viewers with subtitling of a growing number of ITV networked programmes (at present around 15 hours of programmes a week).

This free-to-use service for viewers with teletext TV receivers is available seven days a week from 6.30 a.m. until network shutdown; and viewers may select and display any 'page' at any time, for any length of time, within those hours.

About two million teletext-equipped sets are now in use in the UK.



# Supervision of the Programme Planning

Although the IBA does not itself make programmes, it is ultimately answerable to Parliament and the public for everything it transmits. The Broadcasting Act requires the IBA to ensure that the programmes provide a proper balance of information, education and entertainment; a high general standard in all respects; and, so far as possible, accuracy in news, due impartiality in matters of political and industrial controversy, and the avoidance of offence to good taste and decency.

Every company appointed by the IBA must observe the provisions of the Broadcasting Act and IBA requirements that stem from them. The IBA's function, however, is not merely regulatory. It is closely involved in the positive processes of programme planning and the formulation of programme policy. Special regard is paid to the overall balance of the programme schedules; the provision of suitable transmission times; and the standard of the programme content.

## Balance

The regional structure of ITV provides for the pattern of ITV programmes to vary in different parts of the country, as each company presents a range of programmes planned to appeal specially to viewers in its own area. However, because of the core of ITV's network programmes and the basic requirements established by the IBA, it is possible to determine the weekly balance of programmes that the ITV service typically provides. This is shown for 1983-84 in the accompanying table along with figures for Channel 4.

Although there are many similarities in the division of transmission time between the various programme categories, the programmes included in the same nominal groupings are often very different in character on ITV and Channel 4: two major aims of the Channel 4 service are to provide for tastes and interests not generally catered for on ITV, and to encourage innovation and experiment in the form and content of programmes.

Programmes of fact and information – news, current affairs, the arts, religion, education and children's informative programmes – account for a large proportion of transmission time on each of the Independent Television services (38% on ITV, 45% on Channel 4). Narrative programmes – comprising plays, drama, films made specially for television, and feature films – represent just over 30% of each service's output. Entertainment – including children's drama, and music – accounts for about 20%. Sport accounts for 10% on ITV, 5% on Channel 4.

## TELEVISION TRANSMISSIONS Typical weekly balance of programmes 1983-84

AVERAGE ITV AREA*		CHANNEL 4	
	hrs.mins.		hrs.mins.
News and news magazines	10.56 10½%	News	4.21 7¼%
Current affairs and general factual	11.03 10½%	Current affairs and general factual	12.46 21%
Arts	0.52 1%	Arts	1.22 2¼%
Religion	2.00 2%	Religion	0.51 1¼%
Adult education†	1.43 1½%	Education	8.01 13¼%
School programmes	6.55 6¼%		
Pre-school education	2.32 2½%		
Children's informative	3.31 3½%		
'INFORMATIVE'	39.32 38%	'INFORMATIVE'	27.21 45%
Plays, drama, TV movies	23.42 22¾%	Plays, drama, TV movies	11.17 18½%
Feature films	8.47 8½%	Feature films	7.09 11¼%
'NARRATIVE'	32.29 31¼%	'NARRATIVE'	18.26 30¼%
Children's drama and entertainment	7.25 7%	Entertainment and music	12.12 20%
Entertainment and music	14.21 13¾%	'ENTERTAINMENT'	12.12 20%
'ENTERTAINMENT'	21.46 20¾%	'SPORT'	2.53 4¼%
'SPORT'	10.22 10%		
TOTAL ALL PROGRAMMES	104.16 100%	TOTAL ALL PROGRAMMES	60.59** 100%

\* Excluding TV-am's breakfast-time service of 20½ hours each week, comprising 18¼ hours of news and general interest programmes and 2¼ hours of children's programmes.  
† Excluding 7 minutes of general factual material accepted by the IBA as being educationally valuable.  
\*\* Channel 4's weekly transmissions increased to over 70 hours from mid-October 1984.

Independent Television transmitted a total of about 186 hours of programmes each week in 1983-84, comprising about 67 hours of informative programmes, 51 hours of narrative programmes, 34 hours of entertainment programmes, 13 hours of sport, and 20½ hours in TV-am's breakfast-time service.

The balance of programmes on Independent Local Radio varies widely from station to station and also fluctuates seasonally, day to day and week to week. Similarly each station has its own particular hours of operation which, if less than 24 hours a day, may occasionally include temporary extensions for coverage of important events such as local elections. The following figures therefore offer only a broad indication of the output of ILR as a whole.

Between 6 a.m. and 6 p.m. on weekdays the average

output of the ILR stations (excluding the London news and information service, LBC) amounts to 13% of news, other informative speech 20% (including a wide range of material on current and social affairs, information features and interviews, sport and specialist programming), other speech 7% (consisting of lighter speech items, jingles and station identifications), music 49% (including stations' own 'live' recorded music), and advertisements 11%.

Although the balance between programme categories varies considerably from one ILR area to another, it is regarded as being of vital importance that each station should be in tune with the opinions, reactions and interests of the local population. The IBA must approve schedules in advance and monitors the output. In each ILR area it has the assistance of a Local Advisory Committee which it appoints to provide a broad cross-section of people living in the area.



▲ Independent Broadcasting enjoys considerable success both in the breadth of its popular appeal and in the creative achievement of much of its output. A recent outstanding example is Granada's *The Jewel in the Crown*.

### Scheduling

Scheduling is concerned with the times at which programmes of different kinds are to be shown.

Each of the ITV companies and Channel 4 draw up programme schedules in consultation with the IBA and receive the Authority's final approval before transmission. Every effort is made to ensure that ITV and Channel 4 provide complementary services offering a reasonable range of programme choice, with suitable junction points between them. There are further considerations, however, as particular programming requirements arise at different times of the day and week: for example, there is a need for children's programmes around tea-time, religious programmes on Sundays, programmes for those wishing to view in the afternoons, and programmes suitable for all the family in the early evening.

The IBA's Family Viewing Policy is a firmly established element in scheduling. It is the IBA's aim so far as possible not to broadcast material unsuitable for

children at times when large numbers of children are viewing. It is recognised that there is no time of the evening when there are not some children viewing, and that the provision of a wide range of programmes appropriate for adults will include some material which might be considered unsuitable for children. However, the IBA's Family Viewing Policy assumes a progressive decline throughout the evening in the proportion of children present in the audience. The Authority expects that the earlier in the evening a programme goes out, the more suitable it should be for family viewing. The fixed point up to which the broadcasters will normally regard themselves as responsible for ensuring that nothing is shown that is unsuitable for children is 9 p.m. After that progressively more adult material may be shown and it is assumed that parents may reasonably be expected to share responsibility for what their children see.

Because of its particularly local and immediate nature there is a need for maximum flexibility in programme scheduling on ILR. The basic format of each day's programming is agreed by the IBA when an ILR station first comes on the air. The IBA's Radio Division are in daily contact with the companies to discuss any proposals for altering the schedules to give appropriate coverage to changing local events or crises.

### Standards

In making programmes, the companies appointed by the IBA are required to observe the provisions of the Broadcasting Act. In addition, policy and guidance is set down in detail in the IBA's guidelines and codes of practice. Taken together these form what are generally recognised as the desirable objectives of good public broadcasting.

The IBA's *Television Programme Guidelines* assembles the outcome of discussions between the IBA and the companies on many programme matters over the years, including possible offence to good taste and decency, indirect advertising, accuracy, privacy, fairness and impartiality, crime, politics and technical quality. The *ITV Code on the Portrayal of Violence*, which equally applies to Channel 4, pays particular attention to the potentially harmful effects of showing violence on television. *ILR Notes of Guidance* contain the considerations relevant to Independent Local Radio. The requirements set out in each of these documents are subject to review by the IBA in the light of further research and experience.

Although each programme company is responsible for the standard of its productions, the IBA is ultimately accountable for the programmes it transmits. Schedules are presented for approval to the IBA, which at any time may demand additional information about particular programmes and has the right to require changes to be made or to refuse to transmit any material.

In each of these areas of programme planning the IBA works in close co-operation with the companies, so that particular difficulties with the requirements may be resolved on an informal basis as and when they arise. In

addition three formal channels exist to help develop comprehensive programme planning and policy on ITV.

The Programme Policy Committee is the principal means by which the Authority informs the ITV companies of its views on programme policy. This committee establishes the main principles on which detailed planning proceeds and is closely linked with the Network Programme Committee – the ITV companies' chief instrument for arranging co-operation with each other in programme matters; two IBA representatives sit on this committee.

The make-up of the network part of the ITV schedules is planned by the Programme Controllers Group which meets weekly and is made up of the IBA's Director of Television, the controllers of the five major network companies (Central, Granada, LWT, Thames and Yorkshire) and the Director of the ITV companies' Network Programme Secretariat, who also represents the ten regional ITV companies.

### Programme Sources 1983–84

Seventy per cent of the 104¼ hours of programmes transmitted each week in the average ITV area are produced by the companies themselves: 48½ hours by the five network companies; 9¼ hours of networked programmes made by the ten regional companies; 8 hours of purely local programmes; and 7½ hours of news material from ITN. The remaining 31 hours come from a variety of sources outside the ITV companies. In addition, TV-am produces some 20½ hours of breakfast-time programming.

Almost 158 hours of new programmes were produced each week in 1983-84 by the fifteen ITV area companies



▲ ILR – in tune with the opinions, reactions and interests of local people.

► Many of ITV's major networked programmes, such as Yorkshire's *Emmerdale Farm*, are based in, or in some way reflect, their regional sources.

themselves and ITN (8,209 hours). Over two-thirds of this production was factual or informative.

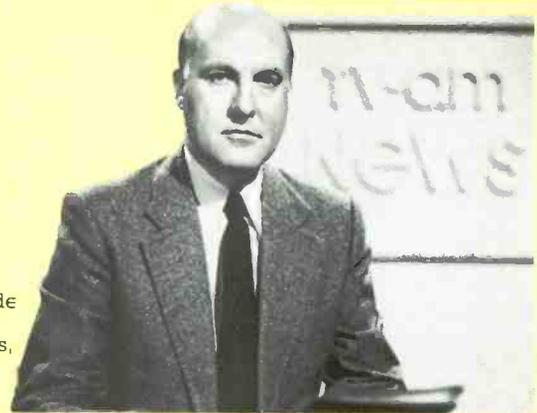
Channel 4 is a commissioner not a producer. Nearly all its programmes come from independent production companies and the ITV companies. In addition, some ITV material may have been seen previously on the ITV channel. Channel 4 also buys ready-made programmes from many sources in the UK and from abroad – these are referred to as 'acquired' material. Programmes commissioned from independent producers in 1983–84 amounted to 31% of total Channel 4 transmissions. The ITV companies and ITN provided 32%. Channel 4 produced 2%. Acquired material from other British sources or exempted from foreign quota restrictions totalled 21%. All the above figures relate to new and repeat transmissions.

ILR stations originate the majority of their programming in their own studios. However, extra breadth and variety is added to the schedules by the free exchange between stations of certain recorded programmes of particular merit. On average, 25 hours of programming per month is offered by the stations in this programme-sharing scheme. All ILR stations make use of the special national and international news service provided by IRN.





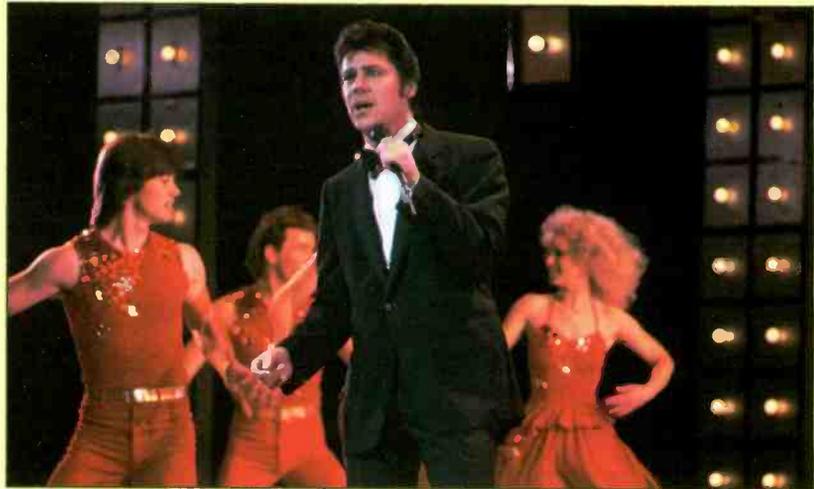
Each part of the United Kingdom is provided with local and networked programmes appealing to a wide variety of tastes and interests, and containing a proper balance of information, education and entertainment.



### ITV Areas and Companies



► **Breakfast Television.** TV-am's daily nation-wide breakfast-time service presents a blend of news, discussion and entertainment – some 20 hours each week.

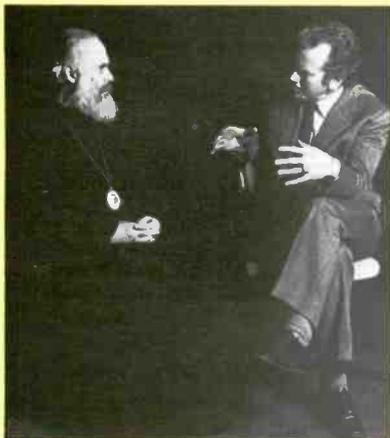


▲ **Light Entertainment.** Top performers in comedy, music and general entertainment programmes to appeal to all ages and tastes.

◀ **Sport.** Expert coverage of all kinds of sporting activities and events – around 10 hours a week.



◀ **Drama, Plays, TV Movies and Feature Films.** Drama accounts for just over 30% of transmissions.

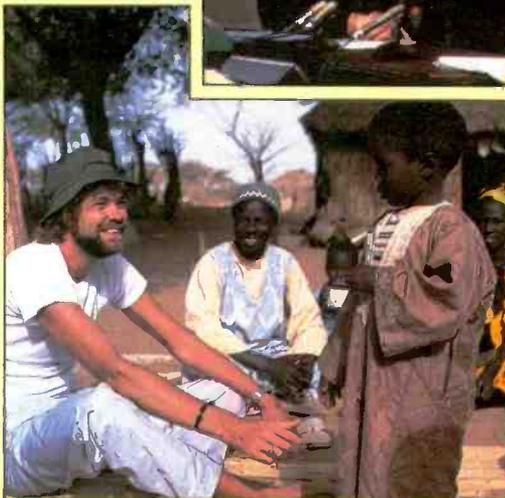


▲ **Religion.** Two hours a week are devoted to religion and the issues it raises in society today.

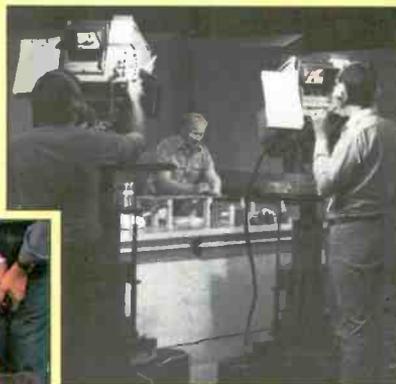
► **News and Current Affairs.** ITN reports national and international news with accuracy, fairness and impartiality; each area company provides local news; and local and networked current affairs series investigate, analyse and debate topical issues of the day.



◀ **Documentaries.** Factual and informative programmes comprise 38% of the output.



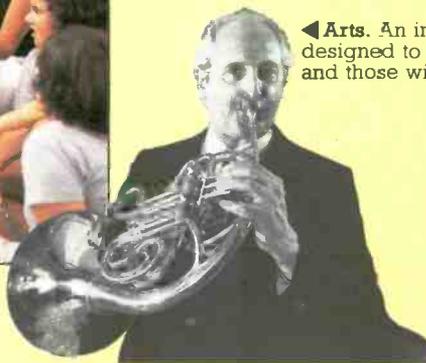
▲ **Regional Programmes.** The regional structure is fundamental. Each ITV area company provides local programmes reflecting regional interests, tastes and talents.



◀ **Education.** Programmes for pre-school children, for schools and colleges, and for adults seeking learning opportunities at home or within the community amount to some 11 hours each week; in addition are many programmes of educational interest in the general output.



▲ **Children.** Around 11 hours of informative, entertainment and drama programmes for young viewers broadcast each week.



◀ **Arts.** An important and valued element, designed to interest both general viewers and those with prior knowledge.





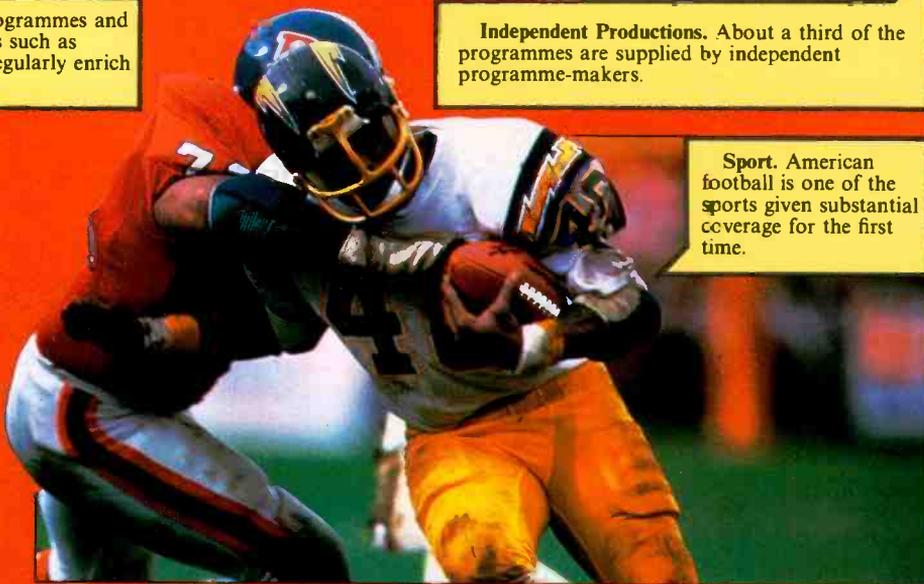
Channel 4 attracts increasingly large audiences without sacrificing its brief to be distinctive and different; it provides innovative programming and caters for tastes and interests not served elsewhere on British television.

**Overseas Programmes.** Notable programmes and films from less usual overseas sources such as Hungary, USSR, Africa and Spain regularly enrich the schedules.

**Independent Productions.** About a third of the programmes are supplied by independent programme-makers.

**Public Access.** The opportunity for members of the public to voice their views without editorial mediation is given through *Right to Reply* (aided by the Video Box), *Opinions* and *Comment*.

**Sport.** American football is one of the sports given substantial coverage for the first time.



“THE VIDEO BOX”

**Arts.** The service has backed such radical projects as the video opera *Perfect Lives*, screened in seven nightly episodes, and the avant-garde film portraits of *Four American Composers*.



**Young People.** *The Tube* and *Ear to the Ground* reflect the attitudes and interests of the 15-25 age group.

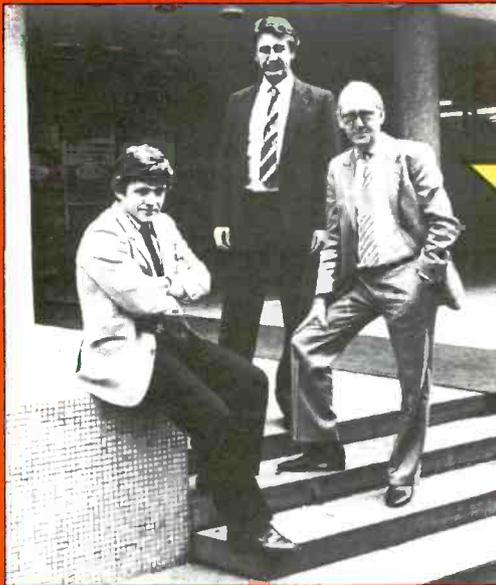




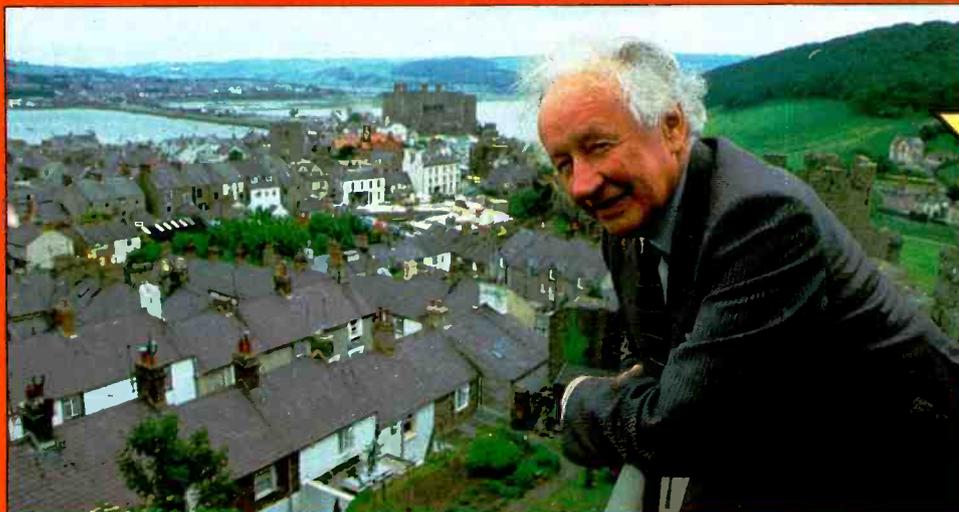
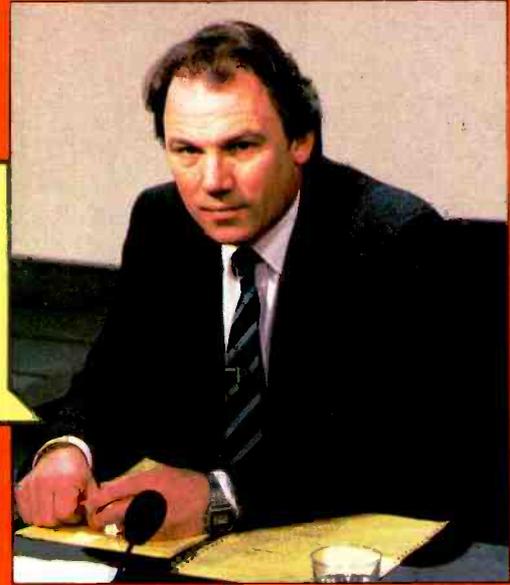
**Multi-cultural.** The interests of ethnic minorities in Britain are catered for with series like *Black on Black* and *Eastern Eye*.



**Drama.** *Film on Four* has commissioned about 40 full-length features in the first two years.



**News and Current Affairs.** Several programmes have successfully broken new ground, from the nightly hour-long *Channel Four News* and its thorough explanation of the issues behind the headlines, to *Union World's* coverage of union affairs.



**Education.** Some eight hours of educational programmes each week, and many more in the general output of significant educative value, provide new learning resources, particularly for adults and children viewing at home.

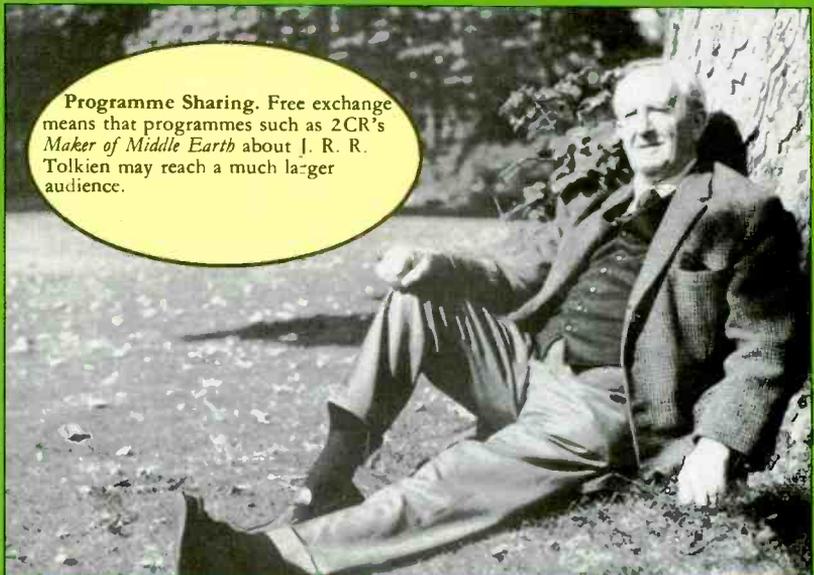
# ILR



Local News and Crises. Bad weather, strikes, or the price of vegetables – ILR stations provide news and information speedily, accurately and with understanding of how local people might be affected, often helped by listeners who phone in.



Programme Sharing. Free exchange means that programmes such as 2CR's *Maker of Middle Earth* about J. R. R. Tolkien may reach a much larger audience.



Independent Local Radio is now a firmly-established element in British life. Some 50 ILR stations around the country provide audiences with locally relevant programmes fashioned to suit their particular needs and interests. Concise news bulletins and short features, music and entertainment items make up the 'mixed daytime programming' pioneered by ILR. This is broadcasting seen as a utility to be dipped in and out of, to fit in with the pattern of the audience's daily lives.



**National and International News.** IRN, a subsidiary of LBC, acts as a news agency for the companies. It offers stations a service of hourly 'live' news bulletins, together with taped interviews and reports, and a teleprinter link.



**Young People.** Much of ILR's output appeals to younger listeners; special events are also arranged and schemes for the young unemployed are promoted.



**Local Activities.** Involvement in charities, fun runs and festivals.



**Outside Broadcasts.** Getting out and about in the local community is an important feature.

**Music.** Stations present a mix of modern, traditional and classical music to appeal to all tastes; local musical events are often supported.





## Control of the Advertising

The IBA controls all the advertising transmitted on ITV, Channel 4 and ILR. It checks that the frequency, amount and nature of the advertisements are in accordance with the Broadcasting Act and the extensive rules and principles laid down by the IBA.

There must be a total distinction between programmes and advertisements, and the frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with

normally a maximum of seven minutes in any 'clock-hour' (e.g. 7-8 p.m.). In radio the advertising is limited to a maximum of nine minutes in each hour.

All advertisements are checked against *The IBA Code of Advertising Standards and Practice*, which is drawn up in consultation with the IBA's Advertising Advisory Committee. Specialist staff at the IBA and the Independent Television Companies Association have to satisfy themselves that new advertisements meet all the provisions contained in the Code and that advertisers' claims have been substantiated. Some 10,300 new television and 8,200 new radio advertisement scripts a year are checked in relation to the IBA's Code.

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## Audience Research

The IBA is required by the Broadcasting Act to ascertain the state of public opinion concerning the programmes and advertisements it broadcasts. This involves finding out who watches what, and for how long; opinion of programmes, and what people might prefer to see; and in which ways, if at all, particular programmes affect viewers.

Basic information about the size and composition of television audiences for individual programmes is provided jointly for Independent Television and the BBC by the Broadcasters' Audience Research Board (BARB), which records the viewing habits of people in a representative sample of 3,000 homes throughout the UK.

Ten years ago the IBA developed a method of assessing people's appreciation of programmes and has employed it continuously ever since. Using a system based on the IBA method, BARB now provides information on adults' appreciation of programmes, and diaries in which people rate on a six-point scale each programme they have seen are returned by more than 2,000 individuals from a national sample each week. The

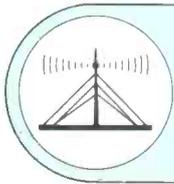
IBA continues to use similar diaries to study the opinions of children and teenagers, distributing them at regular intervals throughout the year.

The IBA also conducts an annual survey of the public's views on a wide range of issues raised by broadcasting, and undertakes or commissions specific research into any relevant topic.

The measurement of radio audiences is carried out by an independent market research agency under the auspices of JICRAR, the Joint Industry Committee for Radio Audience Research, which includes representatives of the radio companies, major advertisers, advertising agencies and the Association of Media Independents. This system of joint supervision ensures that the research methods employed are accurate, objective and reliable.

In addition the IBA undertakes attitudinal research to provide an understanding of how listeners use the medium - their listening patterns and habits, their programming tastes and requirements, and their response to the local services provided by ILR stations.





# Transmission of the Programmes

The IBA transmits all the Independent Broadcasting services: it builds, owns and operates the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines, extends the ITV service to over 99% of the population of the United Kingdom; Channel 4 already reaches 97%, and by 1987 should match ITV coverage. Around the country some 85% of the population can receive the Independent Local Radio services on medium wave; and VHF stereo transmissions are available to around 30 million potential listeners.

Engineering accounts for a major part of the IBA's staff commitment and capital resources. As well as maintaining the existing network of transmitters (currently more than 1,000 installations) and developing Channel 4 coverage (a vast £50 million project), the IBA pioneers progressive research into new techniques and equipment.

One result of this work has been the IBA's major contribution to Direct Broadcasting by Satellite (DBS). The MAC colour transmission system developed by IBA engineers will be used for UK space broadcasting and has been endorsed by the European Broadcasting Union as the standard for Europe.

▼ The IBA's engineering headquarters at Crawley Court, Winchester, where the new satellite colour television system MAC was invented. Also visible is the receiving dish aerial over which the system has been tested and demonstrated.

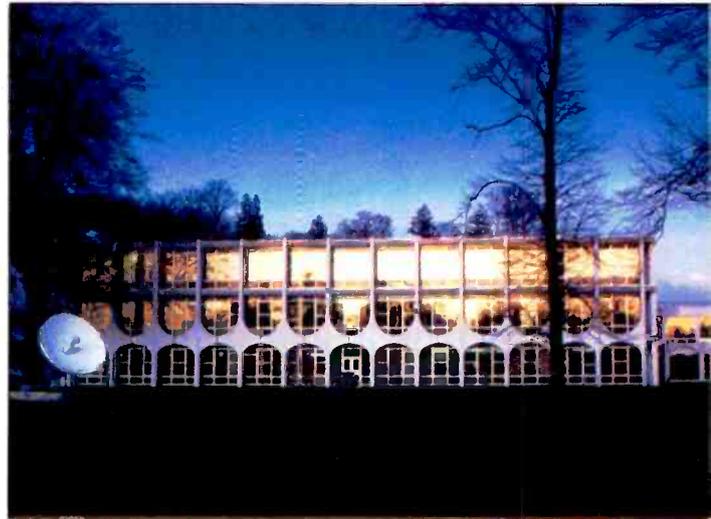
## Finance

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £1,084m. to the Exchequer.

The television and radio services have each to be self-supporting. Income from one service cannot be used to support the other.

The annual income of the sixteen ITV companies collectively in mid-1984 was about £930m. The companies pay rentals to the IBA to cover its costs in administering the system and operating its national network of transmitters. The fifteen area contractors, who sell the advertising time on Channel 4 in their own regions, pay additional subscription charges to finance Channel 4 and S4C.

The ILR companies, who also pay rentals to the IBA, have an annual income of around £67 million.



## Programme and General Information

Enquiries or comments about individual programmes should be addressed to the Press Office of the local ITV or ILR company, TV-air, Channel 4 or S4C as appropriate. Other enquiries or comments for the attention of the IBA should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters or to one of the IBA's regional offices. If a complaint is specifically about unfair or unjust treatment or about unwarar ted infringement of privacy, then a perscn concerned can, if necessary, write to the Broadcasting Complaints Commission at 20 Albert Embankment, LONDON SE1 7TL.

TV LIGHT ENTERTAINMENT



# A Variety of Talent

Television, as well as being a primary source for news and information, is also a natural medium for relaxation. Entertainment and music on Independent Television continue to account for a significant proportion of the transmission output (around 14% on ITV and 20% on Channel 4) and most of the shows are produced in Britain by the ITV companies themselves in their own studios.

Defining specific 'types' of programme is becoming increasingly difficult as the generally-accepted divisions between categories are gradually becoming less distinct. In recent years this process has gathered momentum with the advent of Channel 4 whose wide range of programmes fall across the familiar divisions. The field of light entertainment is generally thought to comprise comedy, variety, music and game shows but some recent successes on Independent Television such as *Just Amazing* (LWT) prove more difficult to categorise. Two of the funniest programmes shown on ITV, *Minder* (Thames) and *Auf Wiedersehen, Pet* (Central), were produced by drama departments. In addition, situation comedies are, more and more, tackling taboo subjects not thought of previously as suitable topics for humour. For example, new series such as *Affairs of the Heart* (Granada) and *Me & My Girl* (LWT) take as their starting point recovery from a heart attack, and single parenthood.

Comedy shows, in general, have changed in recent years and 1984 has been a particularly notable time for the growth in popularity of off-beat humour with the satirical wit, sometimes verging on the anarchic, of

▼The Jim Davidson Special. Do ya think we're sexy? Jim (far left) and friends mimic rock superstar Rod Stewart. *Thames*



◀The Benny Hill Show. Playing Cupid and aiming for laughs on this immensely popular show, a recent prize winner at Montreux. *Thames*



▲Sunday Sunday. Gloria Hunniford (right), hostess of this afternoon chat-show for London viewers, with guest Su Pollard. *LWT*

▼Russ Abbot's Madhouse. Mavis and Vera in the Rovers Return? No, it's just Les Dennis (left) and Dustin Gee in the Madhouse! *LWT*

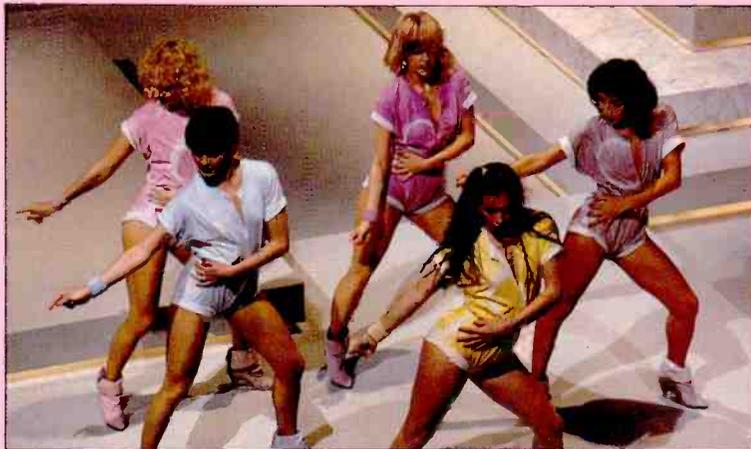


series such as *Alfresco* (Granada), *The Steam Video Company* (LWT), *Who Dares Wins...* (Ch.4/Holmes), *The Comic Strip Presents...* (Ch.4/Comic Strip) and, of course, the imaginative puppetry of *Spitting Image* (Central).

However, in addition to the increasing number of new faces and innovative ideas in the field of light entertainment, the well-established star names still attract millions of viewers. Among these, the long-running and extremely popular comedy series *The Benny Hill Show* (Thames) won The Comedy Prize at The Golden Rose of Montreux Festival in May 1984. Many other Independent Television comedy and entertainment programmes have won acclaim at various international festivals.

Firm favourites such as Mike Yarwood, Des O'Connor and Cannon and Ball still attract huge audiences but newer acts have the opportunity to make their mark in shows such as *Entertainment Express* (Central), *The Comedians* (Granada) and Mike Reid's *Mates & Music* (Central). It is this diversity of entertainers that maintains the appeal of light entertainment programmes on ITV and Channel 4.

These pages illustrate the variety of talent typically on offer to viewers of Independent Television.



▲Mike Reid's *Mates & Music*. The Alan Harding Dancers who were featured on this variety show. *Central*

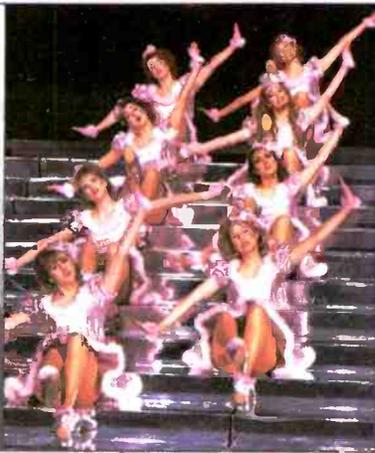


▼Aspel & Co. The Prime Minister, Mrs Thatcher, was one of Michael Aspel's special guests on this informal chat-show. *LWT*

▲*Alfresco*. More irreverent humour from this comic team. Picture shows Hugh Laurie, Siobhan Redmond and Emma Thompson. *Granada*

▼*Showbiz*. Singer Jade was one of the artists on this local talent show. *HTV*





▲It's Mike Yarwood! Music and topical humour with Britain's most accomplished impersonator. *Thames*

◀Entertainment Express. Howard Keel was one of the international guests featured in this variety extravaganza. *Central*

▼An Audience with Joan Rivers. America's fastest, funniest and most outrageous comedienne in front of a celebrity-packed audience. *Ch.4/LWT*

▲Cannon and Ball. Ever popular dynamic duo Tommy Cannon (*right*) and Bobby Ball. *LWT*

▼Follow That. A fast, unrehearsed joke-telling contest between comedians in this popular local entertainment series. *Border*



◀Petula. International singing star Petula Clark with members of her orchestra. *Yorkshire*



◀Des O'Connor Tonight. Tom Jones hitting the high notes watched by astounded host, Des. *Thames*



# This Is Your Life

Most Thursday mornings Eamonn Andrews gets up in his West London home, jogs a little, breakfasts, and drives to an office in Tottenham Court Road. There he presides over a meeting which discusses the previous night's *This Is Your Life* and evaluates the progress made on the programmes still in the pipeline. Producer Malcolm Morris will want to pat backs for jobs well done; suggestions will be made about possible improvements; researchers will want to report on the progress they have made on their subjects.

Every programme has a code name, unrecognisable to anyone not 'in the know'. On Malcolm's wall is a chart which notes developments in each one, concluding with the date of recording and the transmission date. Tom Brennand and Roy Bottomley are among those present. They once ran a Press news agency in Oldham, Lancashire. They have been around since the series was first shown on ITV and are the ideas and contact men.

Not present – because his briefing will come later – is stills photographer Stan Allen. With over 400 programmes under his belt, he is another constant factor in the series and it is his pictures of the making of the show that will ultimately adorn the Big

Red Book which each subject receives.

Secrecy is vital. Thames Television, which produces *This Is Your Life*, believes that a substantial part of the impact of the programmes is in those first few seconds when the identity of the honoured guest is revealed. It is not unknown for transmission to be dropped or shelved because the 'cover' has been blown – usually because of local Press stories in which inside information is regarded as something to be passed on to readers as a matter of pride. But secrecy is still all important. Very few Thames' employees, even down to those who will be looking after the show's live audience, know who is to be that evening's hero or heroine.

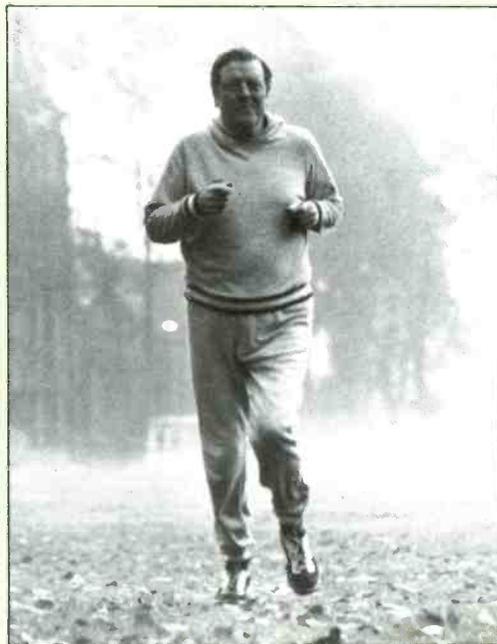
The ultimate in duplicity was achieved when Eamonn himself was on the other end of the Big Red Book. To make sure that not even 'yer man' realised what was happening another freelance photographer was engaged to do the 'pick-up' pictures. An astonished Eamonn, outside Thames' studio at Teddington, suddenly found himself confronted by a trigger-happy Stan Allen and only then realised he had been caught in his own trap.

Now and then, for purely logical reasons, the secrecy clause has to go by the board. For example, it would be illogical to capture

▼ Eamonn Andrews out jogging before the start of another hectic working day.



▲ The Planning Meeting – to discuss and organise the programmes in the pipeline.



Pat Jennings, the Northern Ireland and Arsenal goalkeeper, before anything other than a football crowd. So Pat was nailed at White Hart Lane, Spurs' ground, at the end of an evening match – and there is no way you can swear thousands of spectators to secrecy!

Another example was the Royal photographer Norman Parkinson. That was set up, to the programme's eternal gratitude, by Prince Andrew. What nobody had recognised was that, wherever he travels outside Buckingham Palace, his Royal Highness has an unofficial but ever-present corps of Fleet Street photographers. He was thus tracked to the Mayfair picture gallery where the 'pick-up' was to take place and Fleet Street added up two and two and got four! You can't win them all.

One of the nicest aspects of working on *This Is Your Life* is the letters that flow into Malcom Morris' office. Most of them are either from the people chosen as the subjects – who say 'Thank you for a wonderful night' – or from their admirers who say 'Thank you for letting us see him/her as they really are'.



▲ The successful 'pick-up' of Royal photographer Norman Parkinson, aided and abetted by Prince Andrew.

▼ Stills photographer Stan Allen (left) talks tactics with producer Malcolm Morris.



The success of the series is not that it examines skeletons in cupboards, rather that it focuses its attention on those aspects of people's lives which have gained them popularity, respect or admiration. One of its subjects was the French couturière, Ginette Spanier. In a recent magazine article she described her appearance on the series as 'The Greatest Day of My Life'. That gave immense pleasure to all those involved in its production.

If you ask photographer Stan Allen what was the greatest day in *his* life he will tell you it was when he got to meet his personal idol, the Queen Mother. For ten minutes Stan and the Queen Mum stood and chatted about a mutual interest – fishing. About ten yards away were a group of Fleet Street friends who also happened to be photographers. Not one of them snapped the momentous occasion. Stan Allen, photographer to the gentry, weddings by appointment – *This (nearly) Is Your Life!*



◀ Getting ready to pounce. Eamonn approaches soccer star Pat Jennings at the end of a match, while producer Malcolm Morris gets ready to capture it on film.



◀ The crowd are cheering, but still Pat hasn't seen who's behind him!



◀ The deed is done!

# Innovation and Originality

While it is true that much of Independent Television's light entertainment output relies on the talents of established stars, there is still room for innovation and originality; many newcomers with 'off-beat' styles have attracted a strong following, particularly among young people.

Channel 4, in its aim to cater for tastes and interests not otherwise provided for on ITV, has featured several less conventional programmes, some of which could be said to have attained an almost 'cult-like' following. One of these programmes, *The Tube*, made for Channel 4 by Tyne Tees Tele-

vision, has been described by Mick Jagger as 'the world's top TV rock show' and has filled an important gap for young people with its sparkling blend of irreverent chat, alternative chart music and rare archive film footage. In the field of comedy two popular series were *The Comic Strip Presents . . .* (Ch.4/Comic Strip) and *Who Dares, Wins . . .* (Ch.4/Holmes) whose mixture of satire and wit might not have appealed to viewers with more conventional tastes but nevertheless built up small but appreciative audiences.

▼ *Who Dares, Wins . . .* Jimmy Mulville, Tony Robinson and Rory McGrath, part of the regular team stretching the boundaries of comedy for late-night viewers. Ch.4/Holmes

► *Ear Say.* Gary Crowley (left), Lesley-Ann Jones and Nicky Horne, presenters of the lively show which highlights this week's music and next week's trends. Ch.4/Action Time



◀ *The Midsummer Night's Tube.* The team behind *The Tube* threw 'the biggest live party on TV' for the second year running. The five-hour extravaganza featured Boy George and Culture Club (pictured). Frankie Goes to Hollywood, Bryan Ferry and many other star names from the rock world. Ch.4/Tyne Tees

▼ *They Came from Somewhere Else.* Colin (Peter McCarthy) takes a closer look at the giant prawn's dental work in an excerpt from this science-fiction comedy series, an example of the radical type of anarchic fringe humour gaining popularity with viewers. Ch.4/TVS



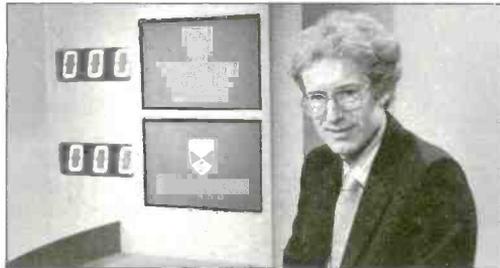
# Contests Score with Viewers



▲Where in the World? Guest panellist Johnny Morris struggles to identify a strange drink from a foreign land on this innovative travel quiz. *Ch.4/HTV*

A whole range of quiz shows are to be found on ITV and Channel 4, ranging from the frenzied excitement aroused by the atmosphere and prizes on *The Price Is Right* (Central) to the more sedate general knowledge quiz *University Challenge* (Granada) and the mixture of adventure and mystery in *Treasure Hunt* (Ch.4/Chatsworth).

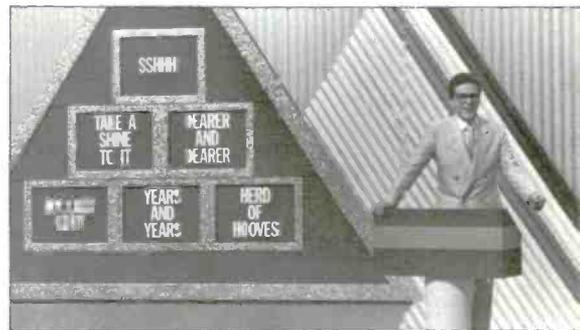
Variety acts, comedy sketches and exotic locations can add interest to the basic formula of a general knowledge contest, as with *3-2-1* (Yorkshire) and *Ultra Quiz* (TVS).



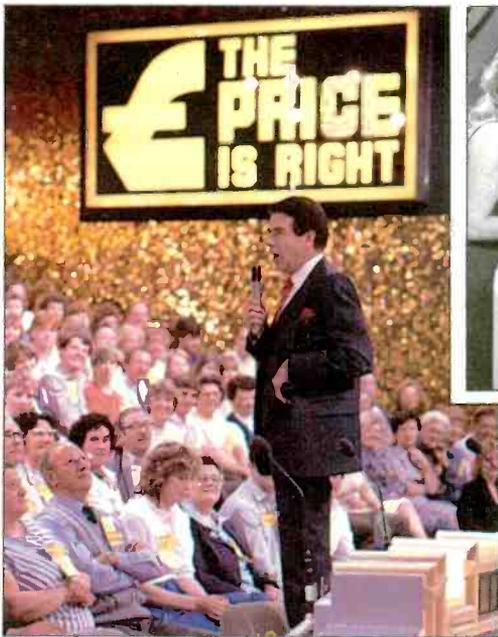
►University Challenge. Bamber Gascoigne, still asking the questions after 21 years. *Granada*

Word games have been particularly popular, with Channel 4 screening contests such as *Countdown* (Yorkshire) and *Babble* (LWT). *Blockbusters* (Ch.4/Central) is a daily game show which tests the speed and general knowledge of teenagers, while Gloria Hunniford's *We Love TV* (LWT) draws on nostalgic programme clips in a quiz show aimed at the whole family – not just the TV buffs.

In all these quite different types of contests the appeal remains largely the same – the blend of entertainment together with the opportunity for viewers to become involved.



▲The Pyramid Game. Steve Jones presents this fast-moving test of wit, words and powers of description. *LWT*



▲The Price is Right – the only game show in which every member of the audience is a potential contestant. Here they await host Leslie Crowther to utter the now-famous catch-phrase 'come on down'. *Central*



▲Winner Takes All. Jimmy Tarbuck with his assistants Mari Kirkwood (left) and Linda Lee Lewis hosting one of ITV's longest-running quiz shows. *Yorkshire*

►Treasure Hunt. Studio contestants guide Annka Rice on the nail-biting helicopter trail, run against the clock. *Ch.4/Chatsworth*



# THE APPEAL OF 3-2-1

'It's simply a 4:1 gamble that anyone can win', says host Ted Rogers. And this is probably the secret of the success of one of Britain's most talked-about television game shows.

Each week around 13 million people tune in to Yorkshire Television's *3-2-1* to watch three couples compete in a quick-fire quiz, unravel cryptic clues hiding star prizes, and be entertained by top celebrities in a lively, light-hearted series of comedy sketches, song and dance numbers and speciality acts.

The appeal of any game show must surely be its ability to involve not just the contestants but also the studio audience and viewers at home. There are three reasons why *3-2-1* has sustained its popularity as a top-rating show for seven series and over 100 programmes. Everyone can join in the general knowledge first round in which contestants compete for cash, and which whittles the three couples down to two;

everyone can have a go at deciding what the major prizes could be and which clue and couplet hide booby prize Dusty Bin; and in between all the brain-racking there is the enjoyment of watching Chris Emmett (who also writes for the show) and the lively Brian Rogers' Connection dancers team up with such well-known guests as Ken Dodd, Leslie Crowther, Bernie Winters, Duggie Brown, Anna Dawson and Dilys Watling.

Each show has a theme ranging from Victorian Music Hall to Circus, from South of the Border to Aesop's Fables, and from Rock 'n' Roll to Country and Western. So successful has this winning format proved that it has recently been sold to Columbia Pictures in America.

Executive Producer Alan Tarrant sums up *3-2-1*'s appeal by saying: 'This is a family show. The kids like little electronic Dusty Bin and adults like the fun and music and the quest for the star prizes'.



▲ Guest stars Bernie Winters (left) and Leslie Crowther recreating the famous Flanagan & Allen double act.



▲ Host Ted Rogers with the show's lovable mascot – and booby prize – Dusty Bin.

▶ Competing in the first round quick-fire quiz to win the chance to go for the star prizes!



# STAYING THE COURSE

Each year up to 10,000 people apply to take part in television's toughest quiz. Just 48 succeed. But there are no cash prizes to be won. No coffee percolators, cuddly toys or cars. The eventual winner gets an engraved trophy.

The programme is Granada's *The Krypton Factor*, presented by Gordon Burns, which has reached its eighth year with no sign of a wane in its popularity. It is now regularly in the list of top ten most-watched programmes, attracting audiences of around 10 million every week.

The idea is to find the year's 'Superperson', skilled in mental agility, observation, intelligence, general knowledge and, of course, physical fitness, tested on the notorious army assault course. The eventual winner has to complete the course three times – once in his or her own preliminary heat, once in the semi-finals, and again for the final.

So what is the appeal of the quiz with no prizes? Some contestants apply just because they fancy going over the assault course. Others have been dared by their friends. But the majority simply say: 'I just wanted to prove something to myself.'

Whatever the reason for the mountain of applications every year, there is no denying the lasting popularity of the contest which has earned itself the title 'television's toughest quiz'. And although a 'Superwoman' has not as yet walked off with the title, it could happen at any time.

Another of Granada's programmes, *The Sensible Show*, is at the other end of the games spectrum from *The Krypton Factor*. While contestants on *The Krypton Factor* generally want to prove something to themselves, competitors on *The Sensible Show* – presented by Matthew Kelly – just have to be willing to have a go.

They need to have a sense of fun, and be willing to take part in all sorts of games ranging from, for example, 'The Backwards Olympics' which tests their sense of co-ordination, to a test in which contestants have to throw darts at a board while they are hanging upside-down, to check how they act when their senses are disorientated.

*The Sensible Show* is played strictly for laughs, but there are prizes for winners at the end of the show. The climax is the quintessential test in which the programme tests all five senses – sight, sound, smell, touch and taste – at the same time!

▼ *The Sensible Show*. The brave contestants, supervised by Matthew Kelly. Granada



▲ *The Krypton Factor*. Tackling the gruelling army assault course and the tough tests in the studio. Granada

▶ *The Krypton Factor*. A cameraman preparing to follow a contestant down the slide. Granada



# CHILD'S PLAY

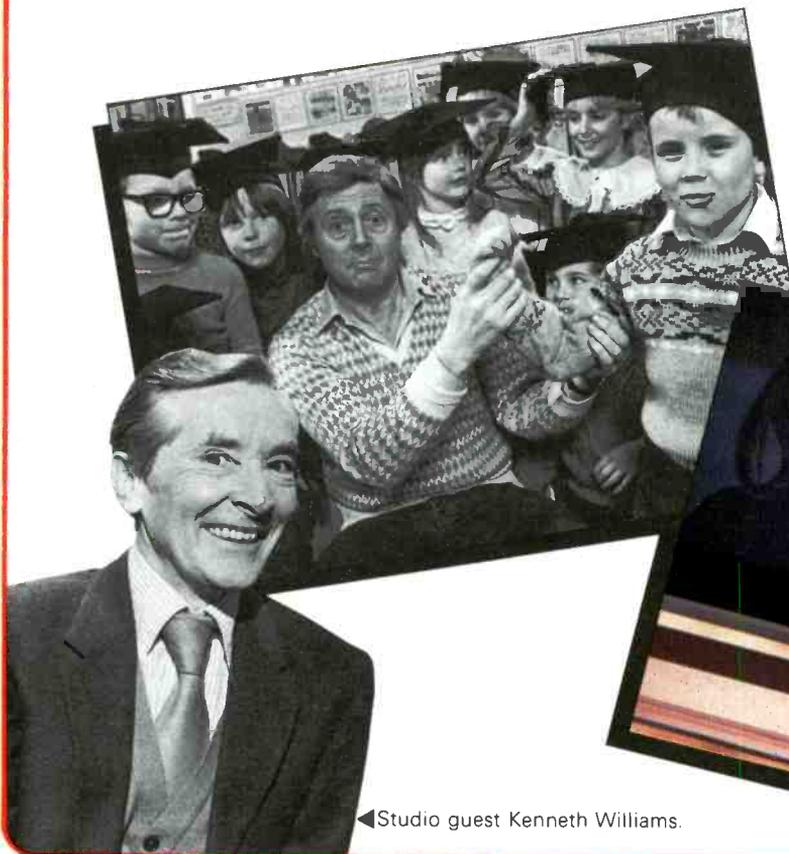
*Child's Play* – but for whom? Certainly not for the grown-ups during the first series in Spring 1984 who, on being invited to play LWT's new television game, were required to pit their wits against children. They quickly found, even though some of them were parents, that it was no easy task deciphering the varied and diverse interpretations of everyday words that different children offered. The children, all between the ages of five and eleven, were delightful, the series was charming and both Press and viewers took it to their hearts.

Many miles of travelling and film were notched up by the LWT production team, headed by producer Keith Stewart. During the 20 days' filming which went into the first series, the team travelled 3,000 miles to areas ranging from the Scottish Highlands to Devon both before and during the actual programme recordings which took place in Studio One at the South Bank Television Centre. They shot 31 miles of film.

The children were filmed at schools in their own

locality under the watchful eye of the local education authority. Altogether 37 different schools were visited, 1,000 children were interviewed and 400 of them were filmed for the first series. In order to relax the children during filming, the production team created a party atmosphere with Associate Producer Richard Hearsey doing magic tricks for them. The series put the researchers' knowledge of the Oxford Dictionary to the test with around 1,000 definitions of everyday words needed for the actual studio game. It also proved a test of endurance for the film unit on location who spent a night at a supposedly haunted hotel – no sightings of supernatural beings were recorded. The unit also had to learn to cope again with primary school facilities!

A complex re-setting and cueing operation was needed for the studio recording because of the multiple options available during the guessing of the definitions. To provide this, Video Tape Editor Graham Roberts designed a computer to cope with every twist and turn of the game.



◀ Host Michael Aspel with some of the children who appeared on the show.



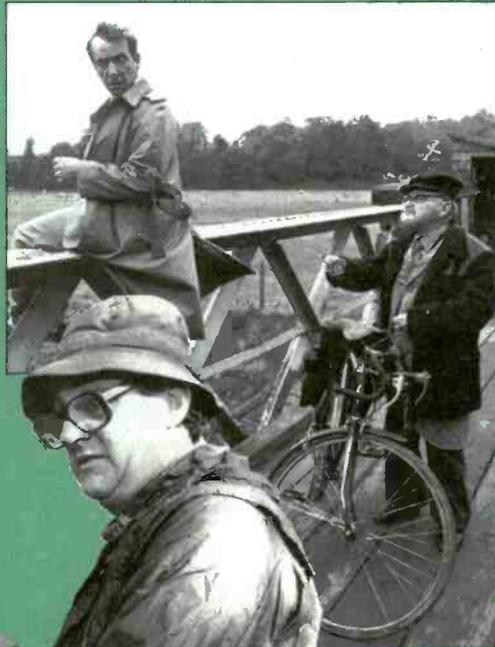
◀ Studio guest Kenneth Williams.

# Fresh Fields for Situation Comedy

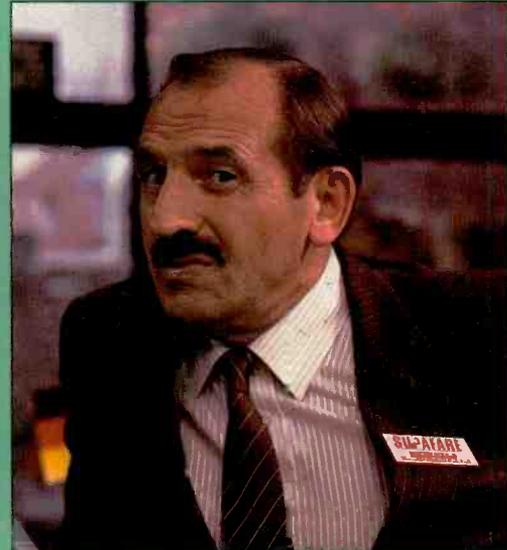
There is no magic formula for producing a successful situation comedy. Of all the types of programmes this is one of the most difficult for the scriptwriter. A success is created when the right combination of storyline, script and actors blend together and the characters manage to maintain the public's interest and sympathy.

Past successes have shown that all sorts of subjects can provide the basis for a winning combination. This is particularly true of the way the situation comedy has developed in the 1980s. Now, more and more, the topics which form the nucleus for a series cover a large variety of subjects, away from the traditional pattern of dom-

► **There Comes A Time.** Business executive Tony James (Andrew Sachs) considers ending it all when he is told that he has a new and rare disease. *Yorkshire*



▼ **Fresh Fields.** The emancipation of Hester Fields (Julia McKenzie) continues in this comedy series which also stars Anton Rodgers. *Thames*



▲ **Tripper's Day.** Day-to-day goings-on in a seedy suburban supermarket starred the late Leonard Rossiter as manager. *Thames*

▼ **Bottle Boys.** The exploits and adventures of a team of cheery milkmen focuses around a South London dairy. *LWT*



estic sitcoms involving the day-to-day goings-on of a particular family.

Although there is nothing wrong with the more traditional approach, which continues to provide successful series, some writers are now looking further afield for their inspiration. For example, the latest batch of sitcoms to be seen on our screens includes a series, *Affairs of the Heart* (Granada), which deals with the delicate subject of heart disease; another, *Relative Strangers* (Ch.4/Humphrey Barclay), is about a man whose teenage son, an unplanned result of a holiday romance, turns up from out of the blue; and *There Comes A Time* (Yorkshire) is about a company executive who learns that he has a terminal but painless illness and has to decide how to spend the last six months of his life. Such topics as these are certainly unusual in the field of situation comedy, but tackled with sufficient poignancy they can allow the humour to shine through.

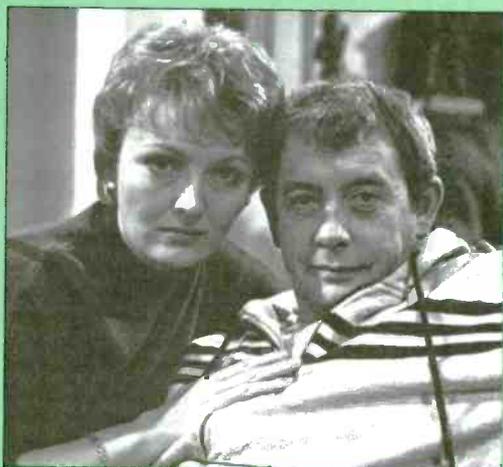


▲ *Relative Strangers*. Matthew Kelly (right) as a loner called Fitz, pictured here with Mark Farmer, who plays his newly-discovered 17-year-old son. Ch.4/Humphrey Barclay



▼ *Fairly Secret Army*. Geoffrey Palmer as Major Harry Truscott whose attempts to 'rekindle the spirit of the British Lion' are doomed to failure! Ch.4/Video Arts

▲ *Roll Over Beethoven*. Liza Goddard as piano teacher Belinda Purcell with Nigel Planer as her unlikely pupil, rock star Nigel Cochrane. Central



► *Affairs of the Heart*. A series written by actor Paul Daneman, based on how his life was affected when he suffered a heart attack – and how those around him reacted to it. Stars Derek Fowlds and Sarah Badel. Granada





▲ **Duty Free.** Linda (Joanna Van Gyseghem) and David (Keith Barron) capture the romantic atmosphere of Spain—but what about their spouses! *Yorkshire*

▼ **Moving.** The trials and tribulations of moving house for Sarah Gladwyn (Penelope Keith) and husband (played by Ronald Pickup). *Thames*

▲ **Me & My Girl.** Centres on the funny side of single parenthood for widower Simon Harrap (Richard O'Sullivan) bringing up his teenage daughter, Samantha (Joanne Ridley). *LWT*



▲ **Chance in a Million.** Tom Chance (Simon Callow) and his girlfriend Alison (Brenda Blethyn) come up against, and manage to cope with, life's strange situations. *Ch.4/Thames*

# MR. LIGHT ENTERTAINMENT

1984 marked one very special but very personal anniversary in ITV. Many of the major stars of British entertainment over the last 20 years – from The Beatles to Benny Hill, from Morecambe and Wise to David Bowie and Bing Crosby, from Sir Alec Guinness to Mike Yarwood – have at least one thing in common. They have all worked for one ITV man, based on the banks of the Thames in the London suburb of Teddington.

In those 20 years, tastes have changed, television techniques have vastly improved, and while some stars have moved on others have arrived fresh on the scene. Even the television company running the Teddington site has changed, from ABC to Thames. But Philip Jones, OBE, has stayed on, from 1964 to 1968 as Controller of Light Entertainment for ABC TV, and now as Director of Light Entertainment for Thames Television. In the two decades the shows produced under his wing have entertained countless millions of people in Britain and throughout the world.

Philip Jones has achieved a notable and unparalleled consistency with all

types of entertainment – game shows, variety shows, comedy specials and situation comedies. Yet he denies that he maintains any conscious philosophy about his work. 'If I do, it must be born out of where I came into the business, which was the rough field of commercial radio. My first job was in Radio Luxembourg . . . I joined just after the war, and by the time I left to go to ITV at Granada in 1956 I had six very useful years in terms of assessing public taste.'

But awareness of public wants is only half the job – satisfying them is the other half, and just as difficult. Following a training course and three years as a director at Granada, Philip went to Tyne Tees Television in 1959, and started a lunch-time variety show which ran for 45 minutes each day, five days a week. 'Eventually I was spotted by Brian Tesler, now Chairman of LWT, but then Director of Programmes at ABC, and he offered me a job as a producer here at Teddington, in 1961.'

Working for a network company meant a far wider range of programmes and contact with some of the world's top stars

▼ Mixing with the stars for a rehearsal of *The Peggy Lee Show*. From left to right: Jimmy van Heusen, Philip Jones, Peggy Lee, David Kossoff, Bing Crosby and Sammy Cahn.



– Peggy Lee, Bing Crosby and Frank Sinatra all made shows for ABC. 'Then I started *Thank Your Lucky Stars* which became a cult show of the time. It ran for over five years and it coincided with the Mersey boom and The Beatles, and The Rolling Stones.' Situation comedy successes with the newly-formed Thames Television from 1968 included *Bless This House*; *Father Dear Father*; *And Mother Makes Three*; *Never Mind the Quality, Feel the Width*; and *Man About the House*.

Philip Jones believes that comedies do not have the durability they used to have – apart from a few exceptions, the days seem to be gone when artists and writers will commit themselves to a series for more than two or three seasons. Even variety has changed with the informal, chatty patterns of Des O'Connor and Bob Monkhouse. 'They give us more flexibility,' he says. 'With four channels, with a public that has seen so much television comedy that they know the jokes, they know the plots, they know the tags, conventional variety becomes much harder. I think that's why the unexpected in light entertainment is so fashionable now.'

Amid all this change in light entertainment output, most of today's top entertainers seem to agree that Philip Jones has a particular regard and respect for one constant factor. That is the relationship of producer to artist, ensuring that sometimes temperamental talents have the right back-up to maintain their confidence on screen. 'That always has been, and always will be the most important part of my job, looking after people,' he says. 'I admire them all, writers, artists, the creative people without whom we'd have no business. Eric Morecambe used to say that comedy is based on fear – the comic's profession is a very dangerous one, where you are only ever as good as your last performance. Yes, relationships are the most important – and the most critical part of my job.'

Over the years, Thames Television has attracted and retained the loyalty of a large band of stars. Said Ernie Wise: 'I don't know anyone so concerned about his shows or so confident in and supportive of his artists as Philip.' Benny Hill remarks: 'My agent always says that anyone who comes from the BBC to Thames does so because of Philip Jones – and I agree.'

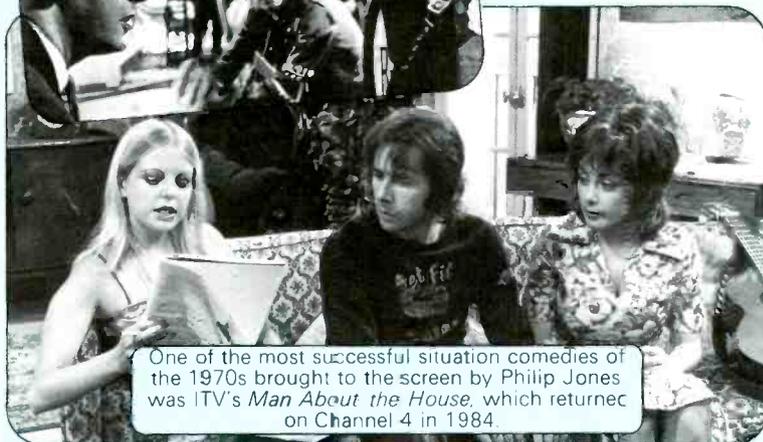
Lionel Blair says: 'I have worked with Philip for 27 years. He is the most understanding and considerate director I have known. It has been a privilege to work with him – I hope it goes on for another 27 years.' To Bernie Winters, Philip '... gave my brother and I our first chance in 1963 and I am where I am today due to him.' And Des O'Connor calls him 'not only one of TV's gentlemen, but also a great pro; I thank him for his help and hope there are many years to come.'



▲ Choosing the discs with Barbara Kelly for a Radio Luxembourg show in the mid-1950s.

▶ With Morecambe & Wise

▼ ... and Beatles George Harrison (centre) and John Lennon.



One of the most successful situation comedies of the 1970s brought to the screen by Philip Jones was ITV's *Man About the House*, which returned on Channel 4 in 1984.

# TV SPORT



# A Changing View of Sport

Television can justifiably take pride in its extensive coverage of sport. It brings to the public events which the majority of us could never attend – international athletics, football from South America, rugby from Australia. Television has also stimulated interest in a variety of sports which hitherto had not attracted widespread support. In many cases this has increased the number of people attending events, providing additional revenue of benefit both to the sport and to the sportsmen.

Torvill and Dean brought their competitive sport to the attention of millions – with more than a little help from television. Ice-dancing, a relatively minor sport, was given extensive television coverage when Nottingham's famous pair emerged as world champions. The popularity of ice-dancing soared and reached its peak when it commanded an audience of nearly twelve million viewers for Torvill and Dean's triumphant farewell performance as amateurs in *A Gala Night At Richmond Ice Rink London* (Thames).

## ▼ Junior Gymnast of the Year.

Gary Hart, a sixteen-year-old from Dagenham, in action on the rings in the final of this competition. *Thames*



◀ A Gala Night At Richmond Ice Rink London. Torvill and Dean skating their 'Mack and Mabel' routine at the celebration gala which marked the end of an era of amateur skating for the Nottingham couple. *Thames*

Ice-dancing is just one example of how television can and does increase the popularity and awareness of a wide range of sports. Show-jumping was one of the first – it already had an enthusiastic following in some parts of the country but was less well known elsewhere, particularly in the more urban areas. More recently, two indoor sports have undergone a dramatic change of image. Darts, formerly considered a pub-goers' pastime, now enjoys large audiences and has its own household names; and snooker, once a game played in dingy smoke-filled backrooms, now consistently attracts large numbers of viewers. The success of this type of sport on television must be partially attributed to the fact that television can provide such good, clear shots of the play. The effect of splitting the screen to show in close-up the player and the board simultaneously increases the excitement and tension of watching a darts match. In snooker, the close-up coverage of the player, the balls and the near-impossibility of some of the shots provides nail-biting viewing.

Both on a national and regional basis, Independent Television makes a determined effort to cover a variety of sporting events. *World of Sport*, ITV's major networked outlet for live and recorded sport from Britain and abroad, presents just over 4½ hours of sport each week. Much of the programme's coverage on Saturday afternoon is devoted to the most popular sports: horse-racing is a major element in the programme's output, featuring the 'ITV Seven' from various meetings around the country, and, of course, the Classics are always heavily featured. Football, still one of the most popular sports, also takes up a large proportion of the time. And wrestling, an ever-popular sport (or some might prefer 'entertainment'), has a regular slot. However, the minority sports are not forgotten and in the course of a single programme there might be a choice of for example rallying, rugby league,

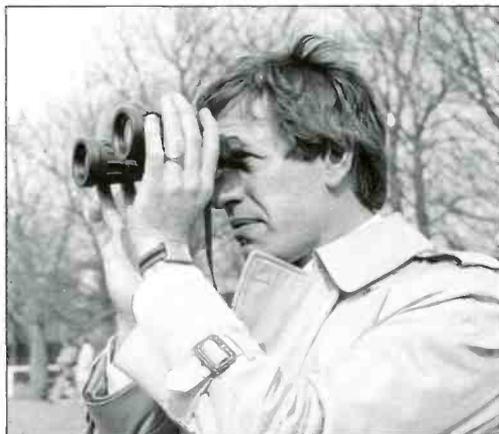
## ▼ The Scottish Badminton Championships.

Coverage of the Ladies Doubles Finals for viewers in North-East Scotland. *Grampian*



table tennis and gymnastics.

The other networked sports programmes tend also to concentrate on the major sports: *Midweek Sports Special* usually consists of international football or a major boxing bout and *The Big Match* features live and recorded football on Sunday afternoon. The saturation coverage of big sporting events such as The World Cup sometimes evokes the feeling that there is too much sport shown on television – but sport in fact accounts for only 10% of the total broadcast time on ITV and 5% on Channel 4.

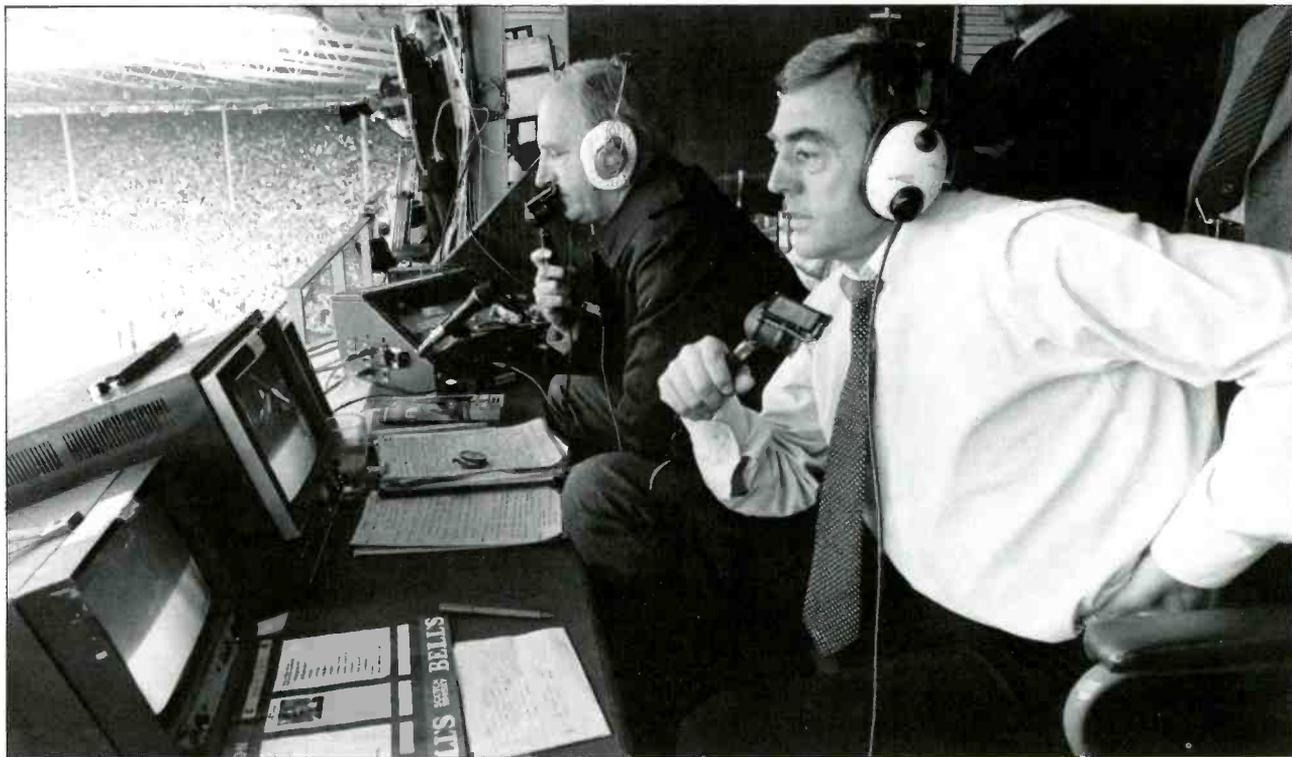


▼ Brian Moore and Ian St. John in the commentary box for the FA Cup Final. *LWT*



▲ Scotsport. Action from the World Tae Kwon Do championships at the Kelvin Hall, Glasgow. *STV*

◀ Extra Time. Presenter Derek Thompson keeps a sharp eye on all the region's top sporting action in this popular live weekly programme for viewers in the North-East of England. *Tyne Tees*

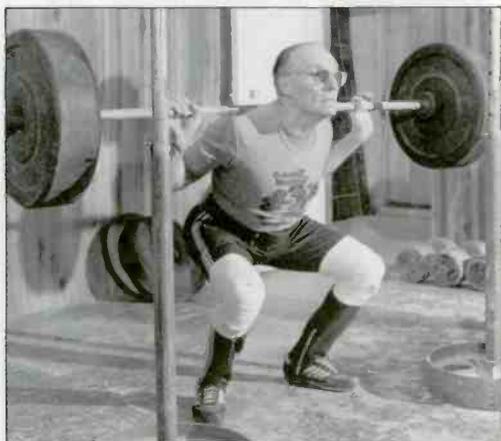


Most of the regional ITV companies produce their own sports programmes. In addition to weekly sports magazines which highlight sporting events of local interest such as *Central Sport* (Central) and *Sports Extra* (STV), they also give coverage to sports which may generally be considered a minority sport but in their area are widely supported, e.g., Grampian's coverage of the curling championships. Many companies also produce their own soccer highlights; for instance Yorkshire's *The Big Game* or Granada's *Match Time* are just two examples.

ITV and the regions also show annual or 'one-off' minority sports. Thames recently sponsored and broadcast the *Junior Gymnast of The Year* event and Anglia Television screened *Age for Action*, a competition to find outstanding veteran sportsmen.

Channel 4, which was set up to provide innovative programming and to cater

▼Pushing the Limits. Linked free-fall is one of the daring exploits in a parachute 'boogie' in Florida. *Ch.4/S4C.Imago*



▲Age for Action. 68-year-old Bob Cross from Luton in a competition to discover outstanding veteran sportsmen. *Anglia*

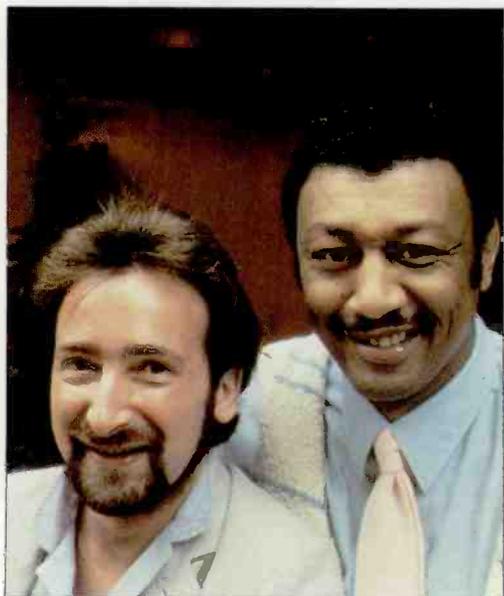
▼World of Sport. Up and over. ITV's outside broadcast teams bring live horse racing to the screen every Saturday afternoon. *LWT*



especially for minority interests, has covered events as diverse as free-falling and volleyball. It also brings to the attention of the British viewing public a wide range of sports from around the world. The channel's greatest successes in this area have been achieved with its series on basketball and American football. Basketball, a sport which has always had a small following in Britain, had received very little television time before Channel 4 introduced its regular series. The popularity of the sport has increased greatly and it is now given wider coverage by the ITV network. American football, a comparatively unknown (and little understood) sport, was given its first regular showing on Channel 4. In addition to showing American league football games the presenters Nicky Horne, a Londoner with no knowledge of the game, and Miles Aitken, a professional basketball player from New York, set out to educate their viewers in the basic rules of the game.

Understanding a sport is vital to its appreciation and there are a number of programmes which aim to increase viewers' knowledge. In *A Frame With Davis* (Ch.4/Anglia), for example, Steve Davis demonstrates his skill and passes on useful tips; and *Golf Doctor* (STV) analyses and helps solve problems related to the game. Sports quizzes, in their lighthearted way, also help to enlarge viewers' knowledge and appreciation.

▼American Football. Miles Aitken (right) and Nicky Horne the presenters of the regular series on an increasingly popular sport. Ch.4/Cheerleader



▲A Frame With Davis. Snooker enthusiasts from a London youth club get a lesson from their idol, triple world champion Steve Davis. Ch.4/Anglia

▼The Kellogg's BMX Championships. The fun and excitement of the country's fastest growing youth sport is brought to the screen. Ch.4/TWI



▼Scotsport. Murray International Metals and Team Solripe battle for victory in the Scottish Cup Final at Coasters Arena, Falkirk. STV



# DICKIE DAVIES OUT IN FRONT

*World of Sport* is Independent Television's longest-running regular sports programme and its anchor-man Dickie Davies is now as well known as the programme itself. He began his television career as an announcer, newscaster and presenter of *Sportsdesk*, an ITV programme for viewers in the South of England. While working at Southampton he carried out his first assignment as a freelance for *World of Sport* – covering one of the stages of the Milk Race, a documentary item on the race between Bournemouth and Penzance. When a summer stand-in was required for Eamonn Andrews, the regular presenter at the time, Dickie auditioned and got the job. After he had completed his first three months he was retained as voice-over man and so the pattern was set for the next three years.

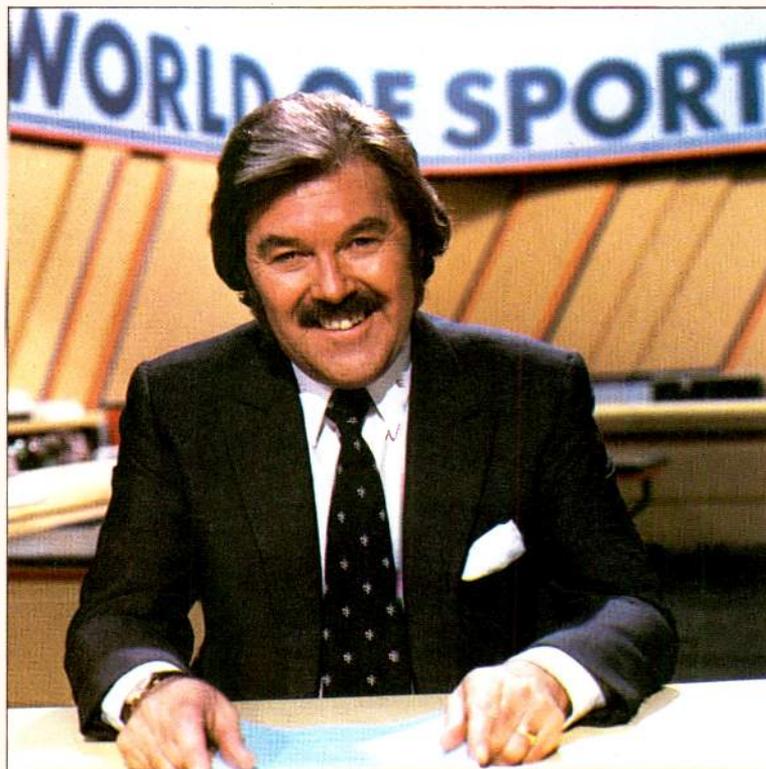
In 1968 *World of Sport* moved from Teddington to LWT's studios at Wembley. Eamonn Andrews continued with the newly-appointed Thames Television and Dickie Davies took over *World of Sport* on a full-time basis. Dickie remembers the early days well, particularly his image: 'What amazes me, looking back those 16 years, is my own appearance: I had no moustache, and certainly much shorter hair, really strange compared with the Davies that emerged eventually out of these studios here in Waterloo. And Richard turned into Dickie.

'And there was another immediate presentation decision, to send me out of the studio more. We brought events back – for instance the Calgary stampede, a very colourful happening. But I don't think we'd get it on now in these more fastidious days – stampeding, bull-riding and bronco busting aren't quite the thing for the administrators any more. I went to Hawaii for a marvellous game-fishing tournament, where they were catching the Pacific blue marlin, and I did interviews in Las Vegas for the first Ali-Bugner fight. While I was out there I also covered some water polo (USA v. USSR), short course swimming and the Los Angeles Times Games – it was a very neatly organised little trip.'

Dickie welcomes the opportunity of getting out to events and believes that the titbits of information picked up add to a presenter's ability to portray the atmosphere of events. However, much of his time is spent in the offices at LWT's South Bank Centre. It is here that the vital preparation is done, the show scripted (insofar as a live programme can be), the tapes edited and the insert material organised. The director, Patricia

Mordecai, looks after the pictures coming in and going out, while the editor of the day, usually Andrew Franklin or Richard Russell, sorts the balance of the stories projected or being sought. Dickie is the first to admit that, on the day, mistakes can and do happen: 'The viewer isn't fooled – he can see your eyes going when you're flummoxed. But we try to make sure that mistakes happen as rarely as possible.'

He is also aware of the changing needs of the viewers and the importance of meeting these needs: 'It's all about flexibility – *World*



*of Sport* emerged with a packaged format that was very different from the BBC's *Grandstand*, where they were going to items, leaving them and then going back. We started trying to give the whole presentation in one go, an approach which was highly successful. Now, I think the public taste may have changed and we may need greater flexibility ourselves – which is easier in live programming; that is what everyone is now crying out for. People like immediacy, the spontaneity of live events, and that seems to be the mood of the moment. I'm looking forward to moving with this energetic new current.'

# A Winning Format

Most people associate sport on television with televised coverage of specific sporting events. However, ITV and Channel 4 do from time to time broadcast a number of documentaries with a sporting angle. These, like any other documentary-type programme, aim to give the viewer a greater insight into the subject they are covering.

Sports documentaries may concentrate on

a specific sport, tracing its origins and showing how it has evolved through the years to its present-day form or, more frequently, centre on a leading personality within a sport, giving a very personal view of the training, the pressures on personal life, and the disappointments and the glory attached to the pursuit of sport as a career.

▼ **Two Against The World.** Britain's tennis star Jo Durie and her coach Alan Jones pass through Heathrow Airport on their way to another big tournament in America. This documentary followed Jo for a year, 'living in her pocket' as she played tennis, met with her management, mixed with other players and relaxed with her family. *HTV*



◀ **A Golden Hour.** This one-hour documentary provided a unique look at the Olympic Games as they were more than half a century ago. Bob Tisdall, who won the 400 metres hurdles, and Dr. Pat O'Callaghan, who won the hammer, returned to the scene of their victories, the Los Angeles Memorial Coliseum where they won their gold medals in 1932. *Thames*

▼ **Good For The First Mile.** Steve Cram, the golden boy of British athletics, was the subject of this documentary which followed his bid for glory in the Helsinki World Championships. *Ch.4/Tyne Tees*



► **The Supermilers.** Roger Bannister broke the four-minute mile in May 1954. On the 30th anniversary of this memorable event, the ten athletes who have lowered and held the World Mile Record were featured in this documentary which took the film crew across four continents of the world. It featured the great races and probed the personalities and careers of each of these unique pioneers of the most popular, exciting and dramatic event in world athletics.

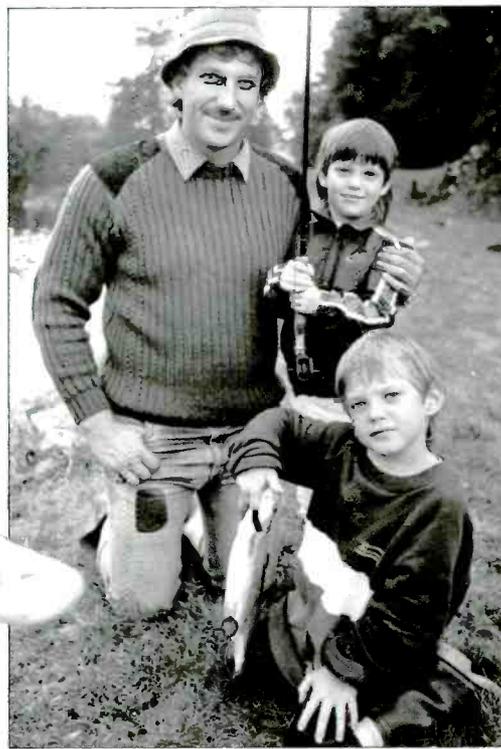
(Picture shows Sebastian Coe.)  
Ch. 4/Worldmark



▲ **Perry.** Perhaps the greatest accolade a tennis player could receive – a statue at Wimbledon. This hour-long profile of Fred Perry returned to the scene of his three successive championship wins and revisited the Beverly Hills Tennis Club in Los Angeles where he became as famous as the Hollywood stars he mixed with. *Thames*

▼ **Ian Botham – A Country Lad.** Firebrand cricket star Ian Botham talked about the controversies that have dogged his career and of his life outside the sport. The programme was filmed as Botham spent a day fishing with his children Sara and Liam. *HTV*

▼ **Head Over Heels.** Two part-networked documentaries on young people training as gymnasts showed how these girls, aged between 9 and 14, build their entire lives around training for the sport. *TSW*



# SCIENCE AND TECHNOLOGY ON TELEVISION



# Living with Science

Through television it is possible for more people than ever before to learn about the scientific and technological advances which affect every area of daily life, from improvements in medical care to the problems associated with the disposal of radioactive waste. Television can widen people's understanding of the world and the physical laws which govern it. It can show the viewer how the resources of the earth are being used, or threatened, in different parts of the world, and how mankind faces the challenges presented by nature and harnesses its forces.

Much of Independent Television's coverage of scientific issues and developments is contained within regular series of news, news magazine and current affairs programmes. In this way the presentation can be expert and informative, large numbers of people are likely to be watching and a single report will be easy to assimilate.

*First Tuesday* (Yorkshire) is a documentary series which often deals with scientific matters. 'Windscale: the Nuclear Laundry', one of the programmes in the series, gained a number of prestigious awards at international festivals.

There is also a considerable output of specialised science series and programmes. *The Real World* (TVS) deals with a variety of scientific, technological and medical subjects in an easily understood way, and looks at the latest developments and how they can affect people's lives. *Start Here* (Ch.4/VATV) introduces children (and others) to physics and chemistry – bringing fun and entertainment into the programmes by using a robot, Konrad, as the presenter who supervises the experiments carried out by his young assistants. *Well Being* (Ch.4/Holmes) deals with medicine and everyday health. Dr Miriam Stoppard is the popular presenter of *Where There's Life* (Yorkshire) which looks at the human and social sides of medicine, presenting complex and sometimes difficult subjects in an expert yet entertaining manner. A series of what life might be like in the middle of the next century, *Earth Year 2050*, was produced by TVS for Channel 4. Leading scientists and technologists contributed their views.

Computers are an integral part of life today and several programmes and series have been devoted to them. Among these have been *Database* (Thames) and



◀ **Safe from the Sea.** Modern science and technology have provided a strong defence against tidal flooding in London. The Thames Barrier, which took ten years to build, was officially opened by HM The Queen. *Thames*

▲ **First Tuesday – 'Windscale: the Nuclear Laundry'.** Radiation tests being carried out on the beach close to the nuclear power station for this award-winning documentary. *Yorkshire*

*Me and My Micro* (Yorkshire). Channel 4 is also to show a series, produced by Thames Television, which will take an analytical look at computers. Children and their teachers find such programmes as *The Micro at Work* (Granada) useful in helping youngsters to cope with an increasingly computer-dominated world.

The development of a multi-purpose motor vehicle designed for use in developing and industrialised countries was the subject of four hour-long programmes, *Africar* (Ch.4/Friedmann, Godolphin), which included coverage of a dramatic test journey from the Arctic to the equator. The development of this 'alternative' car raises questions about the production and use of the domestic car in everyday life.

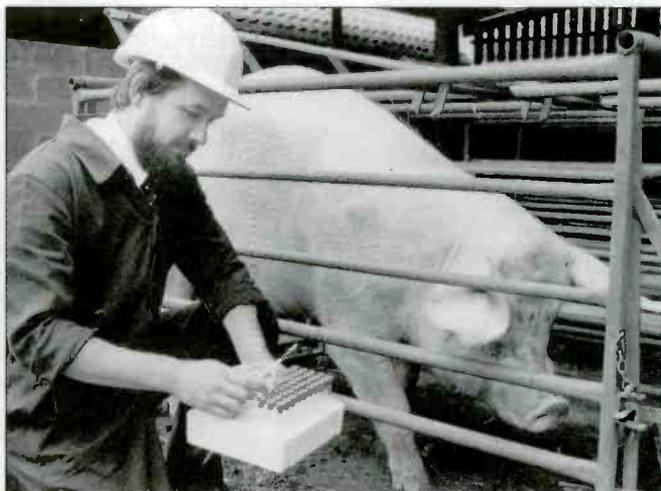
Junior schoolchildren are introduced to practical experience of science by Central's *Starting Science*, while older students benefit from such programmes as *Physics in Action* (Granada) and *Experiment* (Granada).



▲Database. This series for computer users, both expert and novice, included an investigation into flight simulator software. *Thames*



▲The Real World. In this programme from the networked science series the progress of would-be Armed Services divers was followed as they underwent tests to assess their suitability. *TVS*



▲Farming Diary. Scientific advances affect every aspect of life. The campaign to eradicate a killer pig disease was featured in a special report. Here a Ministry of Agriculture vet takes a blood sample. *Anglia*



▲Friday Live. This late-night regional discussion programme provided a rare opportunity for the people who work in Sellafield (formerly Windscale) nuclear power plant and those living in the surrounding area to talk about the crucial issues involved in their daily lives. *Tyne Tees*



◀Feeling Better? A series dealing with how illness or accidents can affect us or those closest to us. Here a head injury patient receives physiotherapy at the Astley Ainslie Hospital in Edinburgh. *Ch.4/STV*

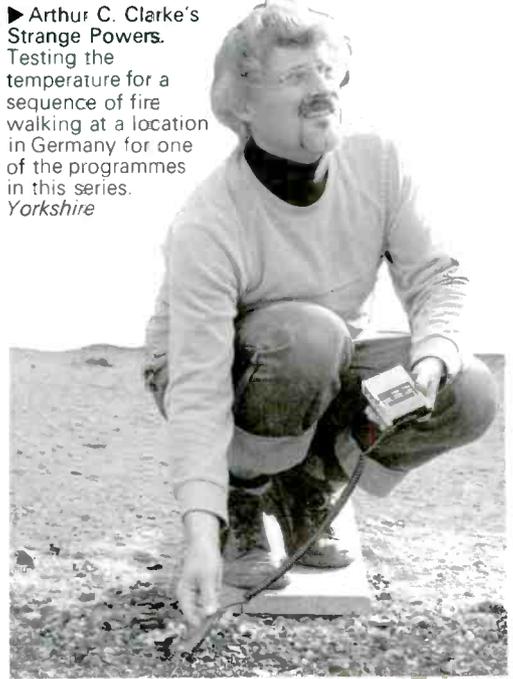


▲Where There's Life. Dr Miriam Stoppard presents this popular series in which people talk openly about their personal experiences and difficulties. *Yorkshire*



►The Purple Line. A special documentary to investigate the problem of cot deaths. *TVS*

►Arthur C. Clarke's *Strange Powers*. Testing the temperature for a sequence of fire walking at a location in Germany for one of the programmes in this series. *Yorkshire*



## Visions of the Future

▼Earth Year 2050. Presenter Sue Jay (seated) with Shirley Williams and the team of experts who did their own highly specialised forecasting for the series. Left to right – Profs. Richard Gregory, Ian Fells and John Ashworth. *Ch.4/TVS*

Imagine what the world will be like in the middle of the next century. What will man do with planet earth, the food we eat, the air we breathe, the metals we mine? These were the questions explored in TVS' science programming for Channel 4, *Earth Year 2050*.

In the five hour-long programmes eminent scientists and leading technologists whose work today will help mould the world of tomorrow offered their vision of what the world could be like in 65 years time. They included the leading exponent of President Reagan's 'Star Wars' policy, Dr Colin Gray; Edward Fredkin, Professor at MIT's prestigious Artificial Intelligence Institute; and Dr Martin Apple, who is developing products like the 'meatato' – a plant which contains both animal and vegetable characteristics.

Cross-examining the scientists were a distinguished panel of policy makers including Mrs Shirley Williams, led by Professor John Ashworth, Vice-Chancellor of Salford University.

Among the visions offered in the series were the perfect baby, born with all the characteristics wanted by the parents; special animal farms breeding pigs as transplant donors; deserts covered with artificial leaves solving the world's energy crisis; and jet engines made from plastics and ceramics – all of them real possibilities in the year 2050.



# The World of Survival

ITV's *Survival* is Britain's best-selling programme export, screened in every country in the world with television. In 24 years over 500 programmes have been produced, winning 60 international awards. During those years *Survival*, which is produced by Anglia Television, has built up a loyal following of millions of viewers.

Ensuring there is a regular flow of programmes to satisfy that demand requires thorough and detailed long-term planning. The nerve centre of the organisation is *Survival*'s offices in London's Park Lane. It is from there that programme ideas are formulated and implemented and camera teams despatched on assignments all over the world.

At any one time about a dozen camera

teams, including several famous husband and wife partnerships, are researching or filming projects as far apart as the Galapagos Islands in the Pacific and the jungles of Nepal, a primeval forest in Poland and the Kalahari Desert in Botswana. Some will take a year to film, others up to three years.

While out in the field the camera teams will be supported by the back-up team in London which will supply everything from film to fly sprays, and replacement camera lenses to Land Rover wheels. And when each assignment is completed and all the film is sent back to London, teams of writers and film editors begin the complex task of assembling programmes.

**1 Florida**  
An armadillo filmed by Jeff Foott.



**2 Spain**  
A short-toed eagle in a Spanish Forest, filmed by Julia and Richard Kemp.



**3 Poland**  
A European bison in a primeval forest, filmed by Liz and Tony Bomford.



**4 Galapagos Islands**  
A giant tortoise, which appeared in a mini series on the islands' unique species, filmed by Dieter and Mary Plage.



**5 Kenya**  
Baboon family, filmed by Bob and Heather Campbell.



**6 Namibia**  
Fur seals filmed by Des and Jen Bartlett.



**7 Botswana**  
Kalahari bushmen filmed by Paul Myburgh.



**8 Tanzania**  
This leopard was seen in a documentary on the wildlife of the Kopje - rocky outcrops on the plains - filmed by Alan Root.



# Exploring the Earth

Skill, patience and sometimes bravery are needed by the naturalists and cameramen who travel to distant parts of the world to bring film of animals and plants in their native environments to the television screen. To make the award-winning documentary *Island at the Edge of the World* (HTV), explorer and cameraman Edwin Mickelburgh spent six lonely months on the now-deserted island of South Georgia filming its wildlife and starkly beautiful landscape. The series *Fragile Earth* (Ch.4/Partridge) encompasses tropical rain forests, mangrove swamps, Alpine moorland and Arctic tundra. *Realm of Darkness* (Ch.4/Chameleon) went underground to explore caves, grottoes and caverns in Australia, Borneo, Europe and Mexico.

Natural history is a popular element in regional documentary series and magazine programmes. A number of ITV companies contribute to the weekly *About Britain* series which presents different aspects of Britain's scenic heritage.

Suggestions for activities for amateur naturalists are included in *The Amateur Naturalist* (Ch.4/Primestime) in which Gerald Durrell passes on to viewers some of his own enthusiasm and expertise. *In Search of the Wild Asparagus* (Ch.4/Granada) has helped people to explore the world of wild plants and flowers – an exploration that can begin at their own back door.

Central Independent Television is closely involved in the whole area of natural history, ecology and environmental protection. The

company has joined with the United Nations Environment Programme to co-sponsor the Television Trust for the Environment. This non-profit making trust has been founded to help international film-makers and organisations to produce programmes which will encourage a greater understanding of environmental issues. Members of the International Advisory Council include David Attenborough and Thor Heyerdahl. Central is also a principal sponsor of Wildscreen, now recognised as the world's premier Wildlife Film and Television Festival. The 1984 festival, held in Bristol in October, attracted 127 entries from twenty countries.

Central has also provided a television series which devotes itself totally to the task of bringing ecological issues to the attention of the public. *ECO* is a regional programme that takes a hard look at environmental problems facing the Midlands which also reflect matters of serious national concern. Subjects investigated by the *ECO* team have included the increasing disappearance of the countryside despite, and sometimes because of, legislation designed to preserve it; the disposal of low-level nuclear waste; the growing problem of derelict land; the high concentration of acid rain in the Midlands; and measures that could be taken to change our waste-making life styles.

Another Central production dealing with ecology was Adrian Cowell's three-part networked series about the systematic ruination of the South American rain forest, *The Decade of Destruction*.



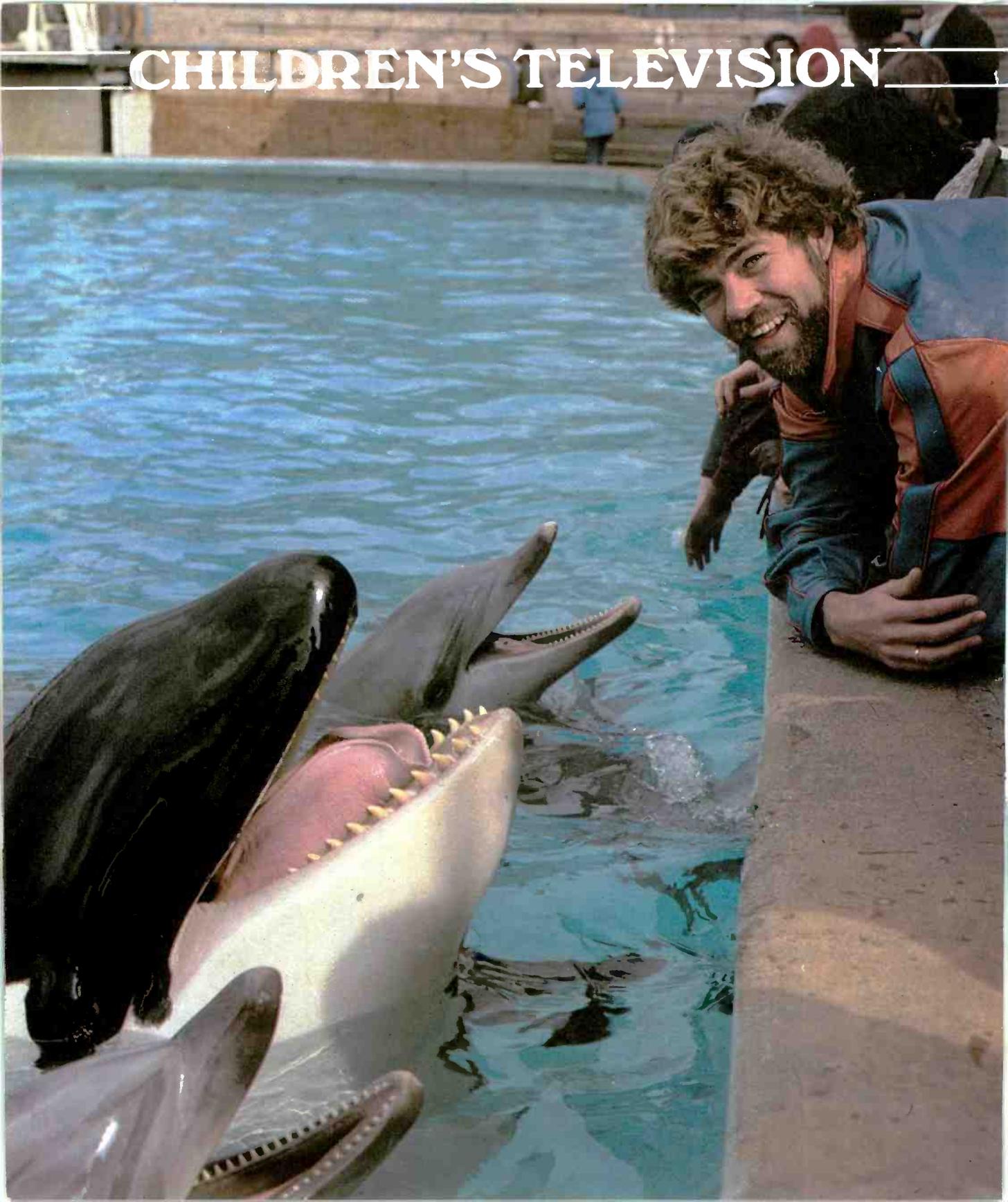
▲ *Fragile Earth*. This edition, 'Pantanal', went to Brazil to explore one of the richest wetlands in the world. Ch.4/Partridge

▼ *The Amateur Naturalist*. Gerald Durrell shares his love and knowledge of nature in this series of natural history programmes. Ch.4/Primestime

▼ *Island at the Edge of the World*. The bones of thousands of whales litter the coast of the South Atlantic island of South Georgia, a reminder of a once-thriving industry. Ch.4/HTV



# CHILDREN'S TELEVISION



# With Children in Mind

ITV has always provided programmes made specifically for children. These programmes, which amount to some eleven hours a week in the average ITV area, may offer instruction and enlightenment or simple relaxation and entertainment. They are planned by specialist departments within the ITV companies and most of the series are produced in the companies' own studios.

The responsibility for co-ordinating and supervising the quality, planning and supply of ITV's output for children rests with the Children's Programme Committee which includes a member of the IBA's own staff. An annual meeting with producers is also held to review programmes and to look ahead.

The weekday output for children is transmitted daily between 4 and 5.15 p.m. Within this period there is an established pattern of programmes for children in different age groups. The first strand is a repeat of a ten-minute programme for the under-fives shown at lunchtime earlier in the day followed by a carefully selected five-minute cartoon such as, for example, the excellent home-produced animation series *Dangermouse* (Thames). The two remaining programmes each weekday offer a rich mixture of drama, entertainment, quizzes and competitions, music, documentaries and information.

On Saturday mornings children are able to watch such series as *The Saturday Show* (Central) and *No. 73* (TVS), and on Sunday afternoons ITV continues the tradition of providing drama series for family viewing.

In addition, TV-am has shown enterprise in its special programmes for children at weekends - *Rub-A-Dub Tub*, *Data Run* and *Splat*. Channel 4, although as an alternative service to ITV it is not required to make special provision for children, has offered several programmes including the enchanting and award-winning animation film *The Snowman* (Snowman Enterprises).

The IBA and the television companies are very conscious of their special responsibility towards the young audience - 9.7 million children between the ages of 4-16, representing 19% of the population. Assessment of the programmes by the children themselves is provided through regular surveys by the IBA's Audience Research Department. Questionnaires are sent out to a national panel of 1,600 children in the 4-12 years age group who are asked to rate the programmes on a 4-point scale. Their opinions form an Appreciation Index (AI) which can range from 0 to 100, a high AI indicating a high level of appreciation. Data from a survey carried out during one week in May 1984,

for example, indicated that programmes categorised as children's entertainment and as children's drama gained good average AIs of 81 and 82, and there was quite a high figure for general interest/information (71).

Great care is taken to ensure that nothing is included in children's programmes which might be harmful to them. It is recognised that many children also watch programmes in the general output, and their appreciation of them is often as great as for programmes specifically for children.

It has always been the IBA's aim so far as possible not to broadcast material unsuitable for children at times when large numbers of children are viewing. The IBA's Family Viewing Policy for evening viewing therefore assumes a progressive decline throughout the evening in the proportion of children present in the audience. It expects a similar progression in the successive programmes scheduled from early evening until closedown; the earlier in the evening the more suitable, the later in the evening the less suitable for family audiences. Within the progression, 9 p.m. is fixed as the point up to which the broadcasters will normally regard themselves as responsible for ensuring that nothing is shown that is unsuitable for children. It is assumed that from 9 p.m. onwards parents may reasonably be expected to share responsibility for what their children are permitted to see. Violence is not the only reason why a programme may be unsuitable for family viewing. Other factors include bad language, innuendo, blasphemy, explicit sexual behaviour, and scenes of extreme distress.

▼ *The Saturday Show*. The young audience enjoying themselves with Jimmy Greaves and Lennie Bennett (on the 'Powerjog'). *Central*



◀ *Madabout*. Who's laughing at whom? Intrepid Matthew Kelly made friends with Winnie, a one-and-a-quarter-ton killer whale, before taking a ride on her back at Windsor Safari Park in this series about the varied ways of spending leisure hours.  
*Tyne Tees*

# Entertaining the Young Audience

Fun, laughter and music are provided for children in light entertainment programmes made specially for them, in addition to the many light entertainment programmes they enjoy in the general output.

One of the most successful of the children's programmes is the animated cartoon series *Dangermouse*, produced by Cosgrove Hall, a subsidiary of Thames Television. Already showing in some 28 countries, the series has also been sold to the USA in the biggest deal ever made for a British cartoon series.

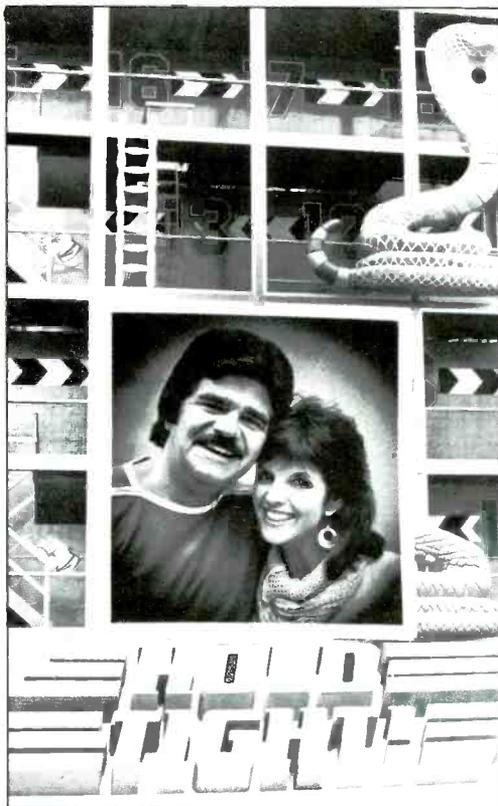
Other well-loved characters, old and new, include Sooty and his friends who have been celebrating more than 30 years on television; newcomer Roland Rat on TV-am; and that never-to-be-trusted-bird, Emu.

Programmes such as *Razzmatazz* (Tyne Tees) keep youngsters supplied with the latest on the pop scene and quiz games such as *Hold Tight!* (Granada) and *What's Happening* (Central) find enthusiastic participants and spectators among the children.

Most of the Saturday morning programmes on ITV are dedicated to children, with *The Saturday Show* (Central) or *No. 73* (TVS) providing the main mid-morning fare.

TV-am provides early morning programmes for children at the weekends. These have included the lively magazine programmes *Data Run* and *Splat* on Saturday, and entertainment for the 4 - 8 year olds, *Rub-A-Dub-Tub*, on Sunday. Roland Rat appears on weekdays in the school holidays.

▼ **Behind the Bike Sheds.** A mixture of sketches, songs, jokes, monologues and dance routines about life in a comprehensive school. The picture shows members of The Harehills Youth Dance Theatre who make their first television appearance as the resident dance troupe in the second series. *Yorkshire*



▲ **Hold Tight!** Bob Carolgees and Sue Robbie introduce top guests and fun and games on the biggest snakes and ladders board in the world. *Granada*



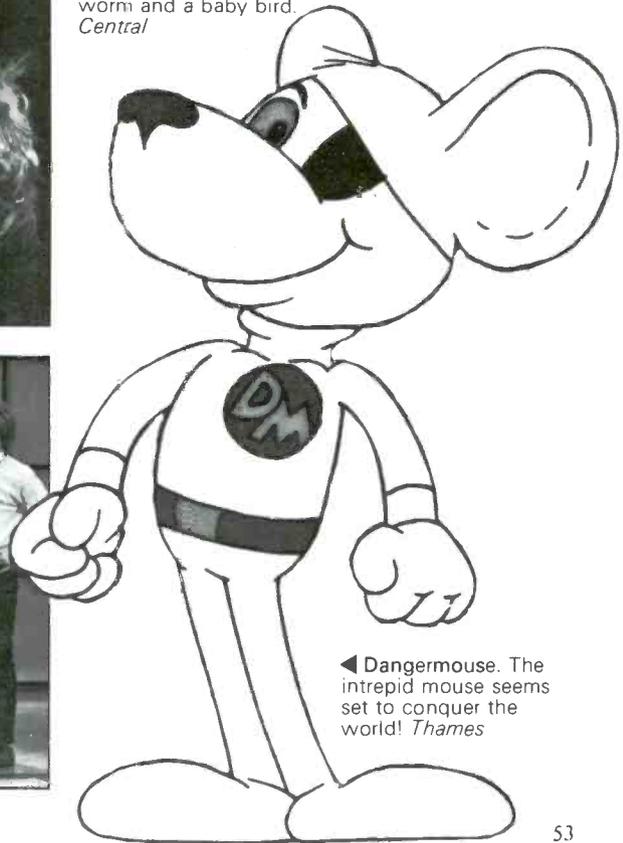
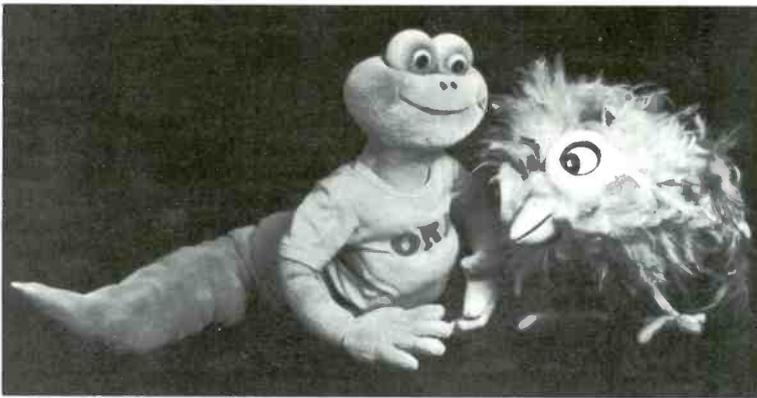
▲ **Razzmatazz.** Duran Duran's lead singer Simon Le Bon recorded an interview for ITV's award-winning pop show. He is seen here with presenter Alastair Pirrie (left). *Tyne Tees*

► **The Children's Royal Variety Performance.** No-one is safe with Emu about. Rod Hull and his unruly bird were among the many performers in this star-studded show. *LWT*



◀ Orm and Cheep. A puppet series for the very young, featuring a worm and a baby bird. *Central*

▲ Roland Rat and friends. *TV-am*



◀ Dangermouse. The intrepid mouse seems set to conquer the world! *Thames*

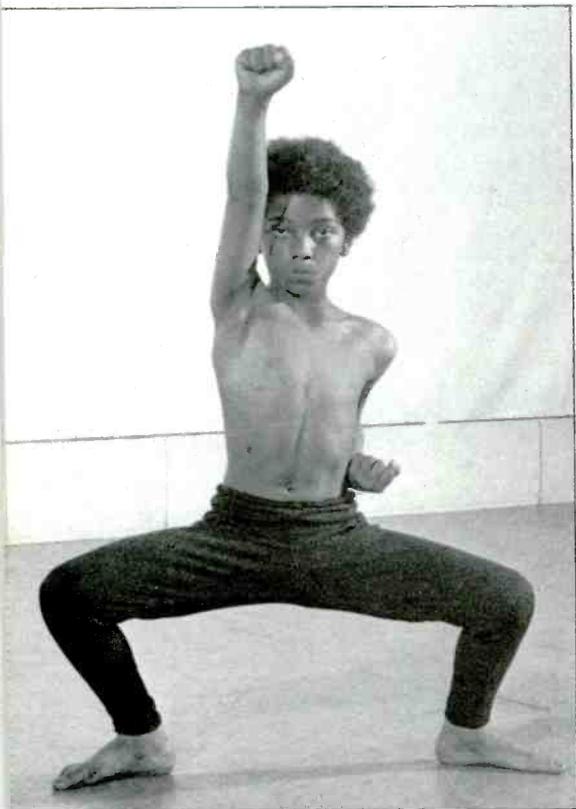
# An Active Interest

Many children's programmes set out to encourage active or creative pursuits. *Do It* (TVS), *Freetime* (Thames) and *CB-TV* (Thames), for example, were full of ideas and projects as well as information, and *The Book Tower* (Yorkshire) has continued to promote the best children's literature. *Atarah's Music* (Granada) introduced younger children to the world of musical instruments, as flautist Atarah Ben Tovim taught the basics of playing various instruments, and Ian Lavender read simple stories about them. Encouraging children to visit museums, *The Museum Trail* (Granada)

focused on collections all over Britain and explained the background to the various exhibits. Animals, of course, always have an appeal for children: *Talking Animal* (TVS) was a natural history series that looked at one kind of animal in each programme.

Informative programmes for children deal with many different topics and use various approaches, but are less structured and formalised than specifically 'educational' programmes. The overall aim is to present information and factual subjects in an imaginative and interesting way that will appeal to a young audience.

▼ *Freetime*. A series which brings together ideas for making good use of free time. Here, boys from the Magdalene School Hovercraft Club are seen with their home-built hovercraft. Presenter Mick Robertson is second from right. *Thames*



▲ *This Is Me*. A series which shows just how active and dedicated children can be in their chosen pastimes and hobbies. Thirteen-year-old Paul Joseph, who featured in this edition, has his sights set on becoming a ballet dancer. *Central*



► *Fortress Falklands – A Child's Eye View*. More than 500 children live on the Falkland Islands. This children's documentary looked at how their lives have been affected by the presence of the garrison of 4,000 troops and what the future holds for them. *Thames*

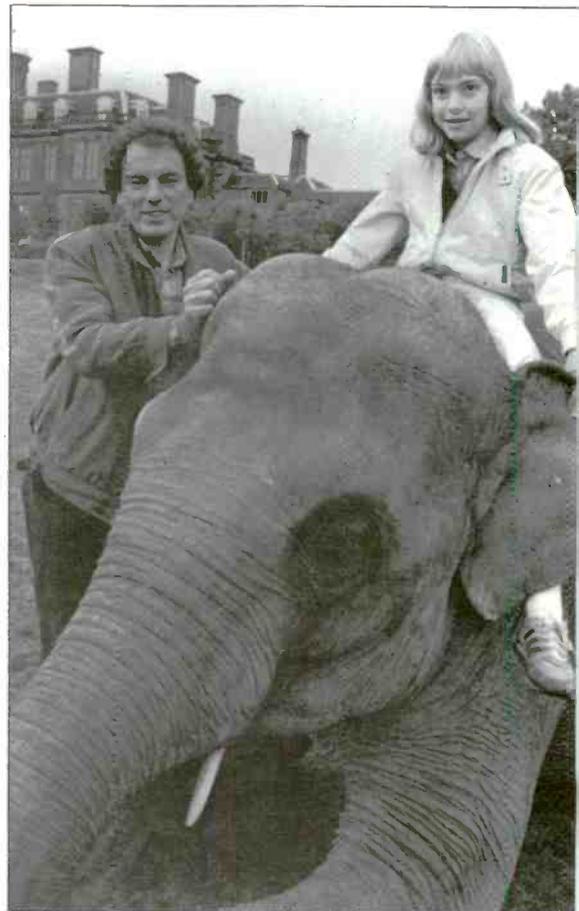


▼ **Bits 'n' Pieces.** The growing interest in computers and video games, particularly among young people, is catered for by this local series which explains, reviews and demonstrates the latest hardware and software. Presenter Bobby Hain is seen here with one of the young guests trying out a new computer program. *Grampian*



▲ **Starkids.** Southampton FC Manager Lawrie McMenemy talks to a couple of finalists in this regional 'knockout' contest. *TVS*

◀ **Mooncat & Co.** Popular puppet character Mooncat visits a hospital, a library, a bank, a newsagent and many other interesting locations to help children learn more about the world around them. *Yorkshire*



▲ **The Book Tower.** When an elephant featured in one of the books introduced by Alun Armstrong it seemed only appropriate for the young guest of the week, Sarah Mace, to have a ride on the real thing. *Yorkshire*



# Children's Drama

The visual impact of television can take the child into the heart of a realistic drama or open up a world of fantasy, as with *The Wind in the Willows* (Thames), a beautifully adapted production for television which won the BAFTA award in the Children's Entertainment/Drama category. Single plays of high quality in the innovative *Dramarama* series have often been among the most popular programmes in the children's output – somewhat surprising, in that several of the plays were fairly sophisticated and demanding of concentration. Contemporary themes have been dealt with in series such as *Murphy's Mob* (Central); and humour and fun have proved

an important element in such series as *Danger – Marmalade at Work* (Thames).

Because of children's susceptibility, great care is taken with the scheduling of programmes for young people to avoid showing anything which could be dangerous or harmful.

An important criterion of the stories presented, particularly for the younger children, is that they must be fast-moving with plenty of action and not too much dialogue if interest in the programme is to be retained. The range of material covers a broad spectrum including historical drama, science fiction and adventure.

▼ *The Wind in the Willows*. Mole, Badger, Ratty and Toad are brought to life in the forms of the newest generation of animated models, which are capable of the most subtle movements and facial expressions, in this recreation of Kenneth Grahame's English classic. *Thames*



▲ Benny. A mischievous mongrel was the star of this series, seen here with Kirk Wild who played his young owner, Jack. *Yorkshire*

◀ *Dramarama* – 'Que Sera'. Sally Baxter and Annette Crosbie in one of a series of plays produced by various ITV companies. *TVS*

► Danger – Marmalade at Work.

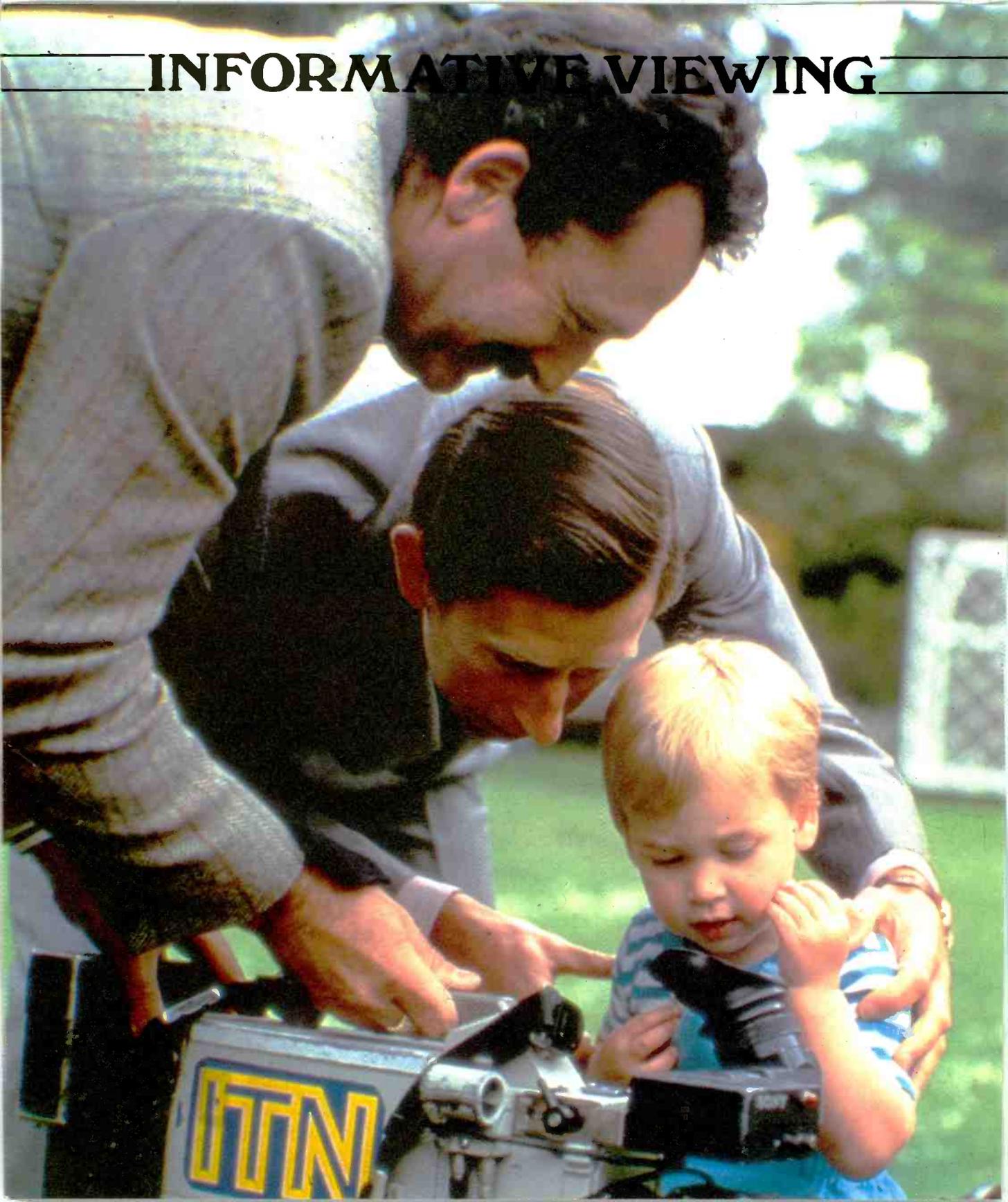


▼ Supergran. Actress Gudrun Ure sails through the air with the greatest of ease on her specially-designed Flycycle in a spectacular comedy drama series about a dear old lady who accidentally acquires uncanny powers when struck by a beam from a magic ray machine.  
*Tyne Tees*



▲ Luna. Science fiction stories are a popular source of adventure. *Central*

**INFORMATIVE VIEWING**



**ITN**

# Hungry for News

From Belfast to Beirut, Washington to Warsaw, ITN's news programmes have earned an enviable reputation for accuracy and authority. All four of ITN's daily news programmes are built on a foundation of fast reliable reports. Specialist and domestic correspondents together with a comprehensive network of foreign sources across the globe are the heart of the organisation.

As the world's thirst for information grows, a fast and accurate news service is a highly sought-after commodity. It has created a highly-competitive business. The target is to be first and best – there are no second prizes.



▲ Ken Rees, reporting from Beirut. *ITN*

Coverage of the expected and the unexpected, at home and abroad, has generated for ITN's four hungry news programmes one of its busiest years ever. Add to that the special programmes for the 40th Anniversary of D-Day, the Budget, Euro Elections, US Conventions and the Presidential Election, as well as Royal occasions, and 1984 stands out as a year in which ITN has made a major and varied contribution to the Independent Television network.

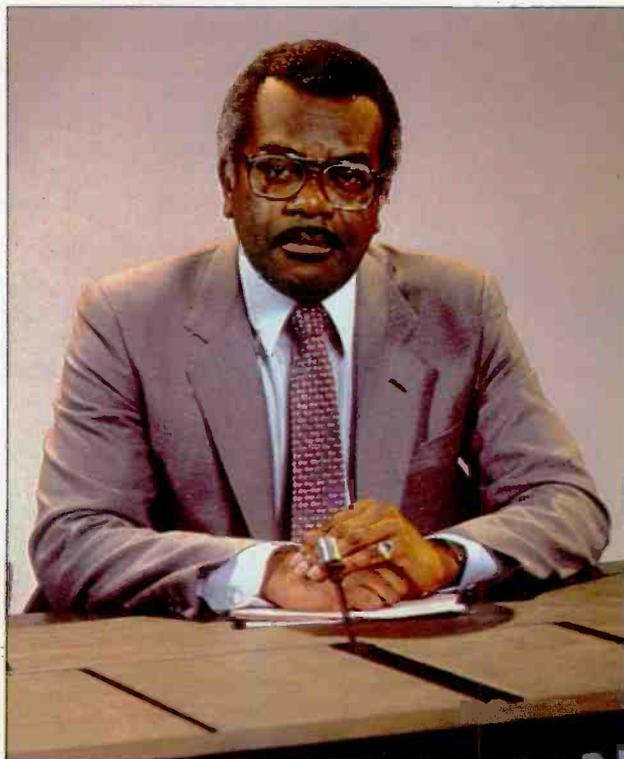
The use of satellites continues to bring late-breaking stories to viewers the same day. During the past year the misery of the Lebanon featured strongly in the news output, and ITN's regular dramatic coverage there won awards from BAFTA and the Royal Television Society. There were up-to-the-minute accounts of events in the Gulf and Central America. The situations in Poland, Afghanistan and Northern Ireland were also meticulously reported. ITN's foreign desk runs a

permanent bureau operation on the ground in Washington, the Middle East, Poland and South Africa.

ITN holds the majority stake in UPITN, which supplies video news to more than 200 stations worldwide. ITN's access to international television news agency material is further strengthened by an exchange agreement with the American television networks, ABC and CBS. In Europe, ITN draws from the European Broadcasting Union (EBU) network, to which 30 broadcasting organisations belong.

Every day of the year three formal 'news exchanges' are conducted via the EBU Eurovision link, and member organisations also have the facility to 'flash' hot news items. This 'news market' provides the foreign desk with a strong insight to topical stories and developments within Europe.

The Special Events unit is a formidable part of the ITN system. Most overseas stories like Royal Tours, State visits, the Olympic Games, the American Conventions and Presidential Elections, and the special D-Day celebrations, have to be planned months in advance. Coverage of the 40th Anniversary of the Normandy landings was the largest overseas operation ever mounted by ITN. The operation involved six



▲ Trevor McDonald, Presenter and Diplomatic Correspondent for *Channel Four News*. *ITN*

◀ Getting a new angle on the news. Prince William and Prince Charles with ITN cameraman Alan Downes.

*The Illustrated London News*

reporters, nine ENG camera crews and a small army of technicians to ensure that the pre-recorded and live elements of the programme dovetailed neatly together.

The backdrop to all this is of course ITN's domestic coverage - everything from the birth of sextuplets to the miners' picket lines. ITN was first to screen pictures of the siege of the Libyan People's Bureau in London. The following week reporter Paul Davies and cameraman Chris Squires chalked up a first when they climbed with a steeplejack to the top of Nelson's column in Trafalgar Square.

ITN relies largely on its own reporters and specialist correspondents to pursue and develop domestic stories. The news desk also has access to material originated by the ITV regional companies, each of which has its own regional news programmes.

ITN has a crew based in Manchester, and a Midlands ENG operation, but in the main reporters and crews operate from London. The London news desk at ITN House assigns stories in such a way as to fit the treatment of those reports to the individual requirements of the four news programmes.

The lunchtime *News at One* is noted for its live studio interviews (conducting an average of 200 a year) and has established a loyal and substantial audience for that time of day. *News at 5.45* is a tightly edited intelligence summary of what has happened in the world since breakfast. As the Old World prepares for bed and the New World comes to the end of business hours, *News at*

*Ten* sums up the day and looks in greater depth at some of the major items. *Channel Four News* at 7 p.m., while relying essentially on the same resources as the other three bulletins, is a 50-minute programme which specialises in its analysis of running issues and, with its greater space, regular attention to science, the arts and business. The programme has its own team of specialist presenters and reporters, and broke new ground in 1982 when it became the first daily news programme to offer regular features and reports on the-arts world.

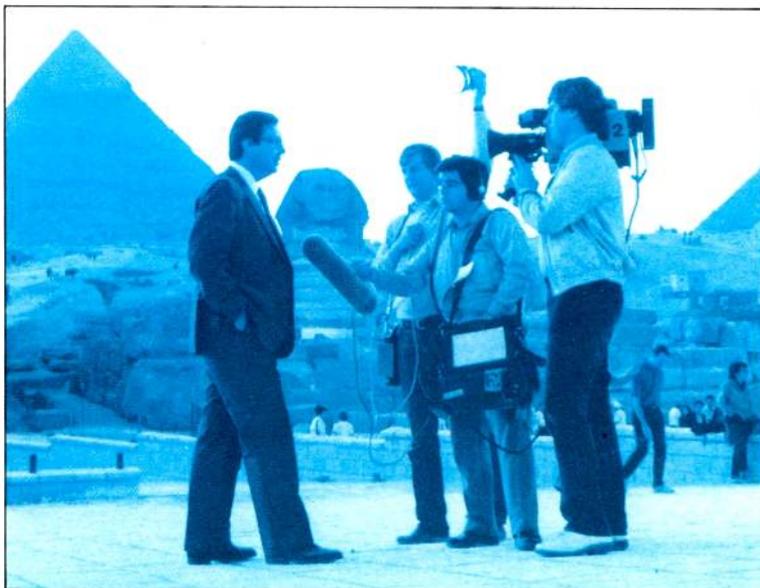
ITN also has Europe's first fully computerised television newsroom, using the Basyx system. The introduction of this technology provides a strong pointer to the importance which ITN attaches to the opportunities offered by new technology. Live satellite pictures are so commonplace that during the past year ITN has installed its own receiver station at its Wells Street headquarters and will soon have its own 'mobile' transmission station, thereby enabling pictures to be beamed from almost anywhere in the world direct to ITN House in London.

This commitment to advanced technology and science is also reflected in the nationwide 'Experiment in Space' competition. Designed by ITN in conjunction with Space Services International (SSI), the competition offers schoolchildren the opportunity of having their own space experiment stowed on board the US Space Shuttle early in 1986 and taken out beyond the atmosphere.

▼Michael Brunson, ITN's Diplomatic Editor, reporting during the Foreign Secretary's visit to Egypt in January 1984. *ITN*



▲Pamela Armstrong, Presenter for *News at Ten*. *ITN*





▲ITN's commitment to advanced technology and science is reflected in the nation-wide 'Experiment in Space' competition for schoolchildren, designed by ITN in conjunction with Space Services International (SSI). *ITN*

▶Sir Alastair Burnet at Arramanches, on the Normandy coast, recording a story for a special programme screened in three parts on the 40th Anniversary of D-Day. *ITN*



## News on the Doorstep

The strength of ITV as a regional federalised system is to be seen in the regional news programmes which cover the many items of local interest that would not hit the headlines on the national news. Local news and news magazines are presented daily at about 1.20 p.m. and 6 p.m., Monday to Friday. Most companies also provide local news after *News at Ten*.

*About Anglia*, for viewers in the East of England, comprises four half-hour editions each week with a 60-minute programme on Friday, including a comprehensive sports preview, viewers' letters and cookery feature as well as local news. Border Television's *Lookaround* regularly features in the local top-ten, and is a principal source of information for the local viewing population. Central Television has separate editions for the West and East Midlands and has developed a special news programme for younger viewers, *Newshound*, based on an engaging shaggy dog called Oscar and an otter. *Granada Reports*, in North-West England, includes use of an 'interactive' talk-back system: a number of viewers are able to answer on-screen questions by means of a computer and the results are displayed

during the programme. *Wales at Six* (HTV) has hour-long editions on Monday and Friday and 35-minute editions on Tuesday, Wednesday and Thursday. Apart from regular coverage of news, sport is covered extensively on Mondays and Fridays with an additional feature on the arts on Monday and a political review on Friday. *Coast to Coast* (TVS) broadcasts in separate simultaneous editions for the South and South-East of England. All other ITV companies ensure that their news magazines are lively and relevant to the regional audiences they serve.



▲*Wales at Six*. Alan Rustad, one of the regular presenters of the nightly regional news programme. *HTV*

◀*North Tonight*. Reporter Anne MacKenzie and an ENG crew on Stornoway recording a story for the 6 o'clock news magazine programme. *Grampian*



# ROYAL OCCASIONS

Few events generate more public interest than the activities of the Royal Family, whether at home or abroad . . . and television has not been slow to meet the demand. Whether it is a state occasion, a Royal birthday, the traditional Trooping of the Colour, or an informal walkabout, television cameras are there to record the event.

Perhaps the lightest moment of the 1984 Royal year was at Kensington Palace where two-year-old Prince William stole the show by taking more than a passing interest in the ITN camera. He was given a crash course in ENG by his father Prince Charles and cameraman Alan Downes, both experts in their respective television roles.

But of all Royal occasions, it is the overseas tours which attract the widest coverage both at home and abroad. When the Queen (or indeed any member of her family) leaves Britain for a foreign destination, she is constantly in the public eye, whether attending official functions or relaxing between engagements.

Few appreciate the hectic schedule of these tours more than ITN's court correspondent, Anthony

Carthew. Veteran of more than 25 Royal overseas visits, he has accompanied members of the Royal family to all parts of the world. 1983 was a particularly memorable year when he covered more than 100,000 miles, boarding 78 different flights, to bring ITN viewers coverage of the Royal family from five continents. It was a Royal diary which saw ITN produce a total of twelve special programmes in addition to the normal day-to-day coverage, and culminated in *The Royal Year*, a one-hour compilation of the Royal travels shown at peak viewing time on Christmas Day.

1983 was the Queen's busiest year since her Jubilee celebrations in 1977 and, by comparison, 1984 was a quiet year. There were, however, two milestones: the Royal visit to Jordan in the spring which was seen as the most dangerous and diplomatically sensitive of her reign, and the 40th Anniversary of the D-Day landings in Normandy. Ironically, the Jordan visit was a top-security affair and was of necessity shrouded in secrecy, while the D-Day celebration was among the most widely publicised events of the year. The schedule in Normandy was particularly hectic, and Carthew recalls that the Queen even agreed to fly in a helicopter – which she is known to dislike – in order to meet her engagements. 'That would be very typical of her,' he said. 'I have followed her all over the world and I have never failed to be impressed by her genuine warmth and personality. It is hardly surprising that she is so popular with the British public, and that television coverage of her overseas visits proves so popular.'

But overseas tours cannot always guarantee the kind of luxury normally associated with the Royal family, as Princess Anne can testify! When she undertook her trek to the Gambia and Upper Volta in her capacity as President of the 'Save The Children Fund', an ITN crew was on hand to capture rare views of the Princess as she lived rough, sleeping under canvas and experiencing temperatures of more than 100 degrees in one of the poorest and hungriest corners of the world.



▲ Checking in with a plane load of equipment, Court Correspondent Anthony Carthew has travelled on more than 25 Royal visits overseas. ITN

# Reporting Parliament

Nothing affects day-to-day life in Britain more than the affairs of Parliament and its influence on Government decisions. Westminster continues to provide a focal point for political observers overseas as well as for the millions of Britons who are directly affected by its legislation.

Parliamentary reporting has come a long way since journalists were forced to observe proceedings from the Strangers' Gallery where they would vie for positions with other interested guests, observers and dissenters.

Nowadays the reporting of Parliament is regarded as one of the most highly-specialised and responsible facets of journalism; more than that, it is also seen to be a vital function in informing the nation, whether by the written word, radio or television.

But to ITN's Westminster team, headed by Political Editor Glyn Mathias, Parliamentary reporting goes far deeper than merely sitting in the Press Gallery listening to Question Time, selected debates and statements of policy. That is barely the tip of the iceberg.

There are the regular reshuffles in both Government and the shadow cabinet, politicians to be interviewed in the Westminster studio, important speeches outside London, by-elections and, when merited, local constituency affairs.

There are statements from Downing Street, summit meetings, the autumn spate of Party conferences and the endless background 'homework' which enables Mathias and ITN's political correspondents David Rose and David Walter, and Elinor Goodman of *Channel Four News*, to build a fund of expert knowledge on any political story which might break.

Then there are the lobby briefings, the monitoring of the diary of coming events, and the endless enquiries from politicians and the ITN newsdesk in Wells Street.

From its office within the precincts of the Houses of Parliament, the ITN political team is ideally placed to act as 'brokers' to the four daily news bulletins, feeding supplementary information or judging Parliamentary reaction to newsworthy events.

On Channel 4, *A Week in Politics*, presented by Peter Jay, draws attention to the main domestic political issues of the

week and has established a considerable reputation in political circles.

In addition to the coverage in networked news and current affairs programmes, ITV companies cover politics from the local viewpoint in their own regional news output and many provide special series and programmes covering political issues and examining the local implications of political decisions.

Members from European and Westminster parliaments are among those questioned by a regional studio audience in *Cross Question* (Anglia), and *Arena* is a short discussion programme in which MPs debate a current issue. *Central Lobby* (Central) includes live and filmed interviews with MPs. Profiles of local MPs are also shown, sometimes in conjunction with a particular local issue. Attention is given to European politics and how they affect the region and the programme also takes a lighter look at the political scene as in a feature on MPs'



▲ ITN's Political Editor, Glyn Mathias.

◀ *Politics South West*. Political Editor Chris Rogers and Liberal Leader David Steel faced questions from sixth form pupils at Kingsbridge Upper School in this edition. TSW

jokes. In Scotland *Crossfire* (Grampian) covers Scottish political issues, while in *Ways and Means* STV takes a weekly look at the Scottish political scene and how the nation's affairs are being covered in Westminster. *Politics South West* (TSW) looks at 'people, power and politics' and gets at the stories behind current news headlines. The format is varied and includes studio interviews, discussions, and the examination of such issues as women in politics and the efforts being made to encourage and enable more women to enter parliament.

Since 1978 Independent Local Radio and BBC Radio have broadcast from both Houses of Parliament. So far a majority of MPs have not agreed to the televising of the Commons, but the Lords have agreed to the televising of their debates jointly by the IBA/BBC for a six-month experiment planned to start in January 1985.

# A Closer Look

Current affairs programmes set out to bring a greater understanding to the complex issues that often lie behind the news. For the greater part of the year ITV has three regular major weekly current affairs series, in addition to a wide variety of networked and local documentary and discussion programmes. Channel 4 is also committed to a broad range of programme type, source of programme-making and opinion in its current affairs output.

Granada's award-winning series *World in Action* has celebrated 21 years of reporting issues in Britain and around the world. It has a reputation for pulling no punches. For example, it looked at how a Tory MP coped with life on the dole, 'For the Benefit of Mr Parris'. A report from the sweatshops of Bangkok, 'Rags to Riches', investigated the appalling conditions under which clothing may be made for some stores in Britain; it revealed how some small children worked fifteen hours a day for seven days a week earning as little as 24p a day. *World in Action* has also focused on Government 'leaks', questioning whether they are caused by too much secrecy in Whitehall rather than too little. The series examined how the Law Society investigates complaints against solicitors; and in 'For the Love of Boxing', it showed new evidence of brain damage among boxers.

*Weekend World* (LWT) is regularly able to attract leading political and industrial figures whose contributions provoke considerable interest. With its presenter Brian Walden, the programme aims to set the scene for important events in the coming week. The programme is frequently quoted in news bulletins later on the same day, on both Independent Television and the BBC, and in the following day's press.

*TV Eye* (Thames), with Sir Alastair Burnet as principal interviewer, covers a range of national and international affairs. Law and order has been the theme of several reports and several editions have been devoted to the miners' dispute. The series has looked at tensions within the EEC and has also contributed valuable film reports from various trouble spots in the world including Beirut, Grenada and Zimbabwe.

On Channel 4, *Diverse Reports* (Diverse) offers 'signed' and personal reports on contemporary topics. The weekly *Right to*

*Reply* (produced by Channel 4) discusses general issues arising from the output of both ITV and Channel 4 to which viewers have drawn attention; it is also seen as one means of redressing shortcomings in specific programmes or series. The 'video-box' – a booth at Channel 4 which members of the public can use to record on screen their comments on programmes for possible use in *Right to Reply* – represents a further stage in the process of accountability. There is also an access slot for individual views in *Opinions* (Griffin), a programme in which a wide range of speakers may argue a case of their own choice for half-an-hour direct to camera. From LWT, *Black on Black* and *Eastern Eye* are aimed exclusively at the country's Black and Asian communities and are produced, researched and presented by them. *What the Papers Say* (Granada) and *Face The Press* (Tyne Tees) are two well-established and useful series about and with the press. In the field of politics there is a major series presented by Peter Jay, *A Week in Politics* (Brook), and topical issues affecting trade unions are covered by *Union World* (Granada).

In addition to the networked programmes, ITV viewers are provided with programmes dealing specifically with current affairs in their own television areas.

▼ *A Week in Politics*. Peter Jay presents this major weekly series. Ch.4/Brook





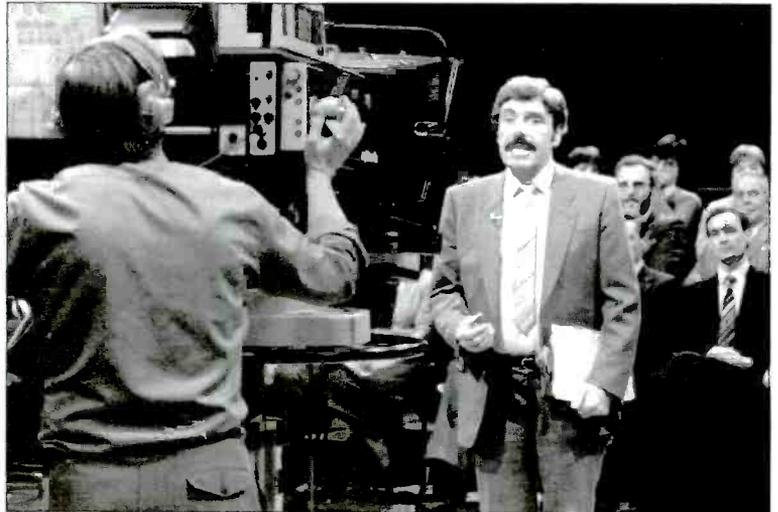
▲ Weekend World. Presenter Brian Walden. *LWT*



▲ TV Eye. The specially built Cruise missile launcher replica made for the edition 'Here Comes Cruise'. *Thames*



▲ Briefing. Presenter Ian Breach (*third from the left*) in an on-the-spot interview for this weekly current affairs series which provides in-depth reports on important issues affecting life in the North-East. *Tyne Tees*



▼ The Jimmy Young Television Programme. For many years a household name to millions of radio listeners, Jimmy Young emerged successfully as a skilful, penetrating and relaxed interlocuter in his own TV current affairs discussion series. *Yorkshire*



▲ As I Please. Jimmy Reid with a studio audience in his role as host for this current affairs discussion series for viewers in Central Scotland. *STV*



◀ Reporting London. Michael Barratt, presenter of this weekly series dealing with issues affecting the life and work of those living in and around the city which is so often the scene of national and international stories. *Thames*

REPORTING  
LONDON

# Coverage of Industry

Important developments in industry, as well as its disputes, have a far-reaching effect in society as a whole. Independent Television covers these stories in ITN's output and the various networked current affairs series, documentaries and regional programmes.

Central's *Venture* series has provided a platform for the Midlands' industrial and employment stories and for creating better awareness of industry's opportunities as well as its problems. In *Jobwatch* (Granada) the changing face of employment is examined to see what skills are required for new opportunities. Encouragement has been given to local business initiatives in such programmes as *Flying Start* (Granada), in which winning ideas from entrepreneurs can bring cash support for budding businesses, and *Opportunity Wales* (HTV), a competition for new business ideas. Many ITV companies have regular regional series for

the farming community.

*Union World* (Ch.4/Granada) has provided access to the world of the unions, looked at topical issues affecting the membership and maintained a critical and open stance throughout. Among the subjects covered have been the GCHQ ban on union membership and the crisis within the coal-mining industry.

Successes in the world of big business were recorded by *Bottom Line* (Ch.4/TVS), and *Business* (Ch.4/Limehouse) puts businessmen and city professionals – and all those fascinated by the world of finance – fully in the picture every Sunday teatime.

Many industrial topics are covered in the regular current affairs series, in *News at Ten* and the ITN news bulletins, in networked documentary and educational programmes, and in local news, news magazines and documentaries.

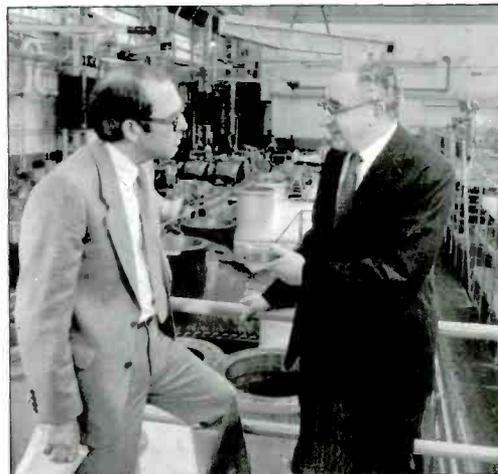


◀ **Strategy for the North.** Mr Takashi Ishihara, President of the Nissan Car Company in Tokyo, was interviewed in a special film report for a programme which asked how much of the North-East's future development strategy lay in Japan following Nissan's decision to open a new plant in Sunderland. *Tyne Tees*

▶ **Enterprise Special.** Lord Weinstock, who runs the giant GEC manufacturing company, was the subject of a documentary by John Swinfield. *Ch.4/Anglia*

◀ **Job Watch.** Shelley Rohde and Roger Blyth report from North Staffordshire on the job situation and what skills are going to be necessary for industries of the future. *Granada*

▶ **Venture.** Hopes of revitalising the tourist industry at Matlock in Derbyshire were behind this business venture of building a cable car system across the Derwent Valley. *Central*



# Television Documentaries

Through their television screens viewers may be carried on journeys to distant lands or simply on trips round their own neighbourhoods. They may travel back into history, delve more deeply into present issues, or speculate on the future. They may look at varied life-styles, or they may examine pressing concerns such as drug abuse. In all these ways documentaries help towards a broadening of knowledge of the world about us and extend our perspective and vision.

Among recent major documentaries has been the 12-part series *Heart of the Dragon* (Ch.4/Ash) which looked at the history of the Chinese people and their attitudes. Gaining entry into post-Cultural Revolution China in the face of fierce competition from the Americans, the Japanese and other British producers, the team which filmed this series was able to visit places previously closed to Western eyes and to obtain unprecedented access to the Chinese people themselves. To help viewers understand this vast and complex country, each of the programmes focused on an activity common to all societies and then tried to discover what it was about the Chinese approach to everyday life that was different from our own. The result was an intimate picture of the lives of farmers and factory workers, party officials and entrepreneurs.

▼ *I Can Hear You Smile*. This touching documentary about Carolyn James, blind since childhood and now a successful water-colourist, received the Royal Television Society's award for Best Regional Programme. *STV*



In Channel 4's *Africa* the rich and diverse drama of the continent's history was presented by historian Basil Davidson through the personal accounts and experiences of African men and women, farmers, fisherfolk, traders, historians, archaeologists, prime ministers and presidents.

Matthew Kelly departed from his usual television scene to take part in a documentary special, *The Gambia and Senegal* (Tyne Tees). Thousands of miles were covered in exhausting conditions to look at the way child sponsorship money from this country is used in West Africa and how other development aid projects operate. Executive Producer Crispin Evans, Head of Children's Programmes at Tyne Tees, said: 'Matthew was very keen to take on this project. Behind that popular zany public image he is a very serious and sensitive man who feels deeply about the children of the Third World.'

Thames Television's distinguished and award-winning series *World at War*, which has been seen in numerous parts of the world, was repeated on Channel 4 in 1984, ten years after its original screening. Many viewers found the programmes in this outstanding series just as fascinating and compelling as when they were first shown.

Also from Thames was a seven-part

▼ *First Tuesday*. Henry Harpur-Crewe at Calke Abbey in Derbyshire with some of the mansion's treasures which he has been trying to save from being sold off to meet the £8m. tax bill after inheriting the £14m. estate. *Yorkshire*



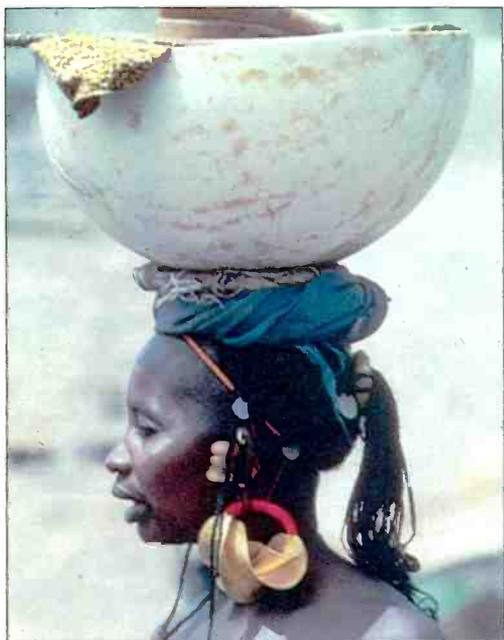
documentary on the Mafia, *Crime Inc.*, which included exclusive testimony from former mobsters and their associates. The result of four years' work involving extensive research and filming in US cities coast to coast, the series was an analysis of the Mafia and its allies – the men who founded a multi-billion dollar industry on brutality, fear and exploitation.

Nearer to home, Robert Robinson guided viewers to his favourite people and places in the South-West in the seven-part series *Robinson Country* (Ch.4/TSW); in *Travelling the Parrett* (HTV), raconteur Clive Gunnell travelled along the River Parrett from its source in rural Somerset to Bridgwater Bay to gather the stories that abound along its banks; and *Neighbours in Law* (Tyne Tees) provided a documentary celebration of Jewish life on Tyneside, later networked by Israel TV.

An innovation of recent years has been the introduction of Yorkshire Television's monthly documentary magazine series *First Tuesday*, a constantly resourceful programme containing two or three varied items in each edition.

The world and its varied people provide never-ending material for programmes which may be thought-provoking, or simply a source of interest but always informative.

▼Africa. This eight-part series sets out to convey the rich and diverse drama of African history. Ch.4/Mitchell Beazley TV, RM Arts



◀ The Gambia and Senegal. The intrepid Matthew Kelly spent three arduous and exhausting weeks in West Africa working on this documentary in which he was presenter and reporter. Dealing with charity aid to the Third World, the programme looked at the way child sponsorship money is used in West Africa and how other development aid projects operate. Tyne Tees

▶ About Britain. Actor Joe McPartland in period costume for 'Sentry Hill', the story of a unique Northern Ireland farm. Ulster



▼ The Shepherds of the College Valley. Life in the remote valley on the north side of the Cheviots where fourteen shepherds, men and women, tend 7,000 sheep on a private estate. The documentary received the 1984 Silver Ear Award at the International Agricultural Film Competition in Berlin. Tyne Tees





▲ **Robinson Country.** Cameraman Roger Edwards filming Robert Robinson and thatcher Nat Barkwill on a Cheriton Bishop cottage roof, for this seven-part series. *Ch.4/TSW*



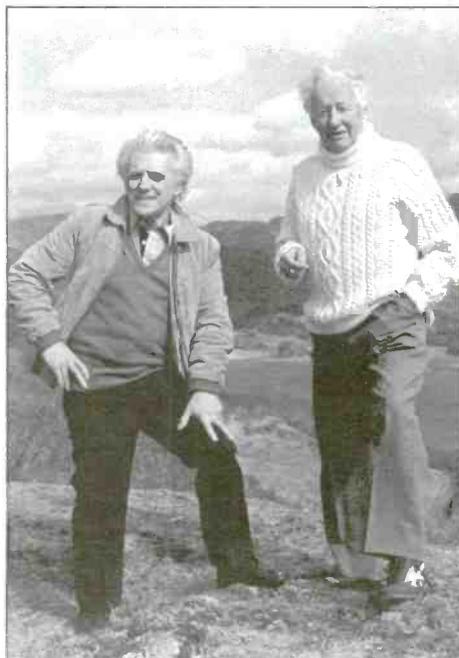
▲ **On The Road Again.** Malcolm Appleby, a silver-engraver, at work in his old railway station studio at Crathes near Banchory. This local series features programmes based on different towns in the region. *Grampian*

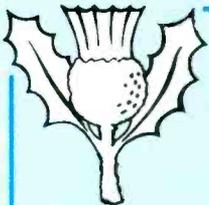


▲ **About Britain.** Cameraman George Marshman and sound recordist Kevin Banner prepare to shoot 'one of the few' for the programme 'The Battle of Britain Memorial Flight', which looked at how and why Second World War aircraft are kept flying. The annual memorial flight always draws huge crowds. *Channel*

▼ **The Heart of the Dragon.** Over 200 hours of film were shot to make this 12-part series which looked at how Chinese attitudes have been shaped not only by the doctrines of Marx and Mao, but also by ancient beliefs and traditions and the living memories of recent cataclysmic events – famine, invasion, civil war and the Cultural Revolution. *Ch.4/Ash*

▼ **History of Wales.** Co-presenters of the series, Prof. Gwyn A. Williams (*left*) and Wynford Vaughan Thomas. *Ch.4/HTV*





# SCOTLAND'S STORY

The Scottish King James VI was an inventor of genius. Unlike many of his countrymen he was not a doctor, scientist or engineer, but the creator of that unique institution 'The United Kingdom of Great Britain'.

*Scotland's Story*, STV/Channel 4, is the history of the people of 'North Britain'. It is an intrinsic part of British history, different from English but just as valid.

Filmed on four continents and produced over three years, *Scotland's Story* is the most ambitious documentary project ever to come from north of the border. In 24 episodes it tells the story of the Scottish people – and not just the five million that still live in the ancient kingdom.

Scots have emigrated for centuries. Some joined their southern neighbours (look up the Macs in the London telephone directory) while others went to the far corners of the world. Romance and the pioneer spirit played little part. Poverty, famine, war, persecution, the clearances, and unemployment all conspired to make the Scots an international people.

As well as 500 locations in Scotland, the series was filmed in England, France, Holland, Switzerland, Canada, the USA, Australia, New Zealand and Hong Kong. Sixty miles of film was shot by cameraman Jim Peters, whose remit was to make the landscape tell much of the story. This is a vital ingredient as producer/writer Tom Steel's first major decision was not to use an in-vision presenter.

As well as the landscape, the castles and the battlefields, the series uses the Scottish people themselves to tell the story. Scots celebrate their history to a huge extent. From Shetland to the English border there are festivals, commemorations, customs and religious services which recall the past. Many of these have been filmed, and through them we see aspects of Scottish history from the coming of the Vikings to the Second World War.

The descendants of those who ruled and managed Scotland tell of their ancestors' part in shaping the nation's history. The Earl of Elgin, for instance, tells how Robert the Bruce routed the English at Bannockburn. Englishmen, however, need not feel downhearted. In the following episode the Duke of Norfolk tells of his ancestor's crushing of the Scots at Flodden.

Actors as well as aristocrats help to tell the tale. Using words spoken or written by historical figures, they recreate events like the clashes between John Knox and Mary Queen of Scots, the debate in the Scottish Parliament about the proposed union with England,

and the political trials that emerged from the struggle for reform in the 18th and 19th centuries.

A cast of more than twenty Scots actors were used in the series including Fulton Mackay, Ian Charleson, Robert Urquhart, Bill Paterson, Bill Simpson, Russell Hunter, Billy Connolly, Ronald Fraser, Rikki Fulton and David Langton. In addition, French actress Cecile Paoli played Mary Queen of Scots.

'It is a very gritty and non-romantic history,' said series director Les Wilson. 'There's a lot about dissent, destruction and treachery, and very little about braw bright moonlight nights. I think *Scotland's Story* will do a lot of myth bashing and setting of the record straight. In any case, the English will have to watch it . . . just to see what we have to say about them.'



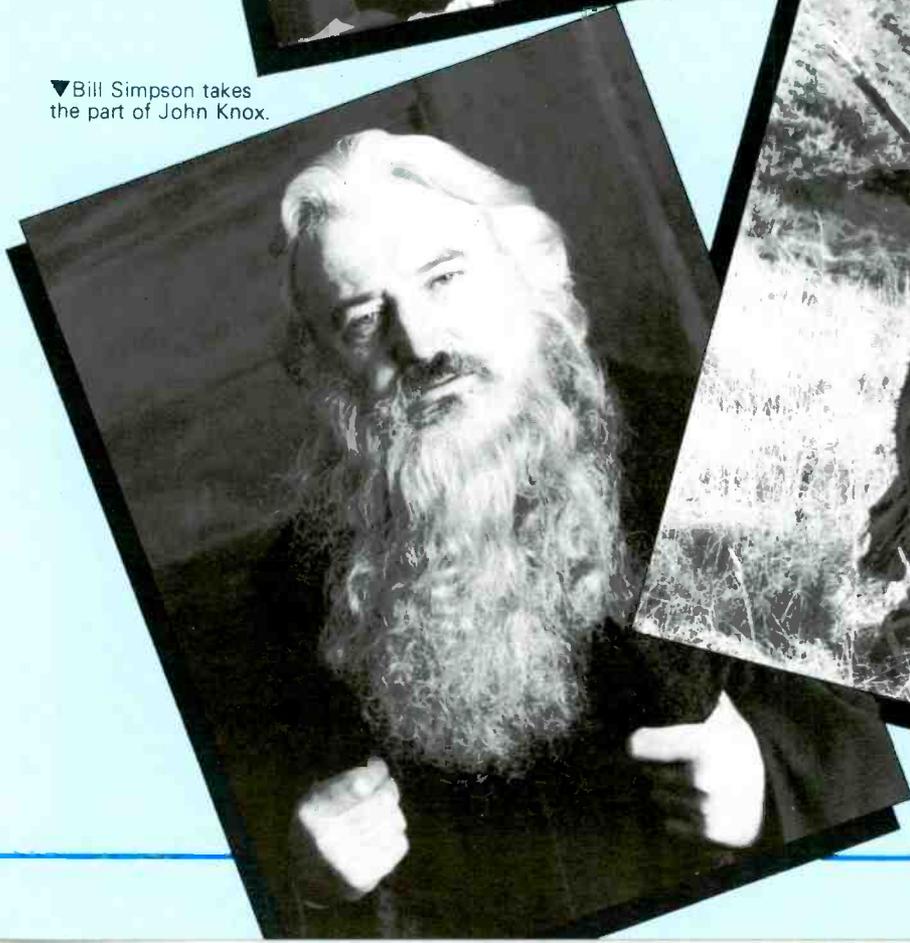
▲ Andrew Faulds as a Covenanter, seen during the filming on Arthur's Seat in Edinburgh.



◀ Bill Paterson, who plays Thomas Muir, a Scottish radical transported to Botany Bay in the late 18th century.

▼ Billy Connolly as the Pictish Chief, 'Calgacus', who fought the Romans.

▼ Bill Simpson takes the part of John Knox.



# THE HISTORY OF TELEVISION

Isaac Shoenberg, one of the pioneers of electronic television, was so moved by a successful British demonstration in the early 1930s that he walked proudly into the control room and said, 'Well, gentlemen, you seem to have perfected the biggest time-waster of all mankind. I hope you use it well!'

How television has been used so far and how it may be used in the future is the theme of Granada's major 13-part series, *Television*. To collect as much evidence as possible, filming has taken place in many countries and continents: in Brazil, France, Germany (East and West), India, Indonesia, Italy, Japan, Nigeria, the Philippines, the USA and USSR, as well as Britain. In these countries, and with the help of their television organisations, programmes of all kinds have been filmed in the course of preparation and production: Indian villagers creating their own local drama, a 'musical' outside broadcast in the rainy Indonesian countryside, a 'Samurai' drama in Japan, light entertainment programmes in Milan, Paris, Rome, Nashville and Rio. In East Berlin we see viewers watching West German television. In Moscow we see the preparation and transmission of the main daily Soviet News programme, *Vremya*, and its simultaneous reception in places as far away as Siberia and Tashkent.

News and current affairs have been covered extensively, and the importance of television news is one of the main themes of the series. Fred W. Friendly, indisputably one of the world's most distinguished practitioners in this field, says of the Vietnam war: 'The war was an electronic war. This country will never be the same again'.

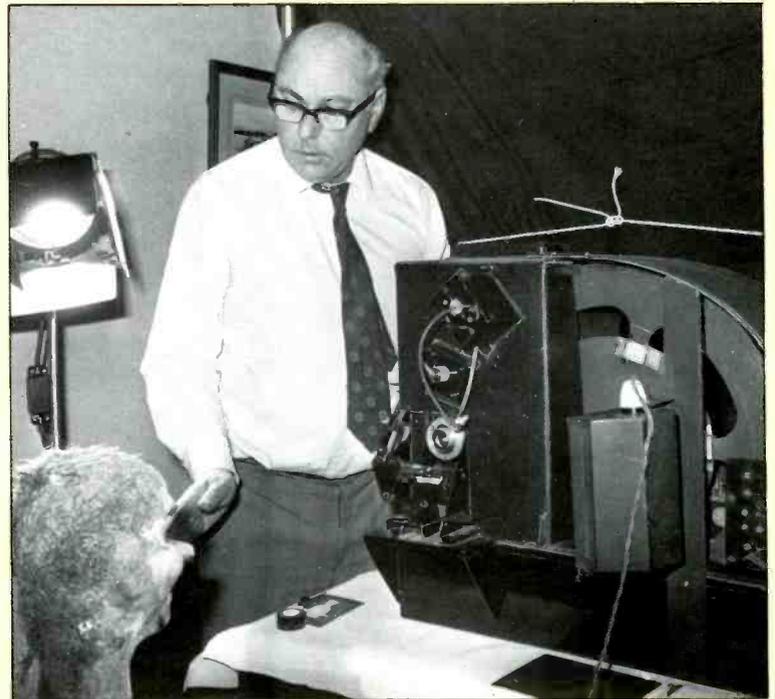
This series is not a historical survey in a chronological sense, though fair attention is paid to the early pioneers and the ways in which the shape and content of programmes have been affected by technical development. There are 19th century cartoons in which television is treated as something inevitable – by Du Maurier in Britain and Robida in France. In one of Robida's

cartoons viewers are seen watching, by 'live' television, the horrors of war.

The series also reflects the international 'television race' of the 1920s and 1930s, when pioneers in many countries were working, quite independently, on similar lines. Several of them appear in the series from Britain, France, Germany, the USA and USSR. How many viewers know that the Berlin Olympics of 1936 were shown on television, or that television programmes were transmitted in Paris during the German occupation?

Today, of course, television is different, and down the years its importance – and perhaps, though more disputably, its social and political power – have increased. It is the main source of news in many countries. It has attracted new dramatists, developed new techniques, and made it possible for millions of people to watch, 'live' and simultaneously, such events as the Olympic Games,

▼A reconstruction of how Baird conducted his original television experiments.



the Royal Wedding, a space flight and a moon landing. It is used to teach villagers in Third World countries how best to handle their agriculture, it has taught us about wildlife and anthropology, and it has introduced opera and ballet to many who had never seen them before. All these points are discussed by those who work on such programmes, and illustrated by extracts from the programmes themselves.

Television has also become increasingly controversial. How does it relate to politics? What about censorship, or the much-debated connection between television and sex and violence? In many countries light entertainment has moved dramatically from the familiar music hall tradition to situation comedy and satire. This series, openly and honestly, analyses these areas of dispute, and considers the issues with extracts from programmes and the opinions of those who have been concerned with their production or, as public figures, have spoken and argued forcibly in the global television debate.

This is surely the appropriate time to make and transmit such a series. We are all in the middle of a television revolution far bigger than anything faced by John Logie Baird in the 1920s – video cassettes, video discs, cable, the dramatically extended possibilities of 'live' television across the world – all of which is considered and analysed in the last programme of the series.

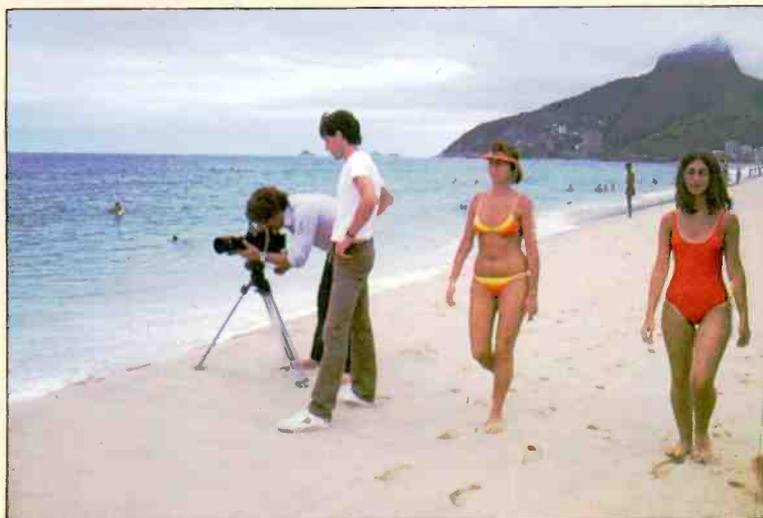
The importance of television is indisputable, and many people, all over the world, would today accept the view expressed several years ago by Lee Kuan Yew, the Prime Minister of Singapore: 'I may be its slave, but television is my lamp'.



▲ Scenes from one of the first BBC plays at Alexandra Palace (*The Chance of a Lifetime*) recreated for Granada's *Television* in 1984 by Royston Morley, who directed the original production.

▶ The Indian space satellite dish at Ahmedabad, the base for India's pioneering satellite experiment of 1976 to relay television to villages.

▼ Filming in Brazil.



# Something for Everyone

Aiming to cater for as wide a range of tastes as possible, Independent Television provides programmes to appeal to minority groups and those with special interests.

*Black on Black* (Ch.4/LWT) for the Afro-Caribbean community, and *Eastern Eye* (Ch.4/LWT) for the Asian community, are produced, researched and presented by Blacks and Asians. Both programmes offer an attractive mixture of news, current affairs and arts. Visiting Indian film stars, reggae and rock personalities, writers and politicians have been interviewed and problems affecting Blacks and Asians living in this country have also been discussed. *Here and Now* (Ch.4/Central), also concerned specifically with minorities, sets out to provide them with entertainment and information.



▲Calendar Thursday. Gardening expert Alan Mason giving advice to presenter Marylyn Webb in a series of six programmes about gardens of all shapes and sizes. *Yorkshire*

Special interests and hobbies are the subjects of many popular series. Gardens and gardening are featured in colourful programmes such as *Lancaster's Gardens* (Granada), in which Roy Lancaster travelled to various parts of Britain looking at famous gardens. In *Capability Brown* (Tyne Tees), presenter Penelope Keith toured some of the stateliest homes of England to view the work of the landscape genius. Tips from gardening experts are to be found in such programmes as *Gardens for All* (TSW) and *Gardeners' Calendar Roadshow* (Ch.4/Granada). Help with home repairs and maintenance is available in a number of do-it-yourself programmes including *Home-work* (STV).

For those at home in the afternoons, several companies provide programmes specially geared to the tastes of an audience

in which there is a high percentage of women, for example *Afternoon Plus* (Thames) and *Afternoon Club* (TVS).

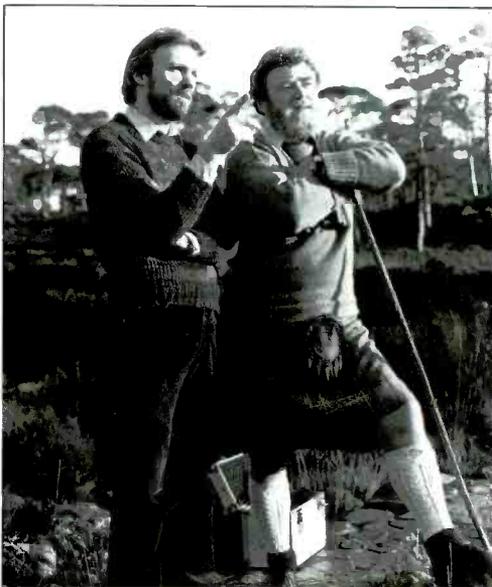
Practical information and ideas are provided in special programmes for senior citizens in *Getting On* (Central) and *Years Ahead* (Ch.4/Sidhartha).

*On the Market* (Granada) is one of a number of series which report for the benefit of the consumer. In this programme, Susan Brookes reports from the market place, the corner shop and the supermarket and shows how to get the best out of what has been bought, with the emphasis on practical good eating rather than expensive exotic recipes. Another consumer series *What It's Worth* (Thames) has been shown both on Channel 4 and ITV.

Mouth-watering recipes originating from Somerset to Indonesia are presented in one of the many cookery programmes, *Farmhouse Kitchen* (Yorkshire), ITV's longest-running cookery series.



◀Here and Now. Presenter Zia Mohyeddin talking to Pakistan all-rounder Imran Khan about cricket. *Central*



◀Crann Tara. Programme Editor Angus Peter Campbell with Finlay Macrae, Chief Forrester at Gien Affric, in the fortnightly current affairs magazine programme in Gaelic. *Grampian*

# PROBLEMS SOLVED

Nothing is more gratifying to HTV's programme production team than the public response to *Problems*, the company's trouble-shooting consumer protection series.

HTV's pioneering output in this field began in 1980. Since that date, under differing titles, the series has rarely been off the screen.

Public reaction has been dramatic, with a rapid growth month by month in the number of problems raised by viewers. Encouragingly, more and more official sources, including police forces, local councils, advisory committees and others, have turned to the programme in instances where public exposure has been their only means of ending the antics of rogues who do not actually break the law but can certainly be termed a menace to their fellow citizens.

In a recent series presented by Bob Crampton, Annie Rice, and Avon County's Trading Standards Officer, Bryan Beckett, no less than 10,500 calls for help were handled. Editor Tony Holmes estimates that 50% of those problems were settled to the satisfaction of the viewers involved.

'This is a remarkable success rate when you consider that many of the problems we get really have no solution in the first place,' says Holmes. 'We are obviously delighted when a thorny individual problem is resolved, but our main aim has to be setting up signpost solutions to the general problems that confront many members of the audience, and help them find their own way out of a difficulty.'

Tony Holmes' files show that the problems dealt with range from complex company fraud – or not quite fraud – to old couples taken to court by a powerful water authority for bills they did not owe.

The complex fraud concerned the unique way one nationally-known operation has shed its liabilities and its given guarantees by emerging, overnight, under a new title. The programme's investigation of this ruse was used as part of a case presented to government pressing for a change in the law.

The case of the old couples harassed by bills that did not exist revealed a host of similar victims, all the consequences of the water authority in question taking the lazy course of issuing block summonses upon those regarded as tardy with their payments.

Then there was the case of the Electricity Board men, armed with court orders, who broke into homes and removed meters and wiring – homes where not a penny was owing!

Several viewers were aggrieved by the failure of gearboxes fitted by a leading motor company and could get little satisfaction by complaining through the normal channels. After the programme took up the story the makers concerned agreed there were 'design difficulties' and the viewers got new gearboxes.

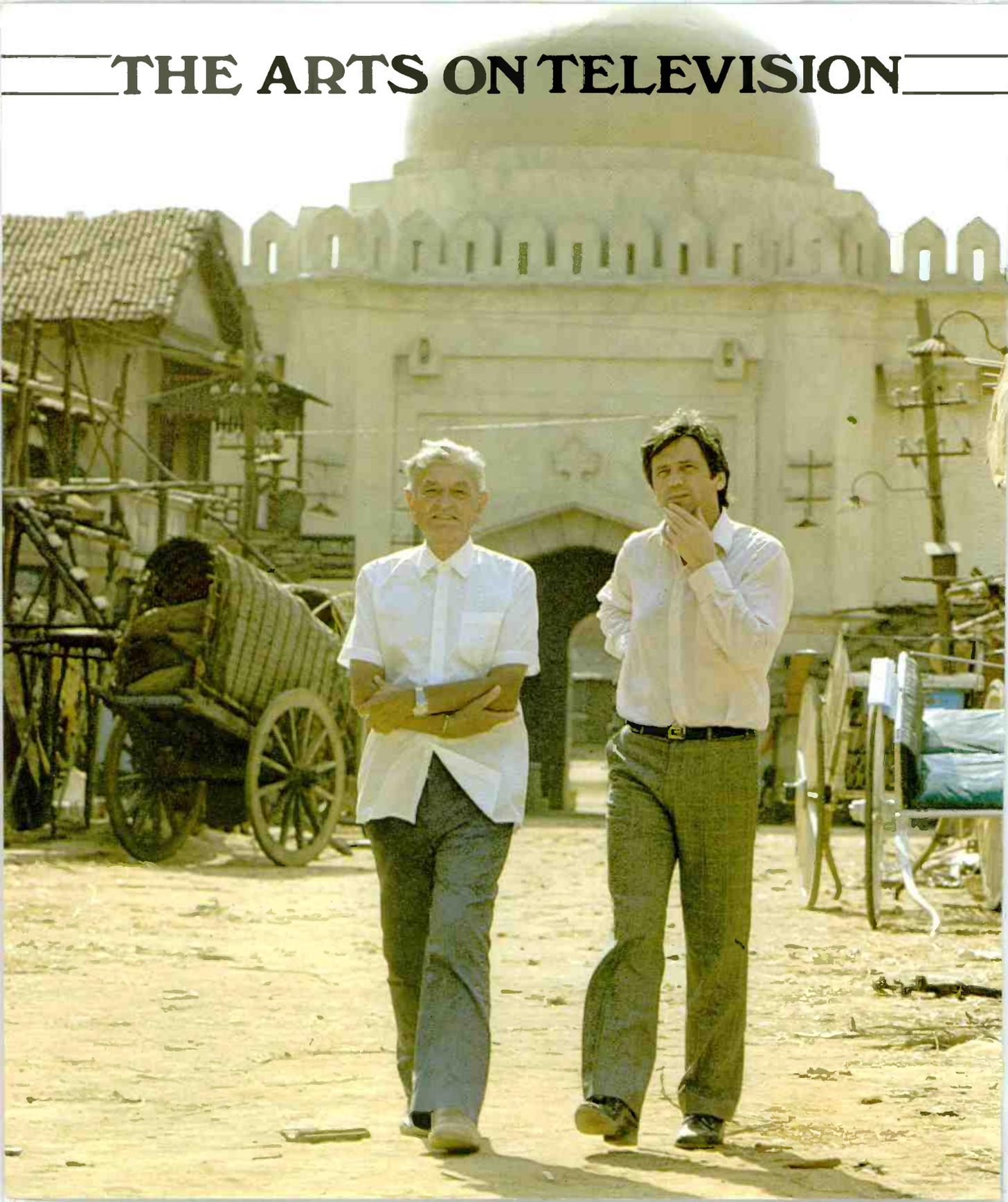
A famous maker of batteries is, Holmes understands, re-designing his product after *Problems* gave publicity to batteries that exploded with great force, one within an electric clock in a child's room, the second in a portable radio. And the government has rightly seen fit to ban the import of toys which swell in water and, if swallowed, could burst a child's stomach.

'We had no way of knowing at the outset just how important the show was going to become to both viewers and ourselves,' said Holmes. 'We are proud it works so well, although we find it saddening that it sometimes takes the possible odium of public exposure to shift big organisations from a posture of arrogant self-complacency.'

▼ Presenters (left to right) Bob Crampton, Annie Rice and Bryan Beckett, aided by a busy back-up team, handle the viewers' calls that flood in each week to this regional consumer programme. HTV



# THE ARTS ON TELEVISION



# The South Bank Treatment

Arts programmes on ITV have always covered a wide range of topics to satisfy a variety of tastes and interests, and they provide a valuable contribution to the overall output of Independent Television. It is through programmes such as the long-running networked series *The South Bank Show* (LWT) that viewers who would not normally visit a theatre, concert hall or art gallery have the arts brought to *them* at the touch of a button.

A regular arts series such as *The South Bank Show* has many advantages. It offers an opportunity to feature subjects away from the mainstream, although the traditional fields of music, literature, theatre, dance and the visual arts are covered well, too. It also enables producers to build on their own best work; to evolve from one programme to the next. What was learnt during work on the 'process' film (a look at the way a work comes into being) of Sir Kenneth MacMillan's *Mayerling* helped with subsequent programmes on Stephen Sondheim's *Sweeney Todd* and the Royal Shakespeare Company's *Nicholas Nickleby*.

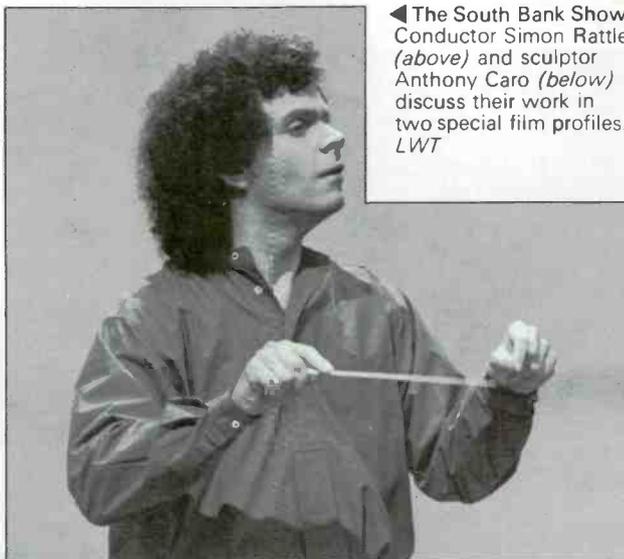
*The South Bank Show* has also commissioned a number of original works, as the editor and presenter, Melvyn Bragg, explains: 'We commissioned David Hockney, for example, to make one of his 'joiner' pictures especially for us and further to make a film using these 'joiner' techniques. The result was an absorbing chronicle of the choices and decisions made by one of the most admired artists of our day. With Oscar Peterson we made the commission direct, asking if he would compose a suite for Easter. *The South Bank Show* provided the setting for its world premiere on Good Friday and Peterson's illustrated account of its inception and intentions gave viewers both a programme-note and a cluster of insights into his methods. As with the lecture we commissioned from Professor Sir Ernst Gombrich, considerable inventiveness and craft in studio direction fertilised what could have looked rather bare. Gombrich was a scoop – the first television lecture ever by a man widely regarded as the greatest art historian of the century. And another first was Stephen Sondheim's riveting masterclass on his own songs.

'We have also been pushing against our own previous work in the treatment we have given to those subjects which are, properly, our staple. In the Hunter-McBain, Baxter and Moravia interviews, for example, we kept the line and lucidity of an informative interview/commentary while illuminating the writers' work and world through dramatisations, actuality coverage and original material which both spiced and pushed forward

the argument. The more traditional-seeming method, though, can still be extremely effective – witness the classic, spare and moving films on John Piper and Claudio Arrau, arguably the world's greatest pianist. In those cases and in all the others we were grateful that the artists were concerned to spend a decent time working with us, often doing again and again something which can have been no fun for them but was essential for us.

'The range continues to be catholic – from Peter Brook's *Carmen* to Ken Russell's *Vaughan Williams*; from the New York avant-garde Kathy Acker to Ivy Compton-Burnett, the great 20th-century spinster of English letters; from Baryshnikov in classical and modern ballet to Trevor Griffiths talking about his television work.'

◀ The South Bank Show. Conductor Simon Rattle (above) and sculptor Anthony Caro (below) discuss their work in two special film profiles. LWT



◀ South Bank Show Special. Melvyn Bragg with film director Sir David Lean (left) on location for his latest film, *A Passage to India*, which features in the biographical study of Britain's most acclaimed film maker. LWT

## THE ARTS ON TELEVISION

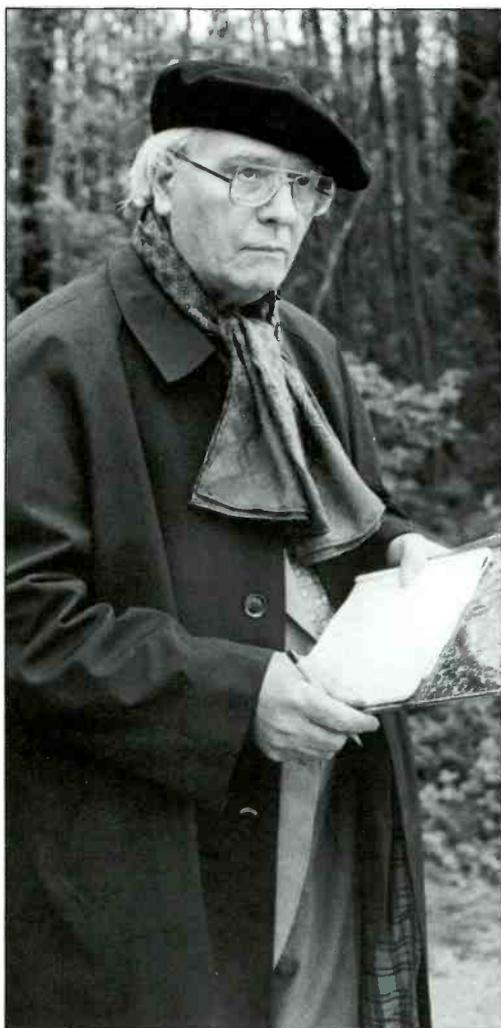
Although *The South Bank Show* provides ITV's major coverage of the arts, local arts magazines provide reports and features on current regional developments in the arts and there are often items of special interest in both national and regional news programmes. Documentaries, too, can include subjects which inform and encourage an interest in the arts. Central Independent Television's documentary programmes, for example, have included *Time and the Priestleys*, an affectionate tribute to the life and work of one of the most diverse and prolific English writers, transmitted after his death in his 90th year. *Hope and Glory* was a major appraisal of the life of Sir Edward Elgar which marked the 50th anniversary of his death.

▼ *The South Bank Show*. Contemporary French composer Olivier Messiaen filmed in and around Paris. LWT

► *Hope and Glory*. Anthony Rolfe-Johnson (tenor) and Penelope Walker (contralto) took part in this major programme on Sir Edward Elgar. Central



▼ *The South Bank Show*. Actresses Faith Brook (left) and Carmen du Sautoy in an adaptation of Ivy Compton-Burnett's *Elders and Betters*, which marked the centenary of one of Britain's most unusual modern novelists. LWT



# The Arts on 4

Channel 4's extensive coverage of the arts offers an important example of how effectively the second independent channel has broadened the choice of viewing available to the general audience. It has encouraged highly original work for TV, for example commissioning Peter Greenaway's unconventional profiles of *Four American Composers* and screening Robert Ashley's long-planned video opera *Perfect Lives*, shown over seven consecutive nights and deploying electronic imagery with unprecedented imagination.

Channel 4 has shown equal boldness in transferring the best of contemporary theatre, opera and dance to the screen – Harrison Birtwistle's opera *Punch and Judy*, alternative theatre like *The People Show*, and Pina Bausch's unique dance theatre piece *1980* which concluded the channel's second dance season. Other music has included a season of grand opera; Peter Brook's three films *The Tragedy of Carmen*, adapted from Bizet's opera; Tony Palmer's dramatised study of *Puccini*; as well as jazz and some distinctive programmes on country music.

Channel 4 has not only maintained its commitment to capturing great stage performances, but has taken a role in initiating new stage productions. *The Biko*

*Inquest*, seen on Channel 4, was the first of a number of productions by United British Artists (a new company including Richard Johnson and Albert Finney) made with TV versions also in mind. Brian Clark's highly successful *Kipling*, written as a one-man stage play for Alec McCowen (now on Broadway), arose out of a TV commission from Channel 4's arts editor Michael Kustow.

Documentary projects include the discursive series *About Time* with John Berger as consultant, and the first-ever series about black arts in today's Britain, *Bacchanal*. *Voices* is a series of television debates about ideas and issues which affect the way we live and think and *Book Four* has set a new standard for book programmes; *Six Centuries of Verse* assembled a prestigious cast, while three contemporary

► Hey Good Looking! Presenter Deyan Sudjic takes a look at new trends in contemporary British architecture. *Ch.4/LWT*

▼ Almonds and Raisins. Russ Karel's documentary history of 1920s and 1930s Yiddish cinema which uses extracts from the films themselves and interviews with screenwriters and directors. *Ch.4/Brook*

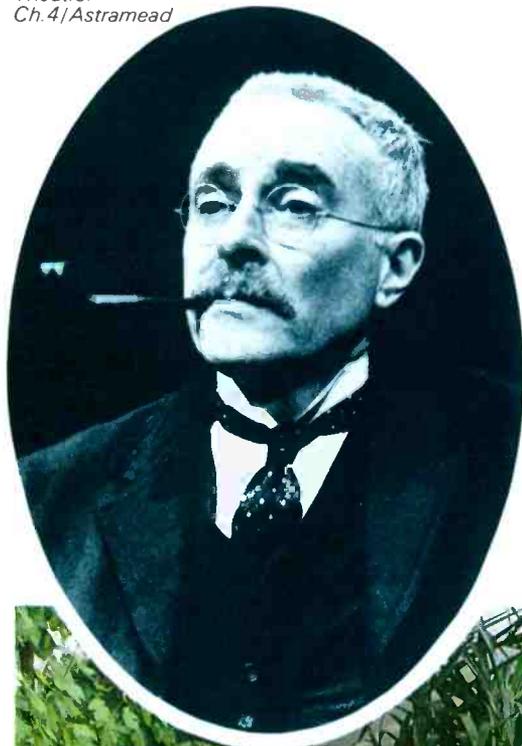
► Six Centuries of Verse. Lee Remick reads the poems of Emily Dickinson in this first extensive and systematic television study of poetry through the ages. *Ch.4/Thames*



poets were observed reading in their local surroundings for *Poets and People*. And the history of cinema is featured in an exploration of little-known American-Yiddish movies, *Almonds and Raisins*, and in another season of *Thames Silents* comprising classic silent movies like *The Wind* in complete prints, most with new orchestral scores by Carl Davis.

▼ **Kipling.** Alec McCowen plays the author in a TV version of Brian Clark's play, first performed at London's Mermaid Theatre.  
*Ch.4/Astramead*

► **Dance on Four.** The scintillating Dutch National Ballet in Hans van Manen's 'Piano Variations'.  
*Ch.4/NOS*



◀ **Channel Four News.** Stephen Phillips, arts correspondent for the daily news programme which covers an average of three arts stories a week.  
*Ch.4/ITN*

▼ **The Biko Inquest.** Albert Finney plays the Biko family's lawyer Sidney Kentridge in the play based on transcripts of the inquest on Steve Biko in South Africa, and first performed at Riverside Studios.  
*Ch.4/UBA*



◀ **Puccini.** Robert Stephens as Puccini, Virginia McKenna as Elvira: his wife, and Judith Howarth as their maid, Doria, in Tony Palmer's documentary drama about the end of the composer's life.  
*Ch.4/Ladbroke*

# REPERCUSSIONS



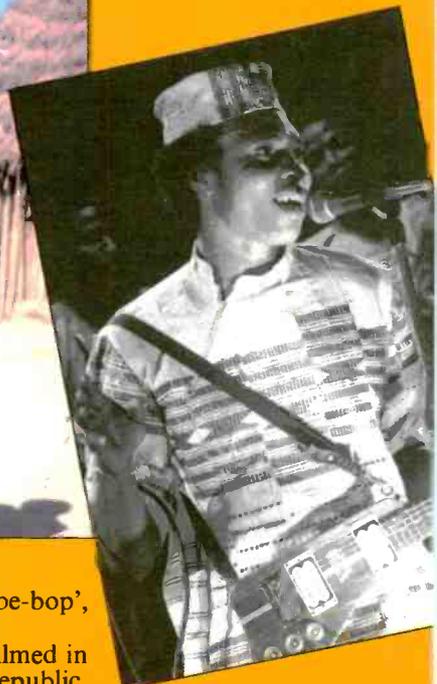
Much of 20th century popular music has its roots in a tradition springing from the union in the New World of the music of Africa and Europe. Jazz, rhythm and blues, rock and roll, soul, disco, reggae and many other kinds of popular music owe their origins to a fine, living tradition of musical culture, which has never before been coherently explored on TV. Channel 4's ambitious commission *Repercussions* (Third Eye) is a seven-part series which explores the dazzling diversity and overwhelming energy of Afro-American music.

Directors Geoffrey Haydon and Dennis Marks have spent several years filming in West Africa, North America, the Caribbean and Europe. They have drawn on a commanding body of musical and anthropological research – though the completed films are deliberately constructed to let the music and musicians speak for themselves without the intervention of western experts.

The series starts in the West African savannah, in the Gambia, where the music shows striking links with American blues, despite the unfamiliar instruments. Three programmes are shot in the USA: in Alabama, where the gospel music tradition harks straight back to the plantation days when African music met European chord harmony; in California, where the team filmed some of the greatest living blues performers; and on the East Coast to see one

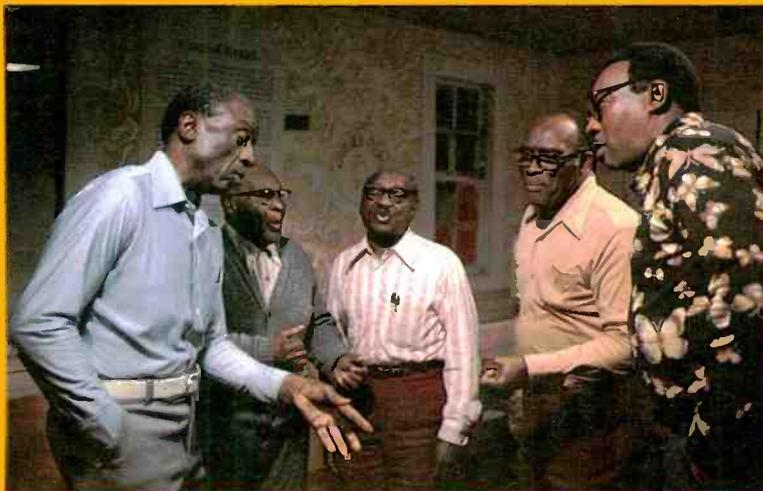
of the greatest exponents of 'be-bop', drummer Max Roach.

In the Caribbean, the series has filmed in Jamaica and the Dominican Republic, contrasting the pure and passionate African music still performed in the remote country areas of these two islands, with the fusion of African and European traditions in the tough newer urban music of Jamaican towns, notably reggae. The final programme brings the story full circle to show how Afro-American music has fed back to influence new forms of African music today, and how that music is now reaching an enthusiastic audience in Europe.



▲The Nigerian group Segun Adewale and His Super Stars filmed in London for the final programme in the series.

▼In harmony – The Sterling Jubilee Singers during their weekly practice feature in the programme devoted to gospel music.



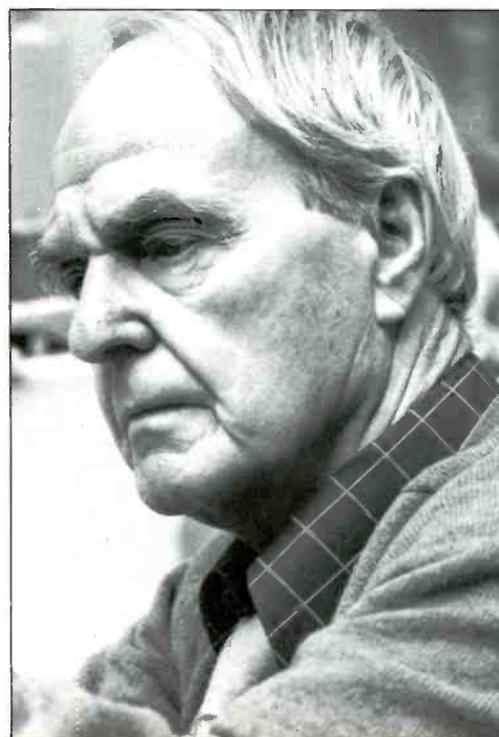
# A Regional View of the Arts

▼ Scene. An edition of the West Country arts magazine featuring TV script writers talking about their art. From left to right: Bob Baker, Susan Carlton and George Layton. *HTV*

Although *The South Bank Show* (LWT) provides the regular network coverage of the arts on ITV, nearly all the television companies produce their own local arts programmes which feature not only news and reviews of events taking place in their own regions but sometimes from further afield as well.

The diversity of these programmes ranges from the weekly arts magazine to the coverage of local arts festivals and concerts such as the Edinburgh Festival and the International Eisteddfod at Llangollen.

▼ Folio. A comic routine by members of the Extemporary Dance company, who were featured in this weekly arts magazine. *Anglia*



▲ January. The Viola Farber Dance Company who performed this work, choreographed especially for television. *TSW*

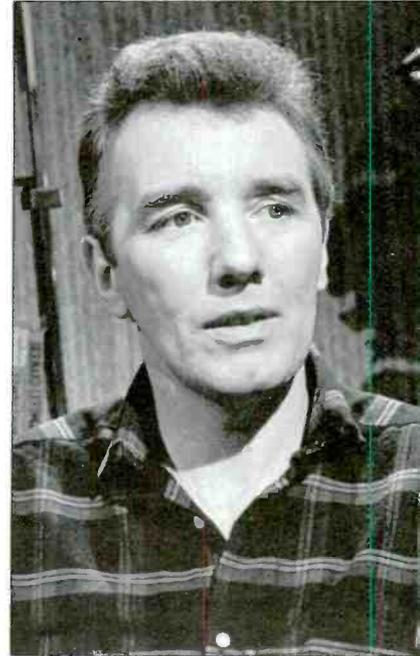
► Come In. Grand Old Man of sculpture Henry Moore reflected on his life and work in the documentary 'Monumental Energy' screened in this popular long-running arts and entertainment series. *Tyne Tees*



▲The Suzuki Children. Following their tour of Britain, young Japanese violinists aged between 8 and 12, who were taught to play using the method developed by Professor Suzuki of Tokyo, were the subject of this local arts documentary. *HTV*



▲The John Briggs Music Show. Spanish pianist Mario Monreal (*left*) and violinist Nigel Kennedy join concert pianist John Briggs to make music during one of his series of informal chat shows. *Yorkshire*



▲Cover to Cover. Jimmy Boyle discussing his latest book, based on his experiences of prison life, in this weekly programme which provides news and reviews of the latest publications. *Grampian*



◀Sweetly Play'd in Tune. Isobel Bucharan, the internationally renowned opera singer whose rendering of Robert Burns' songs featured in this special celebration of Burns' Night. *STV*

# LEARNING THROUGH TELEVISION



# Into the Community

ITV and Channel 4 between them provide over 500 hours of networked adult education programmes every year. There is no intimidating 'adult education' label on these programmes, but they do have distinctive and important features.

First, they act as a 'learning resource' for all sorts of educational establishments and agencies. The programmes are comprehensively listed and described in the IBA's booklet *TV Take-Up*, some 25,000 of which are regularly sent to both formal and informal educational providers throughout the UK. Many of the programmes are thus viewed and used in Further Education colleges, adult education institutes, WEA classes, training seminars, workshops and by a whole range of community groups.

The main target, however, remains the adult viewer at home. Though thousands of people become involved in 'institutional' use, several million viewers see the programmes in the more informal setting of their own homes. The paradox is that the programmes deliberately encourage viewers to switch off their television and take up a new interest or activity, once their curiosity and enthusiasm has been aroused.

In order to provide opportunities for the viewer to follow up an awakened interest, ITV and Channel 4, working with the IBA, have developed a comprehensive system of 'back-up' to the programmes. Each ITV company has a liaison person appointed or designated to work specifically to extend adult education and socially purposive programmes. They are mostly known as Continuing and Community Education Officers (CCEOs); Channel 4 has an Educational Liaison Officer, and the IBA has a recently established Programme Support and Development Group. Between them they provide an extensive service to viewers and users. They are involved in the provision of leaflets, booklets, information packs, video-cassettes and other support materials which both act as a resource for educational use and enable home viewers to make more of the programmes they have seen.

The CCEOs also have an important role to play in relating the programmes to specific educational and community issues and needs within their regions, extending the educational value of their own ITV companies' local programmes and providing an information and referral point for viewers. When the network of CCEOs is combined with Channel 4's Educational Liaison Officer and the Programme Support and Development Group in occasional

'national' ventures the results have been, and will continue to be, impressive.

Further, the network of ILR stations makes an important contribution to the field of educational and socially purposive broadcasting. In addition to their own output the stations can provide effective back-up to television series. By arranging features, phone-ins and interviews relating to programmes on ITV and Channel 4 they extend the programmes, issues and concerns into the very local and particular perspectives of their own areas.

Many television series are designed for particular 'target' groups. *Getting On* (Central), for example, is a lively magazine-style programme for the over 60s. An important element of the programmes are the information sheets and leaflets devised by CCEOs for their own regions alongside those of general interest produced directly by Central. Similarly, Yorkshire Television's *Baby & Co.* was aimed at new parents and designed to show them that parenthood can be fun and not necessarily plain hard work.

Broadcasting is a powerful learning resource. But its potential can only be truly realised when it can call upon a support structure designed to complement and extend the programmes themselves. The Independent Broadcasting adult and community education network has this as its aim.

▼ The IBA Education Department's stand at the 50+ Exhibition in London encouraged members of the public to use TV and radio as a learning resource.



◀ This Is Your Right. Social information, volunteer recruitment and consumer advice for the community. Shown here is presenter Martin Duffy with children who were taken on an outing to Chester Zoo by Manchester radio-cab drivers. *Granada*

# Learning Resources for Adults



▲ **A Better Read.** Paula Yates joined the list of celebrity authors who talked about their work in this popular series about writers and books. *Tyne Tees*

The diverse range of educational programmes for adults on ITV and Channel 4 presents marvellous opportunities for anyone wishing to use television as a learning resource. Whether long-established programmes with a continuing appeal, or a new series taking up new issues, their value to both home viewers and educational users should not be underestimated. In the recent past perhaps some of the most interesting and innovative developments in adult education broadcasting have been in those programmes aimed at specific 'target' audiences, and those addressing areas of social concern. Some of these programmes are well-established long-runners. Channel 4's *Years Ahead*, for example, started with the new channel and is still running. It provides a regular 'magazine' for senior citizens, and entertains as well as informs. On ITV *Getting On* has done much the same, and continues to do so.

At the other end of the age range, programmes for young people attempt to provide help with the problems of adjustment to adult society. Central's *Parents and Teenagers* was a notable success and a second series will be shown as a contribution to the International Youth Year, 1985. Through a mixture of real-life case studies and dramatised sequences, the programmes explain the relationships within a family between parents and teenagers. Families speak here for themselves – there are no 'experts' to get in the way. The programmes explore many problems: loving and caring; separating and becoming independent; 'what we don't talk about' and other thorny topics. The programmes openly share these matters with viewers, so that they realise that they are not alone in finding difficulties in relationships; others have been there before. A book accompanies the series for those who wish to explore the subjects in more depth.

*The Divided Child* (Thames) deals with divorce as a problem area within the family. Two million children are growing up with, or without, parents who are divorced. Again using drama to highlight situations – in one case that of a 13-year-old girl and her separating parents – the programmes explore the upheaval from the children's point of view. Later programmes in the series highlight the other people involved – the parents themselves, social workers and lawyers.



► **The Good Neighbour Show.** Presenters Fred Wedlock, Gill Capewell and Sherrie Eugene, with their support team, handle a flood of calls from West Country people anxious to help their neighbours. *HTV*



◀ **The Divided Child.** Dramatised sequences help to portray the problems of children whose parents are divorcing. *Thames*

Most parents are interested in the education of their children. *Never Too Early, Never Too Late* (HTV) provides a comprehensive survey of the educational scene, from pre-school to continuing education. Within this framework a number of case studies are included, covering one-parent families, ethnic minorities and inner city communities.

*Citizen 2000* (Ch 4/Thames) aims to examine on a regular basis the lives of fifteen children born in 1982 to families of different social, economic and ethnic backgrounds, from the children's earliest days until they come of age in the year 2000. The series will follow the problems of this growing generation, the new questions it will have to face, the new relationships it may have to make, and the decisions it will have to take as it in turn faces a new generation growing up around it.

Some series adopt a broader perspective in looking at people and the world around them. Using the unique library of anthropological film shot over the past fifteen years for *Disappearing World*, Granada's *The Human Jigsaw* asks whether looking at the way primitive societies live sheds any light on our own habits and way of life. Do the Cuiva people, for example, living in the South American jungle, with no laws, police force or government, have anything in common with the Smiths from Wigan, who

struggle to pay their mortgage and bring up their children? How do primitive tribes like the Maasai and the Rendille cope with rebellious teenagers?

Not everyone is born equal. In International Youth Year it is right to draw attention to *Young People With Special Needs* (STV). This series looks at the lives of handicapped youngsters, mainly through their own voices, their own needs, their own aspirations. Education, work, housing, relationships are all examined in a number of case studies, covering a variety of physical and mental handicaps: are their special needs being properly met by society?

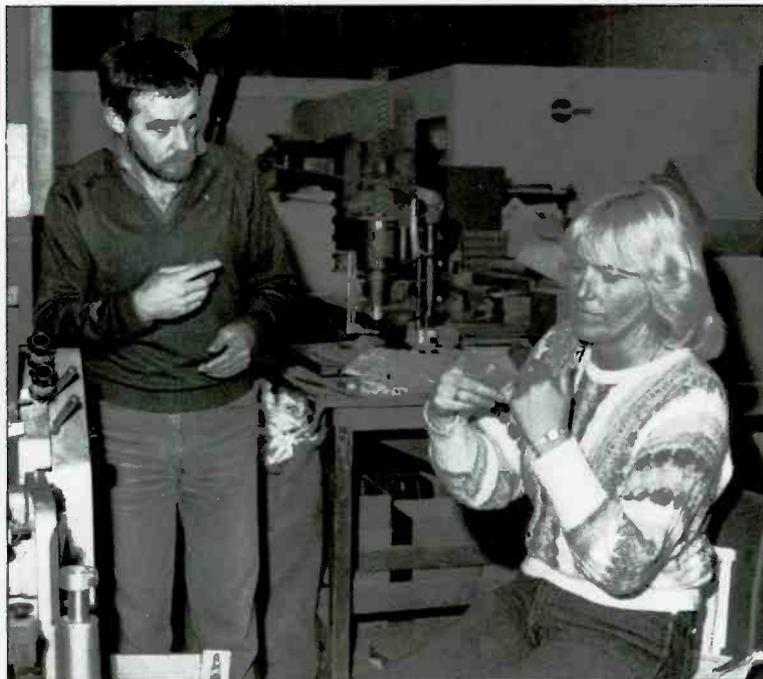
Those with specific handicaps or difficulties are also provided with programmes designed especially for them. *Listening Eye* (Ch. 4/Tyne Tees) is a new magazine-style programme for and about the deaf. Aimed chiefly at the profoundly and prelingually deaf, the series uses British Sign Language as the main means of communication – the first time this has been done in a television programme, giving rise to some interesting technical problems for the production team. The programmes deal with such questions as language and communication, the education of deaf children, employment, entertainment and the politics of the deaf community.

All of the series mentioned so far are broadcast throughout the ITV or Channel 4

▼ *Listening Eye*. Deaf workers in a Wembley printing co-operative which was featured in this series for deaf viewers. *Tyne Tees*



▲ *Sign Hear*. A weekly magazine programme for the deaf and hard of hearing presented by Peter Collins, seen here with 'Cook of the Year' Gladys Menhinick who is deaf. *Grampian*



transmission areas. However, not all ITV programmes are 'networked' – each of the ITV companies provides one hour a week of local education and 'social purpose' programmes. These cover a wide variety of topics, from local employment and training issues to volunteer recruitment; from ethnic minorities to consumer education; from information about local evening classes to minority languages (Gaelic in Scotland, Welsh, Hindi and Urdu, French in the

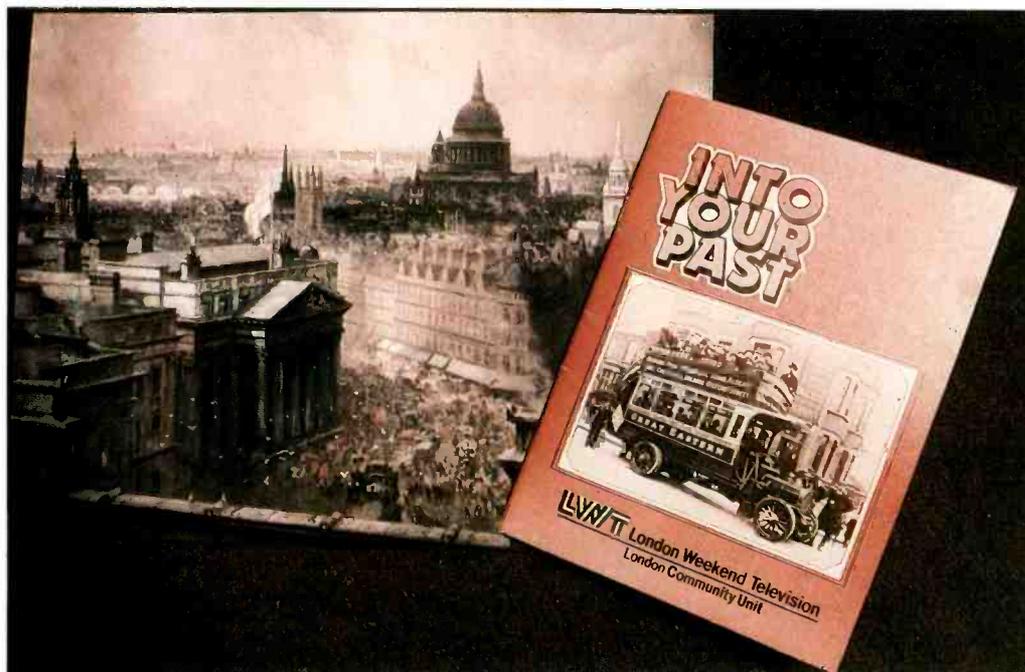
Channel Isles, and Cornish in the South West).

*This Is Your Right* has been a regular feature from Granada for several years. It provides both short five-minute programmes and a weekend half-hour programme, together with an Asian version, *Aap Kaa Hak*. Social information, volunteer recruitment and consumer advice are among its many services. Such work needs a great deal of 'back-up' behind the scenes, so that names and addresses can be gathered from interested callers and the right information sent to them, the right contacts made. *This Is Your Right* has its own support team and has made a name for itself as a leader in the field. Thames' *Help!* and HTV's *The Good Neighbour Show* are involved in the same field and the range of support publications they produce on every subject under the welfare sun is remarkable.

Other companies have other approaches. The Public Service Announcement scheme has been a great success. Central started it some years ago, inviting voluntary organisations to make free half-minute 'commercials' in which they explained their work and invited interested viewers to join them. Since then, over 25,000 volunteers have come forward in the Midlands area. The scheme has been taken up by several of the ITV companies and continues to expand.

Subjects of particular importance often

► Young People with Special Needs. Tom and Margaret Killin, both of whom rely on wheelchairs for mobility, with baby daughter Shona at home in their specially converted Edinburgh flat. STV



► The Making of Modern London. A specially devised booklet encouraging viewers to become local historians was an important back-up to the series. LWT

lend themselves to regional treatment. The problem of unemployment has been dealt with by several of the regions and none better than by Scottish Television. In three major educational series STV has investigated the employment problems of Scotland, particularly in relation to the young. Its examination of the Manpower Services Commission's YOPS and YTS schemes, blemishes and all, has been particularly helpful to youngsters and their parents as they look for ways forward. Thames' two series of *Jobs Limited* has looked at the London employment situation, with an emphasis on adults. Other companies have provided regular short items on the subject within the framework of local news magazine programmes.

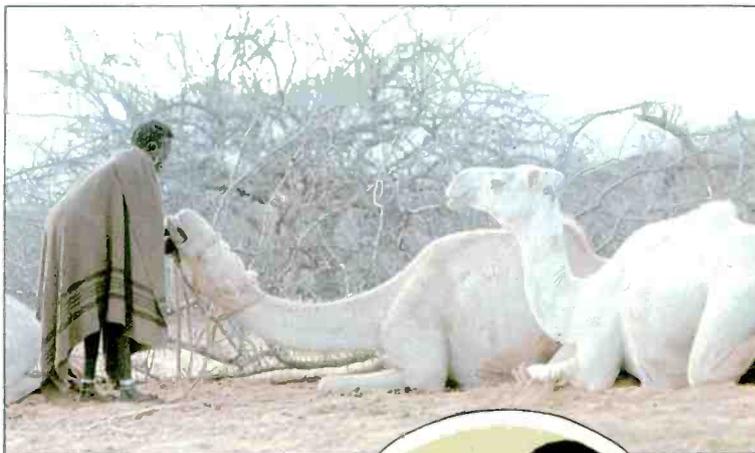
Among the specialist interests and concerns covered on a regular local basis on ITV are the deaf (including Grampian's award-winning weekly magazine programme, *Sign Hear*); consumer education; health education (Thames' *Stress* was a recent outstanding series, and Channel's *Keep Fit* series an attractive example); and regular programmes for the disabled - *Link* (Central) is now transmitted in most areas of the country and given a local dimension by including referral to relevant local organisations.

A great deal of effort is also put into more 'formal' educational series. LWT's *The Making of Modern London* is one example, encouraging Londoners to get more involved in local and oral history; two viewers who sent in their own personal recollections after seeing the programmes have been interviewed for the next series.

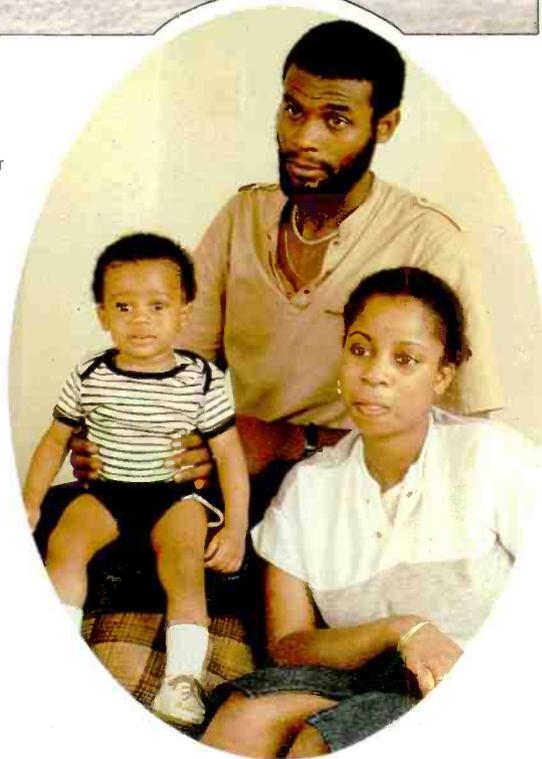
Central's environmental studies series *Earthwatch* is another example of this initiative; Central has now set up a Television Trust for the Environment, in association with the United Nations Environment Programme, so further development in the subject may be anticipated.

Other subjects covered include archaeology; famous (and visitable) buildings; inner city problems; art; economics; and many other interesting topics which may get people curious and active in pursuit of further knowledge.

▼ The Human Jigsaw. The Rendille of Southern Sudan send their teenagers out into the desert to graze camels. Only when they have served this apprenticeship are they allowed to marry. *Granada*



► Citizen 2000. Pictured here with his parents, Ross is one of the children who will come of age in the year 2000. *Ch.4/Thames*



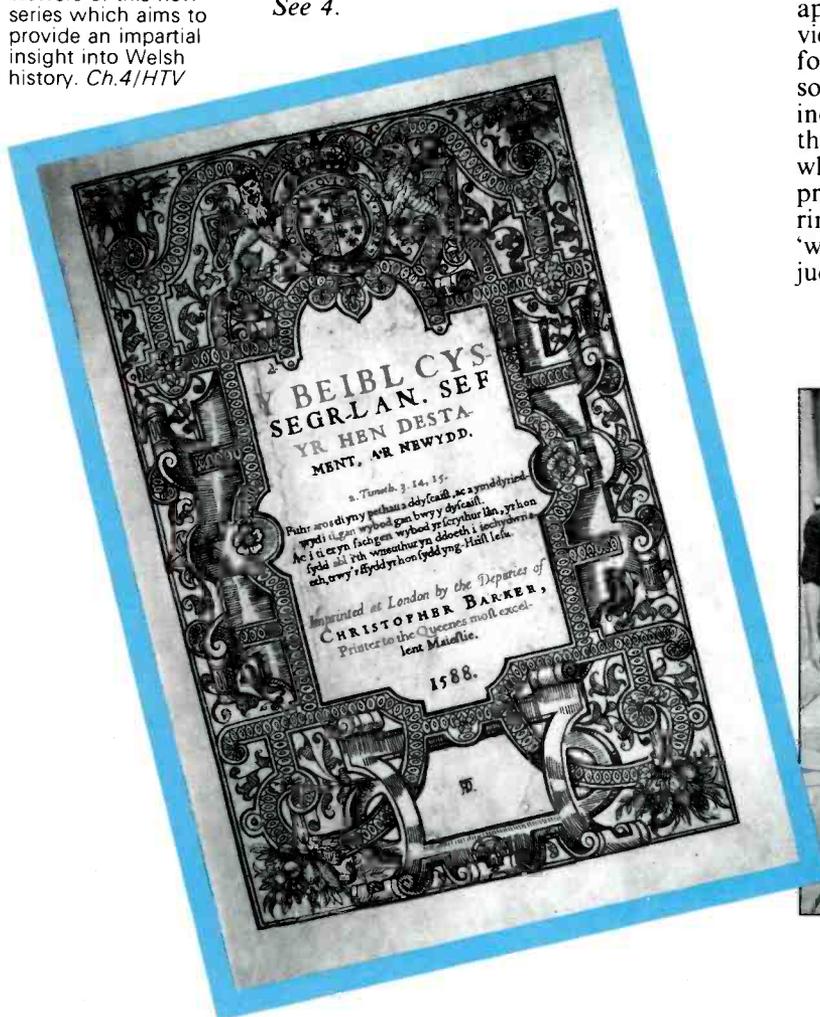
◄ Getting On. 'Old age can be a good age' as this series for the over 60s shows. *Central*



# New Initiatives on Channel 4

In its first years of operation Channel 4 has made important contributions to education through television. Over eight hours weekly are classified as 'educational', in addition to the wealth of general output which has significant educative value. The channel's educational policy is formed by Naomi Sargent, Senior Commissioning Editor for Education, with the advice of the IBA and its Educational Advisory Council. A major feature has been the determination to create and distribute a vast array of support literature, sometimes itself stimulating further activity, and to publicise material in advance through the channel's lively journal *See 4*.

▼ The Dragon Has Two Tongues. Documentary evidence available to viewers of this new series which aims to provide an impartial insight into Welsh history. *Ch.4/HTV*



Early in 1985 HTV's new thirteen-part history of Wales comes to Channel 4. *The Dragon Has Two Tongues* starts from the premise that history without bias does not exist, and that any one version of history is inevitably prejudiced by the personal viewpoint of the presenter. Wynford Vaughan Thomas, the eminent writer and broadcaster, and Professor Gwyn A. Williams, a Marxist and one of Wales' leading historians, offer their own contrasting perspectives on the nation's history. Equal weight is given to the facts and interpretations presented by these two exponents of very different historical approaches. The series aims to turn passive viewers into active participants in the search for an understanding of the past. Packs of source material are available, enabling individuals and viewing groups throughout the UK to take an informed critical position which may be distinct from that of either presenter. No neutral referee leaps into the ring in the thirteenth round to announce a 'winner'; the viewer is left to make a personal judgement.

This is just one instance of Channel 4's



▲ Design Matters: Are They Shaping Up? The shape of things to come – John Evans with his streamlined motorcycle. *Ch.4/Malachite*



▲ **Well Being.** 'Getting in Shape' on the Sunday Times Fun Run. Ch.4/Holmes



◀ **Making The Most of . . .** Ashley Jackson shows budding artists how they can enjoy making more of their leisure hours. Ch.4/Yorkshire



◀ **Food for Thought.** A lifetime's food supply for just one person. Ch.4/Illustra

continuing commitment to a strand of history programming. Similarly, arts education has been a strong feature of the channel's policy. *A Love Affair with Nature* (TVS) is a series of six films which link the painting, architecture and design of Britain to suggest a pattern of artistic achievement over five centuries. A book and leaflet are planned to accompany the series. Among Channel 4's distinguished contributions to arts and crafts, *Design Matters: Are They Shaping Up?* (Malachite) considers the work of young designers today. On a practical level, a third series of *Making The Most Of . . .* (Yorkshire), supported by a useful free booklet, promotes a variety of activities which may inspire viewers to make more of their free time.

Channel 4 has gained a commendable reputation for its coverage of health issues. A third series of *Well Being* (Holmes Associates) continues to take a frank and practical approach to keeping fit. One special programme in this series follows a group of volunteers through the year-long *Sunday Times* experiment on different forms of exercise, both aerobic and non-aerobic. *Food for Thought* (Illustra), supported by a Health Education Council booklet, aims to promote a better understanding of the complex role of food and diet in our lives, in the hope that better eating habits will lead to significant improvements in health.



Children are also provided for on Channel 4. An example is *Chips' Comic* (Verronmead) which, besides providing general entertainment, aims to stimulate the interest of slow-learning children by use of vivid images and music, and each week presents a topic to help children understand everyday events. The series is supported by a book and audio-cassette which may be used by teachers or parents to reinforce ideas from the programme or recall songs or verses.

Channel 4's educational programmes, of which the above form merely a sample, are commissioned and scheduled in order to attract and retain the interest of a wide range of viewers looking for (and finding) new initiatives in television.

▲ **Chips' Comic.** Gordon Griffin (left) and Elsa O'Toole with the series' roving canine reporter Rover (Andrew Secombe). Ch.4/Verronmead

# MAKING MORE OF TELEVISION

We become parents with no training or experience, so it's not surprising that things sometimes get too much and we can't cope.' This cry for help was taken to heart by Yorkshire Television when it started work on *Baby & Co.* Mary Hunter, Yorkshire's Community Education Officer, describes some of the activities linked to the series.

*Baby & Co.* aimed to help viewers understand and enjoy more the task of bringing up young children today. Dr Miriam Stoppard, the series presenter, took a down-to-earth approach to the joys and problems of parenthood. Enlivened by her personal experiences, *Baby & Co.* set out to

reassure parents and encourage them to follow their instincts, taking the lead from their children. The producer, Val Zabels, herself a first-time mother, says she learnt a great deal in the process: 'I feel it's taught me how to make life easier for myself and hopefully it will help other parents do the same.' Each of the programmes featured mums, dads and children sharing their experiences and explaining how they overcame particular problems. Experts took a back seat, offering valuable advice but rarely taking part in discussions.

A massive collaborative effort was spent telling people about *Baby & Co.* Together with the documentary *Postnatal Depression - Who Cares?* (Central), the series was selected for substantial support by all the ITV companies; and their Continuing and Community Education Officers (CCEOs) became involved in setting up local activities linked to the programmes. Early in the

Getting acquainted.▼



▲For *Baby & Co.* parents are the experts. Here they swap ideas and experiences with the presenter, Dr Miriam Stoppard.

planning stages a joint 'feasibility letter' was distributed through the IBA's Programme Support and Development Group to over 10,000 organisations in the UK concerned with parenthood and childcare. They were asked to send in orders for posters, handbills, booklets and information packs, at the same time indicating whether they would be interested in forming discussion groups and borrowing video-cassettes of the programmes. From their replies, each CCEO could start servicing the enquiries, encouraging and stimulating local activity.

Meanwhile, at Central and Yorkshire Television work began on producing the support material. One month before transmission 100,000 posters and handbills were distributed to mother and toddler groups, ante-natal clinics, hospitals, general practitioners, health education units . . . the seemingly endless list of agencies which had requested them. Over 50,000 Postnatal Depression booklets and 90,000 Baby & Co. information packs were sent out. Viewers, too, responded in their thousands. Informal groups were set up nation-wide, where people could seek advice and meet other parents. Discussion notes specially prepared by Yorkshire Television gave information on how to set up and run a viewing group and how to structure the discussions. Several manufacturing companies gave generous assistance with the support activities and materials.

More evidence of the programmes' popularity came in the viewing figures for the first transmission of *Baby & Co.* in February 1984. Audiences climbed steeply during the eight-week run, from around 1.5

million (just under the average for a lunchtime programme) to some 2.5 million by the end of the series.

Now it only remains to evaluate the effectiveness of the programmes and the support activities. *Baby & Co.* and *Postnatal Depression* are the subject of a study carried out by the Centre for Mass Communication under the guidance of Research Associate Robin McCron, with financial assistance from the Health Education Council. If it is shown that television can help people to make more of their lives, then it has been worthwhile encouraging people to *make more of television.*

A second series of *Baby & Co.* will be shown in early 1985.



▲ Just some of the support materials freely available to viewers of *Baby & Co.* and *Postnatal Depression - Who Cares?*



◀ Smile please! One youngster remains unimpressed by all the publicity at Sheffield Northern General Hospital, where research is being carried out into the physical and mental capabilities of newborn infants.



▲ Mother-and-baby swimming sessions help children feel at home in the water from an early age . . .



▲ . . . In a few years they are confident enough to swim unsupported, and have masses of fun.

# For Schools and Colleges

Since 1957 the ITV companies have produced a wide range of programmes for schools and colleges. For 30 weeks of the year, teachers are offered over 50 individual series titles annually, providing resources for children from the youngest primary age classes up to sixth form level. In addition to viewing at the times of transmission, any educational institution in the area of an LEA holding an annual licence from the Independent Television Companies Association (ITCA) may record and reuse these programmes, and research shows that more and more are doing so. In 1983-84 the average secondary school in England and Wales had three video-recorders and held a large number of recordings (100 on average).

About two-thirds of these series of ITV programmes are produced by four major companies - Central, Granada, Thames and Yorkshire - and are networked throughout the UK. The remaining third are produced by regional companies, notably by Grampian, HTV, Scottish Television and Ulster Television for their respective national regions.

Among networked series that are new for 1985, *Leaving School* (Yorkshire) aims to help careers staff and children likely to leave school early, offering a realistic approach to the world outside school, with an emphasis on basic skills. Central's *Starting Out*, which has won interest and applause from many for its bold approach to the personal and social relationships of adolescents is to be repeated. Also repeated for this age group is Granada's *Facts for Life: Family Affairs*, helping children of 14 and over prepare for parenthood and adult life. Older children, in addition to the well-established science and geography series for 'O' and 'A' level candidates from Granada, can also look forward in the spring term to a new series, *Modern China* (Yorkshire), derived from the spectacular Channel 4 documentaries *The Heart of the Dragon*.

Together with Thames Television's continuing language series (*Middle English*, *The English Programme*, *The French Programme*, *The German Programme*) and a new offering from Anglia (*Animals in Action*) derived from the company's celebrated *Survival* series, secondary schools have a great wealth of resources to consider.

*Animals in Action*, like several other ITV series, will be of interest to a very wide range

of teachers and pupils (8-14 years), and increasingly video-recorders are opening up possibilities for much more imaginative and varied educational utilisation. Yorkshire has a new series (on the years 1902 to 1926) of *How We Used to Live*, the award-winning drama-based social history of our country. The enormous continuing and long-term value of this distinguished series for schools and colleges can hardly be exaggerated.

Looking at the society we live in today, STV's new series of *Time to Think*, which has traditionally covered literature, now spans the whole range of media studies. Available to schools in Scotland, this series considers the impact of various media on our perception of the modern world.

Another new series for the middle years (9-13) will be Granada's *The Micro At Work*, a series of ten fifteen-minute programmes in the spring term about the application of computer and micro-computer technology to industry and commerce.

At the other end of the age range, Thames has an exciting new micro-computer series for 6-year-olds and over, *Microworlds*. This series, like many other new ones these days, is designed from the first to be used in recorded form, so that group or individual activities can develop, stimulated by a particular television sequence. Using the computer language LOGO, this ambitious collection of video and other materials aims to stimulate children's exploration of LOGO's modelling power to describe many different themes.



▲ **Modern China.** A series which draws on the remarkable film shot for *The Heart of the Dragon* (Ch.4/Ash) to provide an understanding of contemporary China. *Yorkshire*

▼ **How We Used to Live.** Young Albert (Luke Harris) and Alice (Jenny Ashford) in this dramatised account of Britain's social history between 1902 and 1926. *Yorkshire*



▲ **Starting Out.** Trouble in the classroom - one of the problem areas looked at in this series for older schoolchildren. *Central*

*Let's Go Maths*, a new 18-part series from Granada, can be incorporated into any mathematics scheme for young children. Using stories, songs, games and puzzles to stimulate interest, the series aims to enrich children's knowledge of numbers.

Central's long-running *Good Health* continues to reinforce the importance of healthy living. Taking a light-hearted approach, it shows children how to tackle some of the unseen dangers in the world around them.

Many other resources are offered to schools and colleges by the ITV companies in 1985. To take only one example of programming, there are several series for younger children on the theme of the environment. Granada's *A Place To Live* encourages children aged 8-11 to look at the natural history of their everyday surroundings. Scottish Television's *Take A Good Look*, aimed north of the border at children aged 10-12, includes new programmes on life in town and country, while other regional companies also have series on similar themes related to their own areas. This healthy example of the federal strength of ITV is complemented by Central's *Stop, Look, Listen*, a year-round series offering teachers of children aged 6 and over stimulating films on environmental topics for use with slow learners.

▼ Good Health. 'Love Your Lungs'... tobacco smoke can be more dangerous than gunsmoke! *Central*



▲ The English Programme. The drama unit production team at work on Edward Bond's *Derek* in which Kenneth Branagh (inset) took the leading role. *Thames*



◀ Animals in Action. The presenter, wildlife artist and naturalist Keith Shackleton, dwarfed by a life-sized model of the largest creature on earth - the blue whale. *Anglia*

▼ Time to Think. Analysing popular culture: writer/presenter Carl MacDougall interviews Rick Wakeman. *STV*



▶ Let's Go Maths. Cartoon characters that help younger children enjoy working with numbers. *Granada*



# RELIGIOUS TELEVISION



# The Way Ahead

As Independent Television approaches the new age of satellite broadcasting and developing cable systems, religious programming continues to provide a distinctive element in the output of both ITV and Channel 4.

In reviewing and evaluating current religious programmes, the IBA considers the advice it receives from its own Panel of Religious Advisers and from the Central Religious Advisory Committee which it shares with the BBC. There is currently an average of two hours a week of religious programming on ITV and an expectation that Channel 4 should show not less than one hour a week of programmes which are recognisably religious in aim. Between them the ITV companies' own production of religious programme material amounts to some 6½ hours a week.

Any new developments of religious programmes within Independent Broadcasting are likely to arise from the originality of programme makers, rather than from outside competition, as they try to implement the aims of religious broadcasting. These are: first, to show how religious belief is celebrated and affirmed in its many manifestations; second, to reveal that hidden dimension of life which has traditionally been labelled 'spiritual', and to describe the values and beliefs which give purpose and meaning to a person's life; third, to explore critically the intellectual basis for religious belief and to recount its consequences; last, to allow the viewer to see how the world might look when seen through a religious lens.

At the end of the day, it is the skill and imagination of programme makers which determines the shape and style of individual programmes. Religious programmes in the immediate future will no doubt still have a familiar, recognisable shape. Nevertheless, experiments ought to take place in some areas, particularly in programmes of worship and in religious programmes for young people and children. *Highway* has already established itself with its new, popular format, which presents religious belief in a way that catches the viewer unawares as it were. There are already existing religious documentary and current affairs programmes of a high standard, like *Encounter* (Central), *Credo* (Ch.4/LWT), *Seven Days* (Ch.4/Yorkshire), and *The Human Factor* (TVS), which explore people's beliefs and discuss current issues in the Churches and in the world. These are complemented by programmes on Channel 4 which have rigorously examined the intellectual basis for religious belief, and films describing some aspect of

religious practice. The breadth of the religious output is testimony to the rich quarry which is being worked.

There is also an increasing desire and commitment from a variety of programme makers to mine this particular quarry. What is more, the potential audience appears to be increasing. There is a marked upsurge of interest in religious belief which is swelling the eight million who claim religious affiliation, particularly among black-led and non-Christian groups. The main difficulty facing religious broadcasting in the future is likely to be the dilemma of which programme to show, and when. A difficult dilemma to face.

One thing is certain: provided that religious programmes attract adequate resources they will continue to maintain the high standards of excellence expected of them. If they are scheduled at times when a reasonable audience can be expected, not necessarily on a Sunday, there is every possibility that they will attract the viewer.

▼ Magnus Magnusson has made two half-hour documentaries looking at Lindisfarne and tracing the roots of Christianity on the lonely windswept outpost off the Northumberland coast. *Tyne Tees*

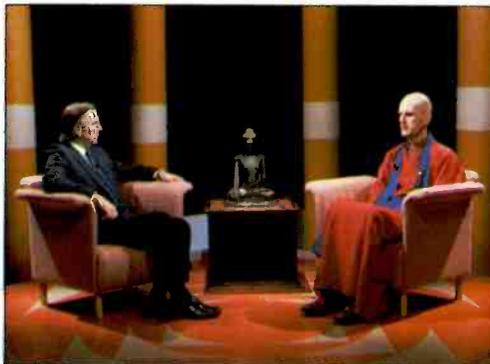


◀ Television enables millions to enjoy historic religious occasions such as the Enthronement of the Archbishop of York. *Yorkshire*

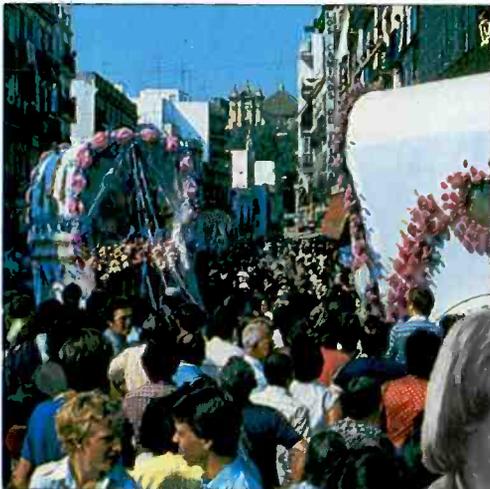
# Probing for Truth

Programmes which aim to provoke thought and discussion play a major part in the religious output of Channel 4. Whether to probe moral and ethical aspects of the daily news and modern developments in science, or to investigate the history of religious thought and belief, it is the viewer who welcomes a challenge to his or her own thought as a stimulus to a deeper understanding and appreciation of personal beliefs who will most appreciate the religious current affairs series and probing documentaries provided by the channel.

► **Hall of Mirrors.** In a multi-cultural society the beliefs of those adhering to religions other than Christianity form an important element in the religious output. Here Professor James MacKay, from New College in Edinburgh, is seen with the Reverend Master Abbot Daishin Morgan of Throssell Hole Priory in Hexham, Northumberland, who is a Zen Buddhist. *Ch.4/STV*



► **El Rocío.** Part of the colourful procession during this Spanish pilgrimage. *Ch.4/Jon Taylor*

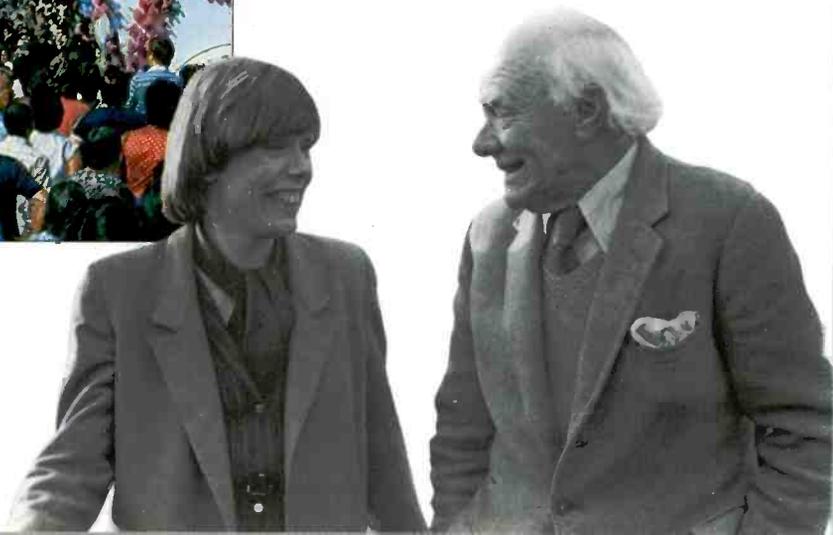


Regular series include the weekly *Seven Days* (Ch.4/Yorkshire), which sets out to examine the often complex moral and religious values behind two or three main subjects in the week's news. *Priestland, Right and Wrong* (Ch.4/TVS) gives Gerald Priestland the opportunity to present a personal view in a series dealing with contemporary themes set against appropriate backgrounds. The strongly analytical *Credo* series (Ch.4/LWT) covers a wide range of moral, social and theological issues.

Documentary series on Channel 4 have included six hour-long programmes on St. Paul, *The First Christian*, presented by Karen Armstrong, and the controversial *Jesus - The Evidence* (Ch.4/LWT), a series of three programmes which provided viewers with an opportunity to glimpse some of the issues and problems which have faced biblical scholars. The programmes also served as a basis for lively debate.

Single documentaries show the varied and contrasting aspects of life in the Christian Church, ranging from *Happy Birthday Comrade Martin* (Ch.4/CTVC), which looked at Church and State in East Germany and the difficulties which both Christianity and Marxism face from apathy in the consumer society, to *El Rocío* (Ch.4/Jon Taylor), which traced the colourful Spanish pilgrimage to the shrine of 'Our Lady of El Rocío' near Seville.

▼ **In Dialogue with Karen Armstrong.** A light-hearted moment in this dialogue with Malcolm Muggeridge on the historical St. Paul and contemporary Christianity. *Ch.4/Griffin*



# Searching for Answers

The religious output of ITV, whilst complementary to the range of programmes on Channel 4, follows the more traditional lines of religious broadcasting. Discussion, magazine and documentary programmes combine to search for answers to the questions of what people believe and how that belief affects their lives as individuals and influences society as a whole.

In *Encounter* (Central) people have been seen testifying to their faith through their work and interests. The focus in *The Human Factor* (TVS) has been on the reactions of individual men and women to demanding situations in their lives, and how their religious faith influenced them at the time.

How young people think and feel can be seen in various question and discussion programmes such as *Are You Taking The Tablets?* (Tyne Tees), a series based on the Ten Commandments.

The very young are not forgotten in the religious output. *Look and See* (TSW) is a

weekly Sunday morning programme for the under-fives in the South-West England region; *Sunday Special* (Grampian) was another regional programme for very young viewers in North-East Scotland.

Magazine programmes such as *Cross Current* (STV) have provided the viewer with a selection of topical issues in the sphere of religious affairs. Documentaries have often shown the practical work being undertaken by the Churches, as in the series *My Brother's Keeper* (Thames).

TV-am provides a *Thought for Sunday* given by a guest speaker each week; and most ITV companies provide each night a short reflection or discussion with which to end the day.

Television coverage of special events such as Remembrance Sunday, and significant dates in the life of the Church, like the enthronement of an Archbishop, enables millions of viewers at home to share in the religious experience of these occasions.

## ► My Brother's Keeper.

'The Johns of This World' was the first programme in this regional series showing some of the work being undertaken by the Churches to help people who fall through the social services net. It followed convicted burglar John Davies (centre) from prison release through his early days at a home for the rehabilitation of prisoners run by The Langley House Trust. *Thames*



## ► Are You Taking The Tablets?

Presenter Phil Martin with Sister Monica Butler of the Convent of Mercy, Middlesbrough, in the discussion series based on the Ten Commandments. *Tyne Tees*



## ► Encounter.

John Flannar, subject of 'It's A Gift', looks on blindness as a gift to be used in his work as a full-time lay preacher. *Central*

## ◄ The Human Factor.

Brian Stonehouse, who was captured by the Gestapo after parachuting into occupied France and survived a concentration camp, tells his story in one of the fifteen documentaries in this series. *TVS*

# Reflections

In addition to the more serious discussion programmes and documentaries, Independent Television's religious output includes a variety of musical programmes. Religious belief is not simply an intellectual pursuit: it involves heartfelt emotions and these are often best reflected in music and song.

*Highway* blends interviews with music to make an entertaining series which attracts an audience of around seven million people. Each programme in the series finds the presenter, Sir Harry Secombe, looking at the religious dimension of a particular area, searching out the interesting places and talking to local people. Singers, musicians and choirs with a local connection feature prominently.

The programmes, which reflect the life and work to be found in each locality, are produced by the regional ITV companies and co-ordinated on their behalf by Tyne Tees Television.

*Topping on Sunday* (Yorkshire), presented by the Revd Frank Topping, a Methodist minister, combines music with meditation and discussion in an attractive format linked around a particular theme. Well-known personalities and celebrities take part.

Christmas and Easter are seasons which traditionally lend themselves to music: carols, musical plays and choral works are as much a part of them as turkey or Easter Eggs, and remind people of the more profound significance of these festivals.

In the course of the year various other religious musical programmes are produced. Among these is STV's popular regional series *Songs of Celebration*, which encompasses many styles of music to suit all tastes, and TVS' colourful contribution to the network with *Mary O'Hara and Friends* in which songs from many countries have been featured.

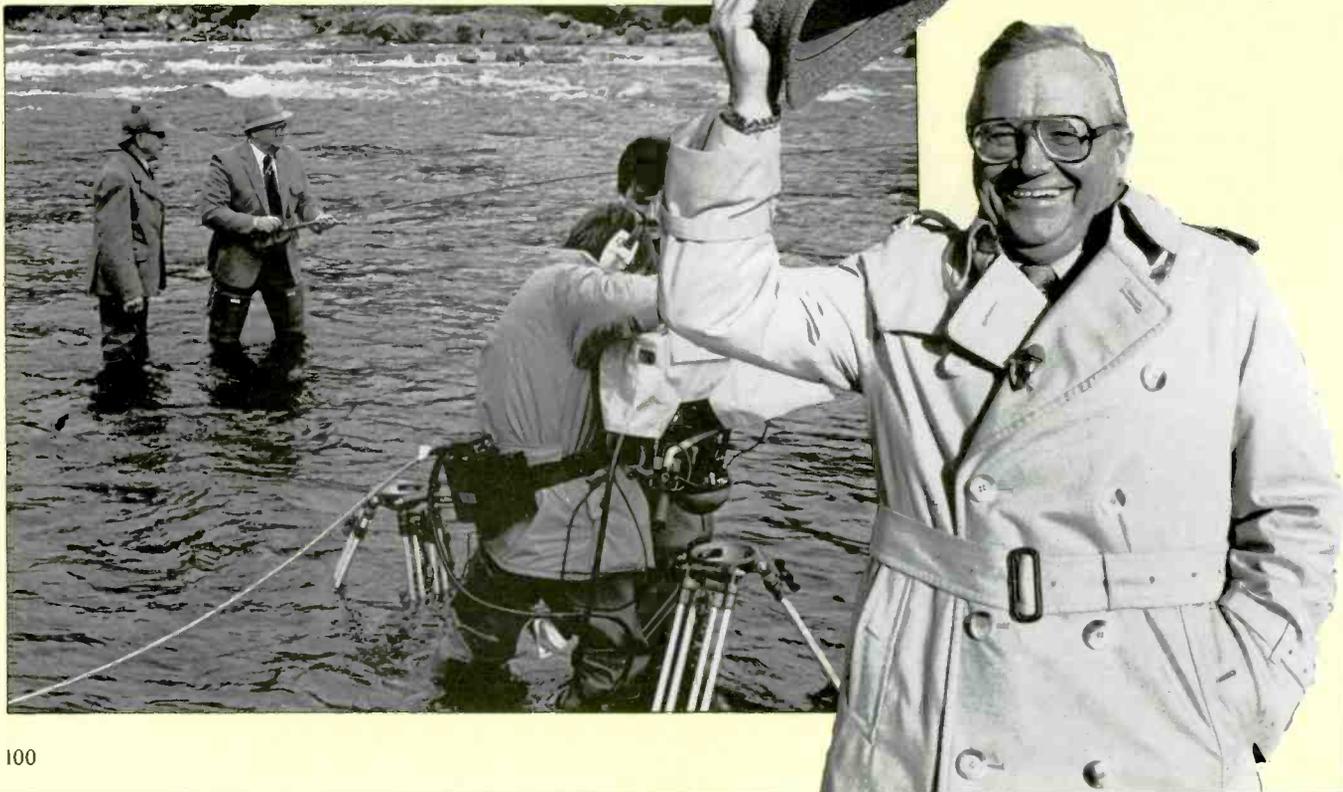
*Morning Worship* on Sundays is produced with those in mind who are unable to attend church services. A variety of musical traditions is found in these services which come from different parts of the country each week.

## ▼ Highway.

On location at Royal Deeside where Charles Wright (left), a former gillie on the Balmoral estate, gave Sir Harry his first lesson in salmon fishing. *Grampian*

## ▼ Highway.

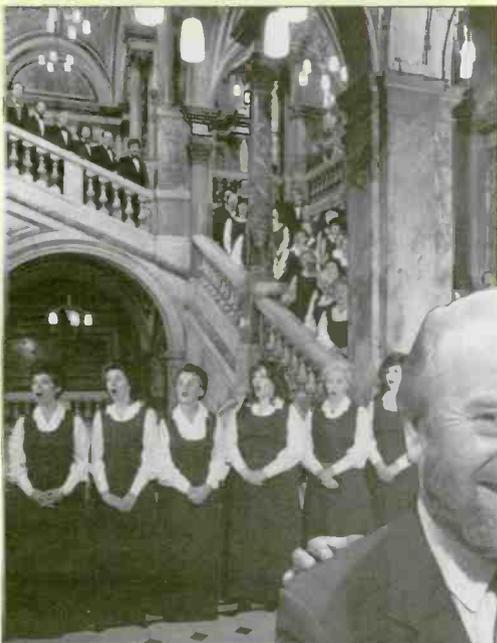
'Top o' the morning!' from presenter Sir Harry Secombe in Londonderry for one of the programmes in this series. *Ulster*



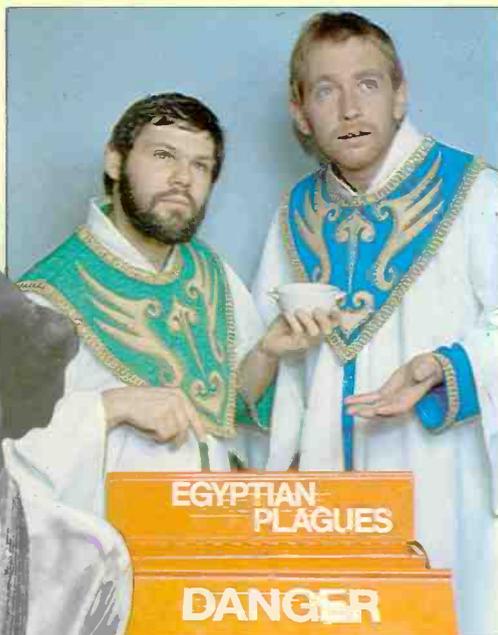


◀ **Mary O'Hara and Friends.** Mary O'Hara sings the songs of many nations with the help of visiting guest artists. *TVS*

▲ **Morning Service.** The weekly Sunday morning service enables viewers at home to share in varied forms of worship. The picture shows transmission of Mass from St. Mary's College, Blairs, Aberdeenshire. *Grampian*



▼ **Topping on Sunday.** Presenter Frank Topping with singer Helen Gelzer, one of the soloists in this series of words and music. Each programme explores a central theme. *Yorkshire*



▲ **Highway.** On the steps of Glasgow's City Chambers, the Glasgow Jewish Choir in full song. *STV*

▲ **The Messengers to Earth.** A musical look at the angels' view of the Nativity on Christmas Day. Here Hazael (Adrian Groves - left) discusses the use of Egyptian Plagues with Gabriel (Steve Lewis). *TSW*

# DRAMA ON TELEVISION



# Commissioning Drama

How do the plays and series and serials we watch on our television screens find their way there? Who decides that we want to see *The Glory Boys* or *Crossroads*? Who writes these stories and how do they get chosen?

Within the ITV companies very small groups of producers and executives usually make those decisions – a practice which seems to work, if not perfectly at least with a fair degree of success. Additionally each of the companies has its own particular policy on the amount and types of drama it produces. For example, HTV has for some years regularly commissioned original drama, and currently has twelve plays by little-known writers in production. In general, the five network companies – Central, Granada, LWT, Thames and Yorkshire – provide the majority of the networked drama programmes produced by ITV; the smaller regional contractors supply the rest.

Channel 4's approach is somewhat different, with a unique commissioning structure and a commitment to innovation and strands of drama not otherwise explored on television.

Whichever the producing company, the people who select drama have to decide what is likely to appeal to the general viewer and whether they can afford to make it. And they have to find the best and most appropriate writers to provide intriguing and authentic scripts.

'Guessing what the viewers will want to see is a perilous pastime, especially in drama, where the time-scale from conception to execution is so long and taste

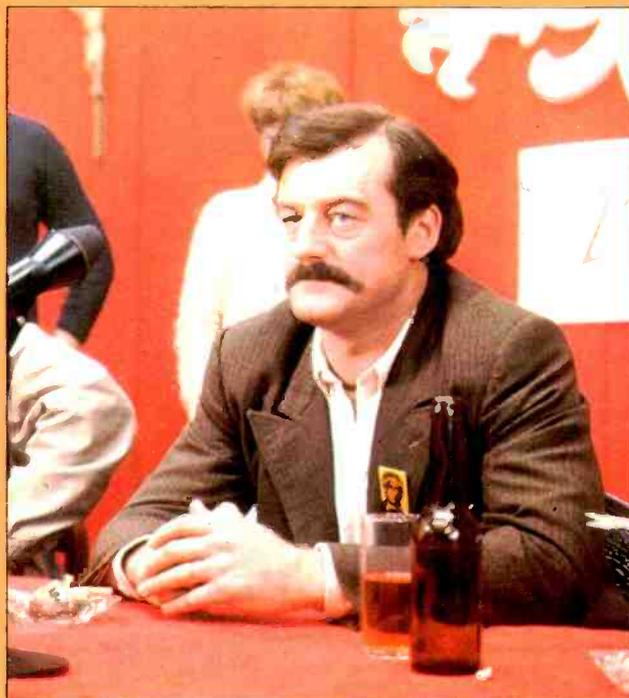
and fashion can change so quickly,' writes David Cunliffe, Controller of Drama at Yorkshire Television. 'Even the only faintly observant telly-watcher cannot have failed to notice that in British drama the people who write the stories and the plays we see are a pretty limited band. Why is this?

'There is a firmly held belief that thousands of garrets up and down the country are crammed with talented, starving but brilliant undiscovered writers, pouring out masses of masterpieces, only to find their pearls rejected by swine-ish television producers! The truth is quite the opposite: starving writer and sleek TV drama cat share the same problem, for many sleepless nights and anxious days are spent by those charged with finding dramas and story scripts for television.

'Today's demand for the continuing saga serials like *Emmerdale Farm* (Yorkshire), *Coronation Street* (Granada) or *Brookside* (Ch.4, Mersey) seems likely to continue for some years. Once launched, these programmes need constant feeding with carefully constructed scripts and strong human story-lines. These sorts of programmes are written with great skill and craft by a collection of specially commissioned authors, each writing a few episodes at a time based on a firm

▼ Film on Four. Bernard Hill as Lech Walesa, the Polish Solidarity leader, in *Squaring the Circle*, Tom Stoppard's stylised film about the events surrounding Lech Walesa's rise to prominence. Ch.4/ITVS

▼ *The Glory Boys*. Rod Steiger on set for shooting of this 3-part mini-series – a thriller written by Gerald Seymour, author of *Harry's Game*. Yorkshire



◀ *Auf Wiedersehen, Pet*. Kevin Whately and Gary Holten as Neville and Wayne in the witty, original story of a group of unemployed building workers who find work in West Germany. A new series by the authors Dick Clement and Ian La Frenais is planned for 1985. Central

and pre-arranged main story-line that has been worked out by the programme's script editor and producer – some series even have writers to work on nothing but the story-lines. Seemingly simple, these on-going serials are fiendishly difficult to keep consistent, alive and interesting.

'The current viewers' taste seems to be for the mini-series – a self-contained story in anything from three to six episodes – ranging from shows like the intensely British *Sorrell and Son* (Yorkshire) to the Australian *All the Rivers Run* on Channel 4, and they are immensely popular. Writers of this kind of adapted drama are usually invited by a producer to contribute either individual scripts or, as in the case of *Sorrell and Son*, to adapt the whole book. Both the selection of the source material and of the adapter is crucial and based on a variety of



► Mapp and Lucia. Geraldine McEwan and Prunella Scales in the series derived from the comic novels of E.F. Benson. *Ch 4/LWT*

considerations. For example, Granada's hugely successful but costly fourteen-part series *The Jewel in the Crown*, adapted by Ken Taylor, was not produced with the prime intention of being a "ratings buster" – its story qualities and a firm belief in the product's fineness were considered to be sufficiently appealing to warrant the costs involved in the production.

'Proper "series" drama – each episode of the programme being quite self-contained as a story, but featuring a regular on-going set of characters – is almost always written by a team of commissioned writers. *The Gentle Touch* (LWT), *Minder* (Thames), *The Irish R.M.* (Ch.4/James Mitchell) are some of the series which call upon the talents of a team of writers.

'This kind of work demands a special aspect of the author's craft – the ability to submerge his or her own personality into the flavour and overall requirements of the series, yet at the same time contributing something new and entertaining to the episode being written.

'The single television play is not now so stoutly championed as it used to be. But series of single plays like *Weekend Playhouse* (LWT), *Love and Marriage* (Yorkshire) and *Function Room* (HTV), as well as less frequent "one-offs", still provide new writers with their most likely opportunity of being commissioned. The gruelling demands of the proper series and serial drama are not so apparent in the single play and the new writer has a chance not only of seeing his work produced (always the best way to learn) but of acquiring some television craft without too many restrictions.'

Perhaps the biggest fillip to writers for television in recent years has been the emergence of Channel 4, which has pro-



▲ *Function Room*. Rula Lenska plays an agent searching for lookalikes in *Cary Grant's Nose* – one of the plays in a series for new writers to television. *HTV*

vided new openings for material in many areas. The main emphasis in drama has been on feature-length films – around 40 have been commissioned and transmitted for *Film on Four* since the service began in November 1982. But the channel also backs series, mini-series and short films. And since the first night of transmission it has screened the twice-weekly serial *Brookside*.

As Channel 4 does not make any of its own drama programmes, the task of selecting drama is entrusted to a small team of commissioning editors led by David Rose. They receive some 200 new submissions every month, ranging from already developed projects from established production companies to scripts and ideas from new writers.

The decision to pursue a proposal or not rests with the commissioning editor to whom it is submitted – a subjective decision based on the editor's experience of television, understanding and feelings about the given subject and knowledge of Channel 4's broad requirements. Before being accepted, however, the successful submission must then pass through both a commissioning meeting – attended by the Chief Executive, Jeremy Isaacs, and Channel Controller, Paul Bonner – and the Programme Planning Committee, at which its merits and suitability for transmission on Channel 4 are further evaluated.

Projects may be taken on at even the earliest stages, as development funds are set aside for the commissioning of screenplays from treatments and ideas, either through a production company or directly from a writer. And at whatever stage a project is taken on, the commissioning editor can play a full creative part in its subsequent development and production.

In line with the channel's commitment to provide distinctive and innovative programming complementary to that of ITV, the commissioning editors have looked particularly for original contemporary work; have pioneered the successful adaptation of lesser known classic novels, such as *Mapp and Lucia* (LWT); and have given opportunities, in film and video, to projects not easily fitted into existing television schedules.

The ITV companies, like Channel 4, have increasingly turned to the use of film but, as David Cunliffe continues: 'This evolution is a slow and expensive process – the action-packed, all-film production sends the budget rocketing upward and beady executives and producers look to the tried and

truly experienced author to "underwrite" (in all senses) these expensive ventures. Budget and finance are naturally major considerations, but are very much subordinate to ideas. Obviously a new *Ben Hur* has less chance of production than a play set in the local golf club but it's the ideas that matter most, along with the ability to present them attractively.'

At Channel 4 as much as a third of the overall expenditure on *Film on Four* comes through prior or subsequent cinema release of the films – an economic factor which has helped David Rose and his team enormously in the financing of projects and has enabled the channel to become a major force in the revival of the British film industry.

It is, however, as true for Channel 4 as it is for the ITV companies that many scripts, both commissioned and unsolicited, never reach the screen. For every good script or writer discovered, at least a hundred get nothing more than a polite acknowledgment and a gentle refusal. The talent is just not there.

'When we get it right and a real "smasher" of a drama gets made, we can all recognise it and applaud,' concludes David Cunliffe, 'but finding the script and getting it made – wow! That's difficult!'

▼ The Gentle Touch. Jill Gascoine as Det. Insp. Maggie Forbes in this series of stories written by a team of commissioned writers. LWT



# The Single Play

The single play is one of the battlegrounds of television. Considerable prestige attaches to it: it attracts critical attention; and it is of particular importance to writers, especially new writers. There are arguments about its definition and about its standing in television drama today. Ted Childs, Controller of Drama at Central Independent Television, takes up the issues with a personal view of the genre and of the developing production techniques that affect it:

For a minority of informed and vocal viewers, the single play is a television drama produced in a studio and either transmitted live or recorded onto videotape. *Aficionados* firmly believe that this genre reached its apotheosis in the 1960s and it has been downhill all the way ever since. Certainly it

is true that the plays of that period which were produced under such generic titles as *Armchair Theatre* and *Play of the Week* did attract large audiences and, perhaps more importantly, unleashed a new wave of writing and directing talent which had no hope of genuine creative expression on any scale within the live theatre or the already declining British cinema industry of that time.

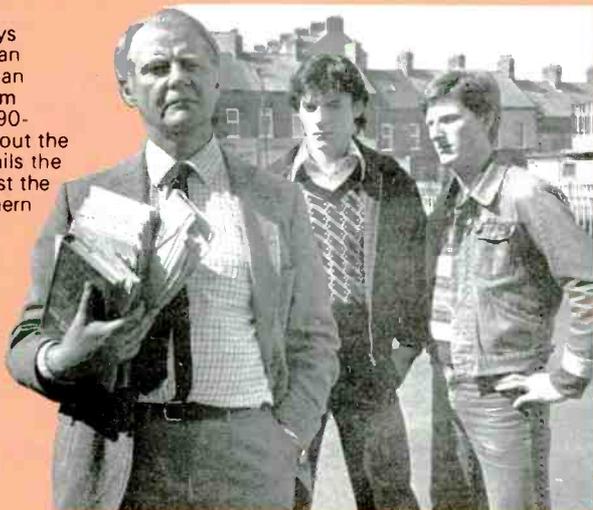
The talent of today does not share this nostalgic vision. It much prefers the single television *film* to the studio play. A glance at the list of major creative award winners over the past decade will quickly confirm this. During that time, Britain has produced some superb television drama. But that portion of it adjudged to be the most outstanding was, almost invariably, made on film.

Film has long since torpedoed the single play as the cherished archetype. The reasons for this almost paradoxical renaissance of film as a dramatic tool are not hard to discover. In the 1950s and early 1960s, economics and technology dictated that most television was produced in a studio or by cumbersome outside broadcast units. Normally, drama was staged in large studios, the action being covered by several

▼ The Wedding. The film crew at work on this adaptation of the V.S. Pritchett short story. Seated are Peggy Ann Clifford (*left*) and Meg Wynn Owen, who plays a sophisticated divorcee wooed by the lonely middle-aged widower and father of the bride (Tom Bell). *Tyne Tees*



► The Hidden Curriculum. Denys Hawthorne, Adrian Dunbar and Stevan Rimkus in Graham Reid's powerful 90-minute drama about the way education fails the young, set against the troubles of Northern Ireland. *Ulster*



▲ Ann and Debbie. When a man dies, his wife (Deborah Kerr, *left*) and mistress (Claire Bloom) meet and discover how much, and how little, they knew of the husband and lover. *Granada*

cameras moving through sets erected on the level studio floor. To facilitate camera manoeuvrability all the lights required for both technical and creative purposes were slung from gantries in the studio roof. In general, this is still the case for taped drama.

Good television drama of that period had much more in common with the live theatre and it is not surprising, perhaps, that it was at its best when dealing with plays primarily dependent on performance and staging for their creative success rather than action and setting. The 'kitchen sink' drama of the period no doubt reflected the sociological issues which its authors considered relevant, but it so happens that three actors arguing in a kitchen set was a situation which could be particularly well handled in studio. A limited number of location film inserts were possible but these had to be shot on 35mm film. This kind of filming was not only expensive but also very time consuming. As a consequence, studio managements did not actively encourage it.

One group of programmes was exempt from this constraint – news, current affairs and documentaries. It was recognised that much of this kind of programming had to be made on location and the only way to do this effectively was to use film. Throughout the 1960s a new range of location filming equipment was developed. Reliable, light-weight sound cameras were introduced, as

were more powerful lights and new 16mm colour film stocks which, as far as television was concerned, could offer a picture quality which matched that of their 35mm 'big brothers'. All this meant that film could be made for television much more quickly and cheaply.

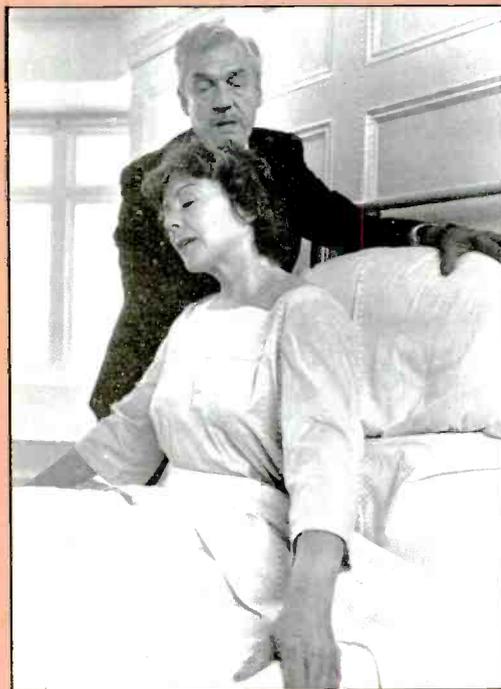
Drama programme makers soon realised that this new equipment could serve their creative purposes too. On film, they could light every shot perfectly. The drama 'film' maker could shoot several versions of any

▼ **The Ebony Tower.** John Mortimer's dramatisation of the novella by John Fowles, in which Laurence Olivier plays the elderly painter Henry Bressley, living in self-imposed exile in France. His strange ménage includes Toyah Wilcox as 'the Freak'. *Granada*



◀ **Frankenstein.** Robert Powell as Victor Frankenstein with his convict/creature (David Warner) in a new production of the classic Mary Shelley story, written for television by Victor Gialanella. *Yorkshire*

▶ **A Kind of Alaska.** The first television production of Harold Pinter's award-winning stage play about a woman (Dorothy Tutin) suffering from encephalitis lethargica – sleeping sickness – who, through the development of the wonder drug L-DOPA, is woken after nearly 30 years. Her doctor (Paul Schofield) tries to help her through this traumatic moment. *Central*



sequence of action in his film and then enjoy the artistic satisfaction of editing the whole drama together at leisure in a cutting room. No longer need the choice of shot be the result of a hurried selection made under pressure in a studio control gallery or an arbitrary cut clumsily made on elaborate electronic equipment capable of little sensitivity.

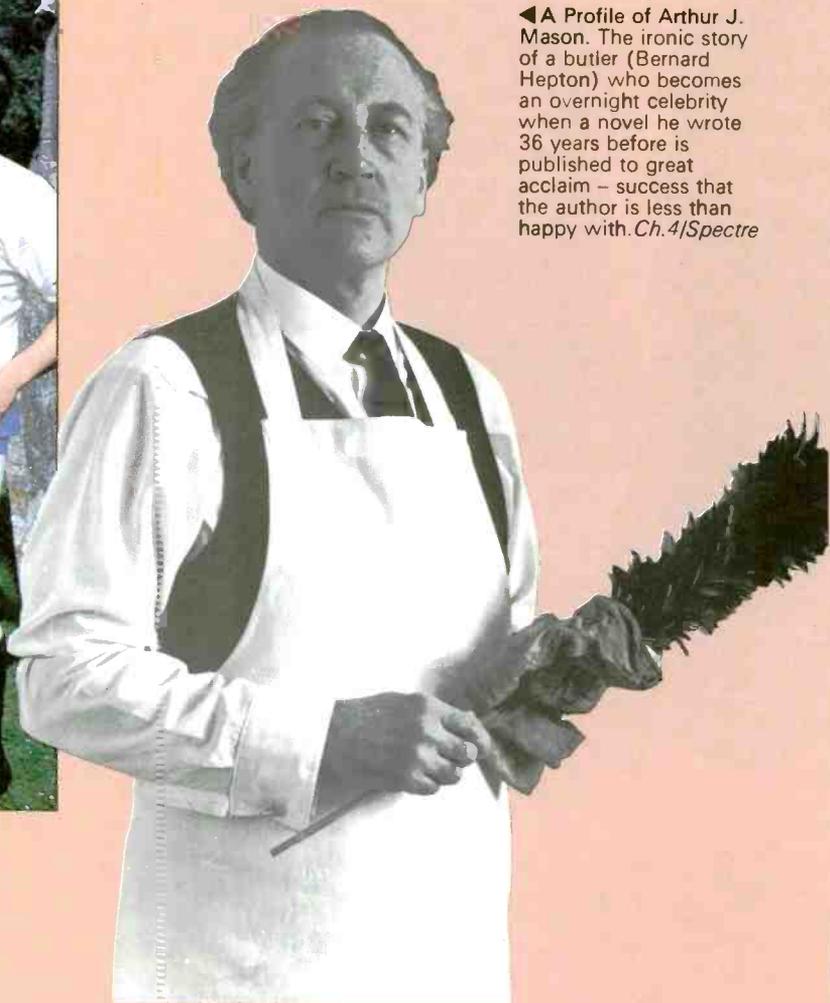
However, although film production of drama remains highly attractive to programme makers it has less appeal to economically efficient studio managements. Location filming requires considerable expenditure on extra overtime, on travel and accommodation, and film shooting and post-production schedules tend to be longer than their electronic equivalents. And another economic truth is that single pro-

ductions have always been more expensive to produce per hour than series, whether on film or videotape. Television managements are acutely aware of this and drama producers often consider them unresponsive to their creative aspirations as a consequence.

Even though television's top drama talent may now involve itself in studio-based production with the greatest reluctance, it has to be said that the majority of British television drama is still produced on tape and much of it remains of a high standard. In fact, the single studio play itself still survives. For certain forms of dramatic interpretation it remains the most appropriate vehicle. 1984 has seen HTV's adaptation of Rattigan's *Separate Tables* and Olivier's *King Lear* for Granada Television and, from Central, Harold Pinter's adaptation of his



▲ See *How They Run*. A distraught bishop (Michael Denison) prepares to deliver an admonishing clout to his disbelieving and defrocked vicar son-in-law (Royce Mills) in Philip King's hilarious tale of mistaken identities and escape of German prisoners of war. Following the successful run in the West End, the entire Theatre of Comedy cast made this version specially for television. *Ch. 4/TVS*



◀ A Profile of Arthur J. Mason. The ironic story of a butler (Bernard Hepton) who becomes an overnight celebrity when a novel he wrote 36 years before is published to great acclaim – success that the author is less than happy with. *Ch. 4/Spectre*

stage play *A Kind of Alaska*. Television drama which depends primarily on performance still tends to work best in a studio. This applies as much to material written for television as it does to theatrical adaptations.

Before hammering down the lid on the single television play's coffin it should be recorded that while studio-based production may still lack the creative sophistication of film, it is catching up fast. Computerised videotape editing now affords all the artistic flexibility of the cinematic cutting room in a much shorter time. A new generation of small electronic cameras has been developed which can do all 16mm cine cameras could do and more. These may be used singly, ensuring, as in cinematography, that each shot can be specially lit and is not an unhappy compromise of studio multi-camera lighting. Soon they will be capable of providing everything the drama programme maker needs. It may be some time before this new picture-making equipment is in common use but there is no doubt that it could be within the decade.

Television's Canute-like cinematic buffs will doubtless seek to assure us that film will keep such radical developments at bay. Even so, I have a strong suspicion that whoever writes about television drama in *Television and Radio 1995* will be able to

reflect on the passing of the studio dinosaurs in the same way as we recall great Atlantic liners and, very probably, mourn the relegating of film-making to a more rarified art form.

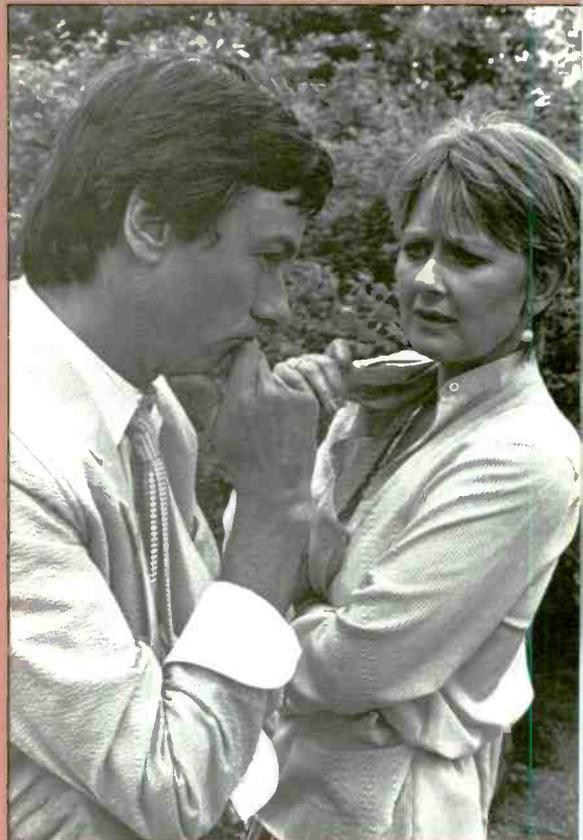


▲ *Blue Money*. Set in London, Liverpool and Dublin, a comedy thriller starring Tim Curry (right), Billy Connolly and Debby Bishop, based on the true story of a London mini-cab driver who has a fortune left in his cab. LWT

▼ *Change Partners*. Peter McEnery and Anna Carteret as Dominic and Sarah in the *Weekend Playhouse* story of two married people torn between wishing to get together and not wanting to upset their families or shirk their responsibilities. LWT



▲ *The Old Master*. A scene set in the lavish dining room of a Scottish country house – in fact, shot on videotape in the Glasgow studios. STV



# Feature-length Productions

Over the years, an increasing number of television dramas have been made on film. The majority of these would still best be described as single plays. However, some owe more in their origins and style to the cinema than to the model of the theatre play, and observers have frequently remarked that a particular production might have been destined for cinema distribution.

In planning its policy for full-length drama, Channel 4 recognised this development by concentrating exclusively on films and encouraging projects that might thrive – commercially and critically – on the big screen as well as on TV.

This was the genesis of *Film on Four*, for which the channel has commissioned and transmitted around twenty feature-length films in each of its first two years. Some of these films have been screened on Channel 4 after critical and commercial success in the London cinema, notably *The Draughtsman's Contract* (BFI), *Moonlighting* (Michael

White) and *Runners* (Hanstoll/Goldcrest). Others have gone into the cinema after attracting good audiences and reviews on TV, for instance *The Country Girls*, adapted from Edna O'Brien's novel, and some of David Puttnam's delightful *First Love* series (Enigma/Goldcrest).

*Film on Four: Take Two* presents a selection of the best of those films to date, starting with Jack Gold's powerful thriller *Praying Mantis*. The channel is maintaining its rate of commissions for feature-length films and will be screening another full season in 1985. Forthcoming films that will be seen on Channel 4, a year after their cinema release, include *Laughterhouse* (Greenpoint), Richard Eyre's film about a farmer (Ian Holm) leading a flock of geese from Norfolk to London for Christmas, and David Hare's *Wetherby* (Greenpoint) with Vanessa Redgrave.

In the meantime the channel is commission-

▼ *The Masks of Death*. A heavily disguised Sherlock Holmes (Peter Cushing) attracts Dr Watson's (Sir John Mills) attention in a most singular fashion. Ch 4/Tyburn



► *Wetherby*. Vanessa Redgrave stars as a Yorkshire school teacher who is devastated by an act of sudden violence. Written by David Hare, the film traces the effects of this shattering event, both on herself and on her small community of friends. Ch 4/Greenpoint



► *The Young Visitors*. Tracey Ullman as Ethel Monticue in the film adaptation of the novel by 9-year-old Daisy Ashford. Ch 4/James Hill



ing and premiering a number of individual feature-length productions, including the return of Sherlock Holmes and Dr Watson, called out of retirement at a time of national emergency to solve the detective's most perplexing case ever. *The Masks of Death* (Tyburn), based on an original story by John Elder, stars Peter Cushing recreating his famous performance as Holmes, John Mills as Dr Watson, and Anne Baxter, Ray Milland, Susan Penhaligon and Gordon Jackson. And James Hill's *The Young Visiter* is a charming film version of the best-selling novel by Daisy Ashford, written when she was only 9. Her quaint childlike vision of upper-class life and romance has entranced and amused readers for half a century. Tracey Ullman is featured in the cast; Alec McCowen presents the introduction written by the playwright James Barrie, who championed the book on its first publication.

Many ITV companies also make major drama productions on film, such as HTV's *Arch of Triumph*, a tale of tragedy and romance in wartime Paris, and Anglia's *Love Song*, the story of a brilliant young Cambridge couple and their lifelong bid to

outshine each other. Both are two-hour productions filmed on location.

In addition, several of the companies have formed subsidiaries specifically to work on film. Central, for example, has set up Zenith Productions, a self-financing independent company which gives Central first refusal on its productions before offering them to the cinema and other outlets. The first feature-length production taken up by Central and transmitted through the ITV network is the love story *Finnegan Begin Again*, starring Mary Tyler Moore and Robert Preston. Further productions, such as *The Hit*, a thriller about a London supergrass starring John Hurt and Terence Stamp, will follow in 1985. And Zenith has co-financed *Wetherby* with Channel 4.

▶ *Arch of Triumph*. On the run from the Nazis, Anthony Hopkins plays a doctor who falls in love with a night-club singer (Lesley-Anne Down) in wartime Paris. *HTV*

◀ *Love Song*. Diana Hardcastle and Michael Kitchen as the young lovers and rivals Philippa and William. *Anglia*

▼ *Finnegan Begin Again*. Mary Tyler Moore and Robert Preston relax together on the set. They play a couple whose developing relationship is explored with humour and insight. *Central*



# A Development in Parts

The format of drama series which present a single continuing story in a number of parts is today more varied than it used to be. Traditionally, such series were contained within the standard quarterly schedule as thirteen episodes of equal length transmitted at the same time each week.

Major productions of this sort are still made, but shorter series (or 'mini-series') are now more usual. Typically containing between three and six episodes, these are

shown over several nights or in weekly parts. And the episodes themselves are not now so uniform, with many series (both mini and major) starting or finishing with programmes of extended length.

Whether the adaptation of a novel, an original drama written for television, or the dramatisation of real life events, this new flexibility of format allows programme makers and writers much greater scope. It is a development to be welcomed.

▼The Beiderbecke Affair. A passion for jazz draws Trevor Chaplin (James Bolam) and fellow teacher Jill Swinburne (Barbara Flynn) into an intrigue involving a mysterious blonde, a missing set of records, local wheeler-dealers and corruption in high places. A six-part off-beat thriller written by Alan Plater. *Yorkshire*

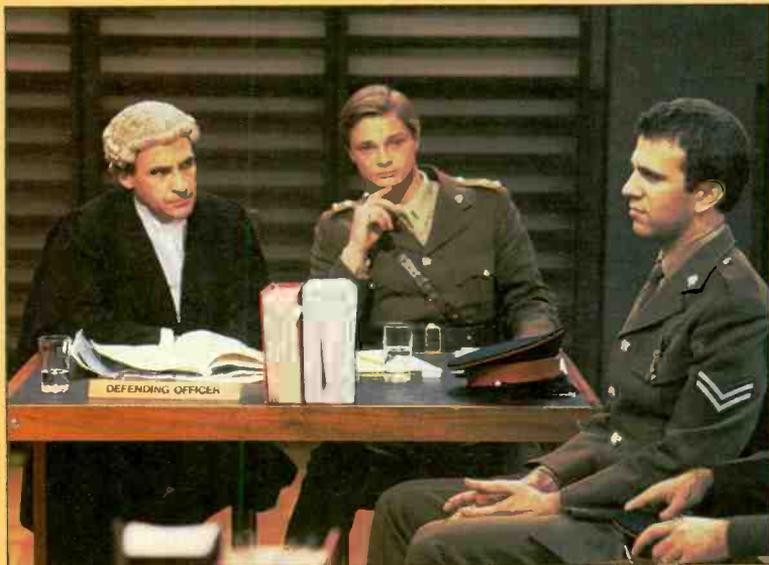
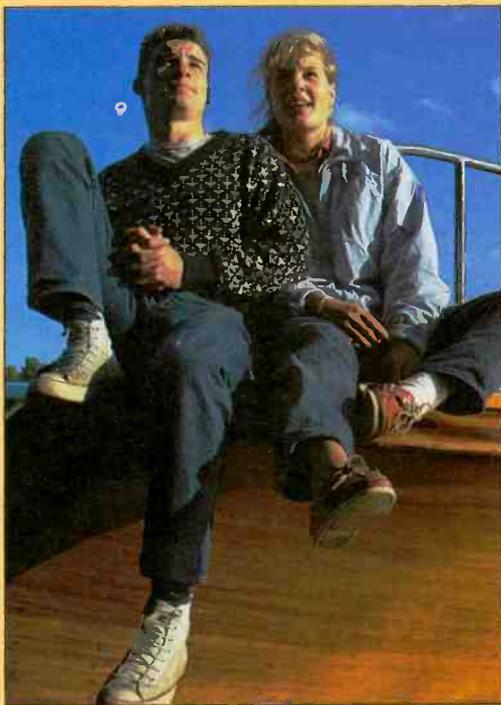


▲A Woman of Substance. Jenny Seagrove as the indomitable Emma Harte in her early years. From the book by Barbara Taylor Bradford about the woman and the business empire she founds. *Ch.4/Portman*

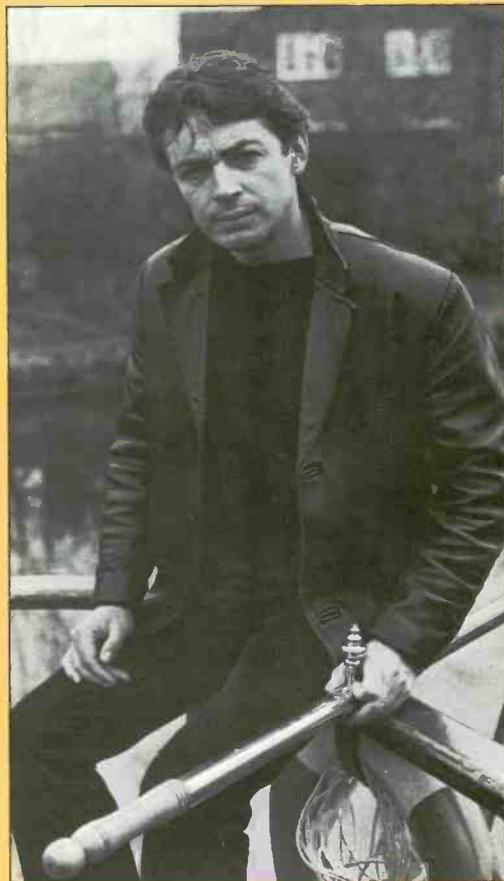


▶Cover Her Face. Scotland Yard detective Adam Dalgliesh (Roy Marsden) and Sgt. John Massingham (John Vine) whose powers of detection are further exercised in the third crime story by P.D. James to be successfully adapted for television. *Anglia*

▼ **Annika.** The three-part love story of a teenage Swedish girl and an English boy (Christina Ragner and Jesse Birdsall) who meet on holiday on the Isle of Wight. *Central*



▲ **The Brief.** A major thirteen-part series in which barrister Lucas Hellier (Ray Lonnen – left) becomes ensnared by romance and political intrigue when he takes on cases with the British Army in West Germany. *TVS*



▲ **Taggart.** Set in Glasgow, the sequel to the much-acclaimed three-part drama *Killer*. A police pathologist (Robert Robertson) examines the skeletal remains of a victim with two of the detectives (Mark McManus and Neil Duncan). *STV*

▲ **Travelling Man.** Ex-drugs squad officer Alan Lomax (Leigh Lawson) – a man with a quest, whose journey by narrow boat along the canals of Britain takes some unexpected turns. *Granada*

# THE LAST PLACE ON EARTH

Early in 1985 the story of the fateful and now legendary race to the South Pole in 1911 between England's Captain Scott and Norway's Roald Amundsen will be re-examined in Central's six-part dramatisation, *The Last Place on Earth*. Starring Martin Shaw as Scott and Sverre Anker Ousdal as Amundsen, and with a strong supporting cast including Susan Wooldridge, Richard Morant and Stephen Moore, the series takes an uncompromising look at the two polar explorers and sheds light on the reasons why Scott's expedition was doomed to failure while Amundsen and his team succeeded so gloriously.

Writer Trevor Griffiths took up the story as the two men started their preparations for the daunting 1,500-mile walk across the world's most inhospitable territory. It was a trek that Scott insisted on doing most of the way on foot while Amundsen, who had learned from his previous experiences, knew that the only way to make it there *and* back was to rely on huskies and the use of skis. It was to prove a crucial decision.

Following the filming in England and Norway of the fascinating political intrigues leading up to the journey itself, the production crew set off for the frozen wastelands of Canada's Baffin Island, only just outside the Arctic Circle. On a terrain that was practically indistinguishable from the Antarctic in places, they would recreate the harrowing and dramatic realities of the two expeditions.

Frobisher Bay, one thousand miles north of the nearest tree, became their base for two months. From here, each day, the cast and crew travelled to the locations, driving straight out to sea for fifteen miles across solid sea ice, travelling along a rough road they had bulldozed across snow that lay several feet thick. During constant storms the bulldozer worked flat out to keep the way clear and to prevent the crew being stranded.

Filming in these conditions was difficult for all concerned but perhaps hardest for the English actors who had to recreate Scott's party's self-imposed struggle to haul

200lbs per man across the hundreds of miles of crevasses, glaciers and mountains that led to their goal.

Actor Pat Roach, who plays PO Evans, one of Scott's five-man polar team, runs a health club and considers himself in top physical condition. 'Nevertheless, I found it very tough going,' he admits. 'I kept thinking about the extraordinary effort of will that got Scott and his men all the way there and most of the way back, especially when you consider that they were not in a good condition when they set out and they were certainly not eating a sound diet.'

Day after day, temperatures in Frobisher Bay dropped into the -30s. Yet filming continued. Eyelashes, nostrils and beards became iced up within minutes of exposure to the cold. Equipment froze and so did the production team. Several crew members suffered frost-bitten noses and cheeks, providing on-the-spot research material for the make-up department who were recreating the much more horrifying effects of really severe frost-bite, scurvy and even gangrene that the explorers suffered.

Scott believed that ponies would provide the best means of transport for his supplies. Ponies therefore had to be flown into Frobisher Bay and caused much local excitement when they arrived. The Eskimos had never seen horses before and were delighted to find them stabled in a hangar next to the aeroplanes at Frobisher Bay's tiny airport. The production team, however, found it just as hard working with the ponies in the snow as Scott had done. They were frequently being dug out of deep drifts and, not unnaturally, were disinclined to work in these extreme conditions. It was with some relief that they were seen off back to New York State at the end of their filming.

For director Ferdinand Fairfax, filming in the snowscapes of Canada presented an enormous challenge. 'You don't have a conventional set when you walk onto the snow,' he points out. 'You don't have walls or objects around which you can place your actors. You walk onto a set which is a sheet of sea ice, as far as the eye can see, totally



Martin Shaw as Captain Robert Falcon Scott in the six-part drama series.



clear horizons, and it's very disorientating not to have any edges to your frame.'

At the mercy of the elements, Fairfax had to be prepared to use the changes in weather to his own advantage. During filming on the sea ice one day, a 4ft.-wide crevasse suddenly split open at the foot of the camera. A quick change of plan created a dramatic shot of one of the polar travellers plunging into the water. When the stunt man was hauled out of the sea, his clothes froze instantly into a solid board from which he had to be extricated at high speed and with much difficulty.

It was a long, hard location and actor

Martin Shaw, who stars as Captain Scott, found himself marvelling at the courage of his character. 'Whatever mistakes he made,' says Shaw, 'you have to admire the sheer courage of anyone who was prepared to take on this terrain at all.'

When viewers see the sequences of the polar journeys, they will certainly marvel not only at the courage of the men who went but also at the skill of the highly talented production team that has succeeded in bringing so vividly and so realistically to the screen one of the great adventures of the 20th century.



Sverre Anker Ousdal, a leading National Theatre player in Norway, as Roald Amundsen.



A dramatic reconstruction for the series of the actual photo taken by Scott and his team on arriving at the South Pole only to find that Amurdsen had beaten them to it.



Man and beast in the teeth of the blizzard. Captain Scott (Martin Shaw) and one of the ponies that proved so ill-suited to the extreme conditions.

Nearing their goal, the five-member British polar team doggedly haul their load towards the South Pole.



# Formulas for Success

Drama series that comprise a sequence of individual stories featuring regular characters present writers, producers and programme controllers with the ideal opportunity to develop a winning dramatic formula. The success of *Minder* (Thames), for example, depends largely on the witty interaction of Arthur Daley and Terry McCann, their cockney background and dubious dealings, which together with good casting and skilfully scripted plots have formed the backbone to several outstanding series.

Verbal and physical reactions to conflict are often a major factor in certain series or plays – particularly the popular action-thrillers. However, although conflict is of the essence of drama, scenes containing violence or bad language need careful consideration.

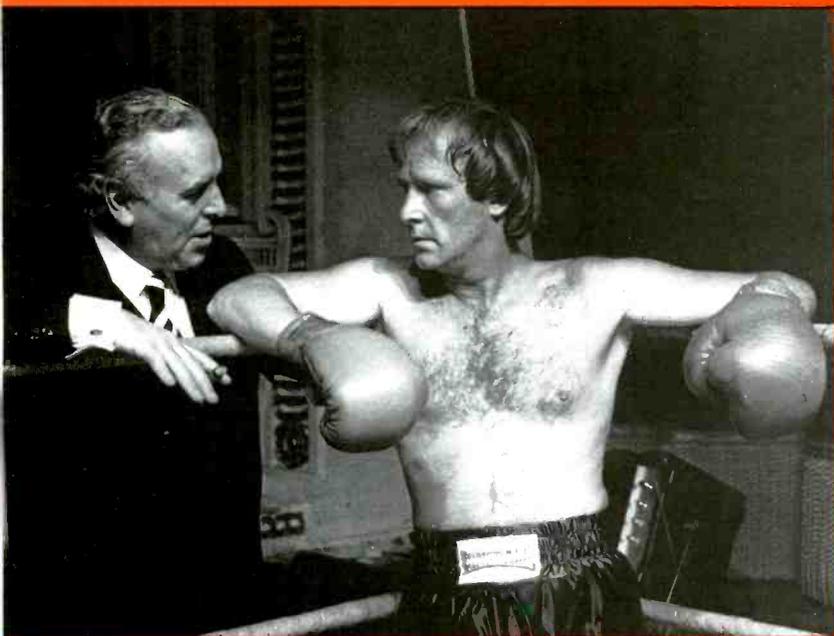
Many people are offended by the use of bad language in television programmes and

there has always been serious concern about the portrayal of violence. But while writers, producers and performers seek, with reason, to protect their freedom of expression, the use of potentially offensive material must be defensible in terms of context and authenticity. Similar considerations apply to sex and nudity.

As part of the lengthy and continuous process of editorial judgement, the IBA's programme staff receive a synopsis of every drama production and may ask to see a full script or, on some occasions, arrange for a preview.

On the whole, it is true to say that Independent Television's drama series attract a popular following, with their mixture of humour, action and intrigue and established leading characters providing a proven formula for success.

▼ *Minder*. 'A word in your ear, Terence!' Arthur Daley (George Cole) and Terry McCann (Denis Waterman), stars of the series and essence of its success. *Thames*



► *The Adventures of Sherlock Holmes*. The plot thickens. Jeremy Brett (Holmes) and David Burke (Dr Watson) with Natasha Richardson in one of the new stories cast in the classic Conan Doyle mould. *Granada*





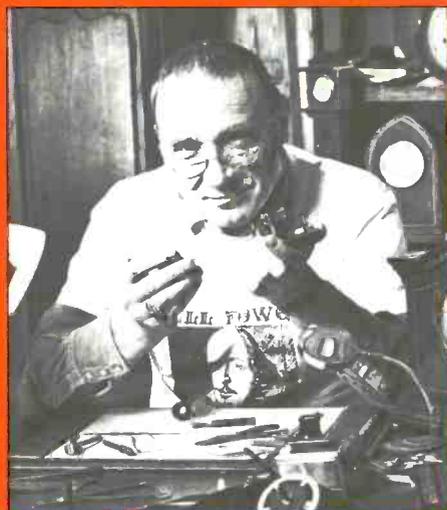
◀ **Robin of Sherwood.** The traditional confrontation between Robin Hood (Michael Praed) and Little John (Clive Mantle). The young cast (average age 23) give a new look to the time-honoured legend in these series of stories. *HTV*

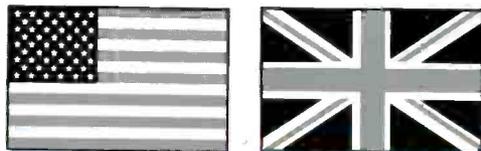
▼ **The Irish R.M.** Peter Bowles as Major Sinclair Yeates, the Resident Magistrate, whose attempts to mete out justice in a small community on the west coast of Ireland are regularly confounded by sheer blarney. *Ch. 4/ James Mitchell*

▶ **The Bill.** PC Carver (Mark Wingett) and WPC Ackland (Trudie Goodwin) in this series portraying the activities of a police station in London's East End. *Thames*



▶ **Bulman.** Don Henderson as ex-Sergeant George Bulman, once of *The Strangers*. Now retired from the force, he runs a clock shop but finds it hard to shake off crime. *Granada*





# DEMPSEY and MAKEPEACE

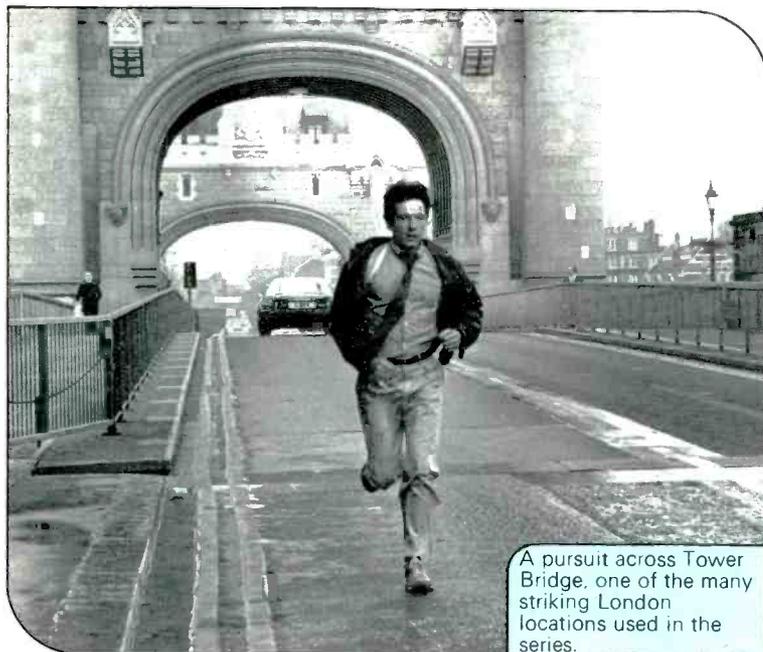
Two dramatically opposed characters, an American 'cop' in London and a serious, cultured and beautiful policewoman, form the basis for the perfect crime-busting team of *Dempsey and Makepeace* (LWT).

Tony Wharmby conceived the idea for the series and developed it and the principal characters with writers Jesse Carr-Martindale and Jonathan Hales.

The parameters were that the crimes committed should not be run of the mill; that their detection should as far as possible be logical and realistic, demonstrating current police practices; and that an interesting balance between suspense, danger and humour should be maintained. As the intention was to shoot the series entirely on film, the more fascinating and for the most part unused locations of London should provide an unusual and interesting backdrop.

The crimes are dramatic and taken from real life. Modern police methods are used

Det. Sgt. Harriet Makepeace (Glynis Barber) and Jim Dempsey (Michael Brandon) – the explosive pairing of an eloquent and cultured English policewoman with a brash, abrasive American cop in the fight against London crime.



A pursuit across Tower Bridge, one of the many striking London locations used in the series.

by the two principals in solving the puzzles set by expert criminal minds. Dempsey is street-wise, rough and brash, a master of New York one-liners. Makepeace has a degree in Computer Science, a first in Law, and is eloquent and precise. Only the criminals get the lucky breaks, but these are inevitably short-lived as the super-sleuths do their homework and bring the crooks to justice with their winning combination of brain and brawn.

The American actor Michael Brandon plays the part of Jim Dempsey, the tough and sometimes unorthodox New York cop, born and raised rough on the streets of Brooklyn and only slightly polished on the streets of Manhattan. Second chances are not given by him often, and his life has been saved on many occasions by his 'shoot first and ask questions later' philosophy. He has little time for the niceties of life and his general view of society has been compounded by his discovery of the corruption of his partner in the New York police. It is therefore a very

bitter, unwilling and sceptical man who is sent on a two-year secondment to London's Scotland Yard.

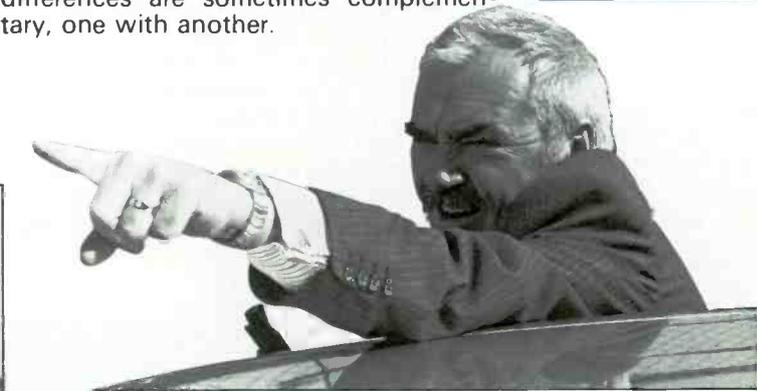
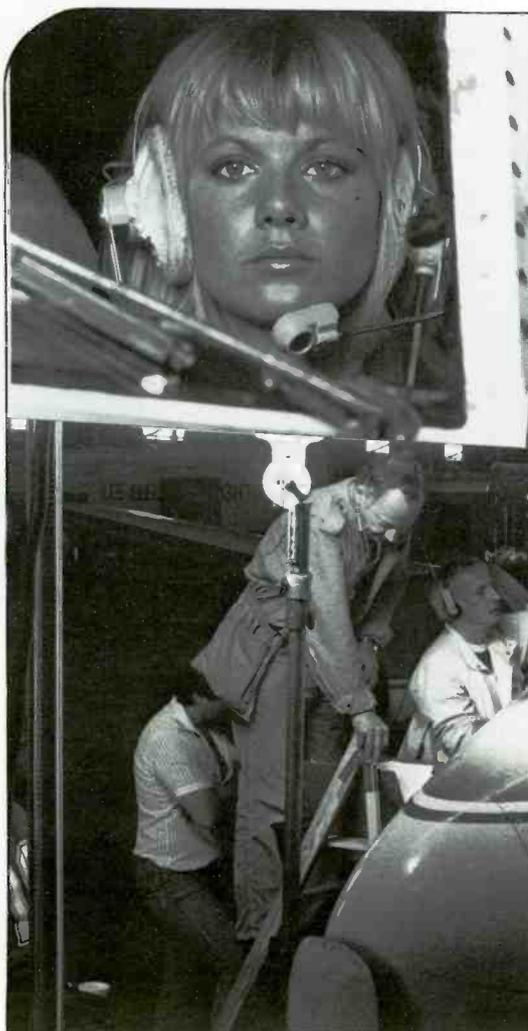
He finds the posting to London even more unpalatable when he learns that he is to be teamed up with a Detective Sergeant Harriet Makepeace, played by Glynis Barber, the daughter of an English earl and diametrically opposed to everything that Dempsey believes in. But she is beautiful.

This unlikely but original combination, with all the necessary ingredients for a recipe for disaster, takes on serious crime-fighting on the streets of London. The unenviable task of controlling the sometimes ill-disciplined duo falls to Chief Superintendent Gordon Spikings, played by Ray Smith. A Welsh rough diamond who gives the impression he has a heart of

granite and is prepared only to give God the benefit of the doubt, Spikings is master, mentor and Dutch uncle all rolled into one. But in a strange sort of way he is somehow protective towards his volatile double prodigy.

Although *Dempsey and Makepeace* is ostensibly a series about police and their fight against crime on the streets of London, it is also about people and their relationships, shortcomings and most of all their differences; and how, under the most adverse circumstances, those differences are sometimes complementary, one with another.

The man charged with controlling Dempsey and Makepeace, Chief Superintendent Gordon Spikings (Ray Smith), a Welsh rough diamond with a heart of granite.



'In flight' filming of Makepeace at the controls of a plane for one of the episodes.



# A Regular Slice of Life

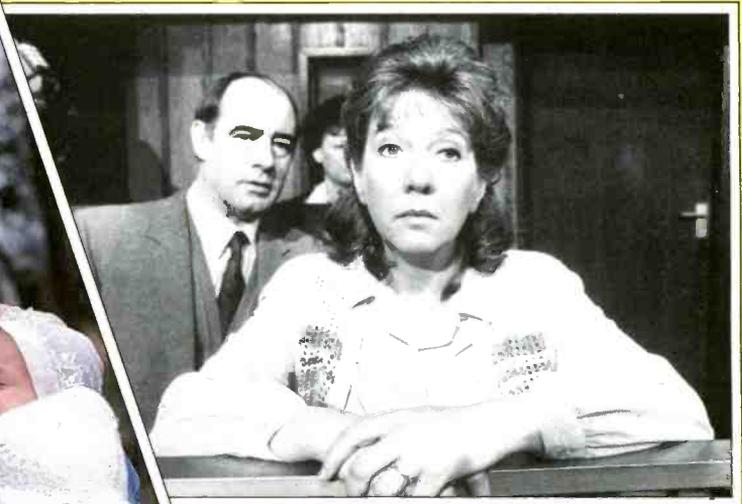
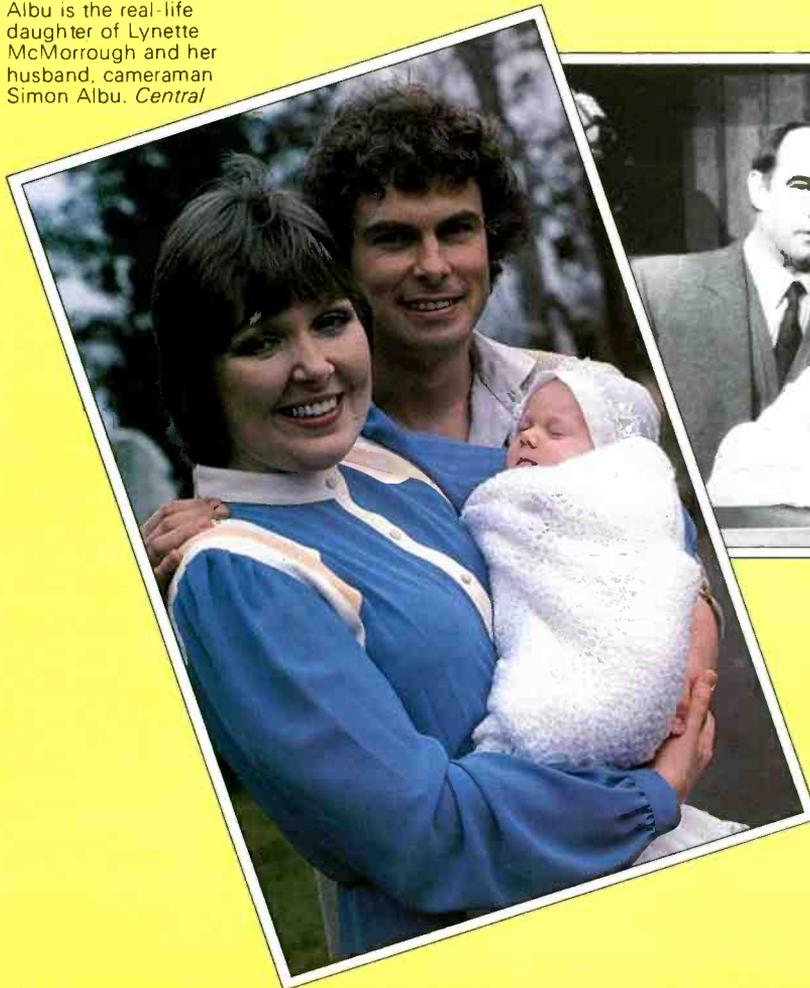
Drama serials are firmly established fixtures in today's television schedules. The genre began with the American 'washboard weepies' of the 1930s, came of age with *Emergency Ward 10* and *Coronation Street* in the early 1960s, and in the two decades since has consistently attracted some of the largest and most appreciative audiences to television.

Each of the regular serials on Independent Television realistically portrays a different slice of British life, from the Yorkshire farming community of *Emmerdale Farm* (Yorkshire) to the comings and goings of a Midlands motel in *Crossroads* (Central); the mix of families from different classes and backgrounds on a Liverpool housing estate in *Brookside* (Ch.4/Mersey) to the busy Community Advice Bureau in *Miracles*

*Takes Longer* (Thames); and from the story of life in a remote Highland village in *Take the High Road* (STV) to the trials by jury in *Crown Court* (Granada) and affairs of an inner-city health centre in the forthcoming serial *Group Practice* (Granada).

The success of these drama serials is attributed to many factors, not least the potential for viewers to get to know the characters as personalities with particular traits and foibles, just as if they were close friends. In the end, however, it is perhaps their sheer entertainment value that matters most. Few could argue with the view that *Coronation Street* (Granada), which has regularly attracted the biggest audiences of all, is a highly polished production that successfully combines tight and funny scripts with first-rate acting.

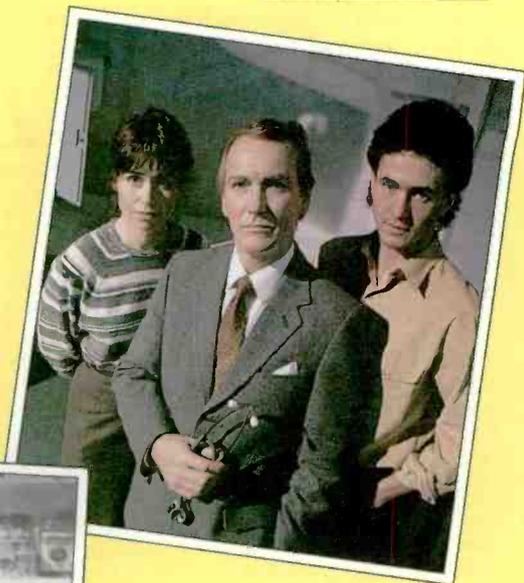
▼ *Crossroads*. Glenda (Lynette McMorrough) and Kevin Banks (David Moran) with their long-awaited test-tube baby Katy Louise (Emily Albu). Emily Albu is the real-life daughter of Lynette McMorrough and her husband, cameraman Simon Albu. *Central*



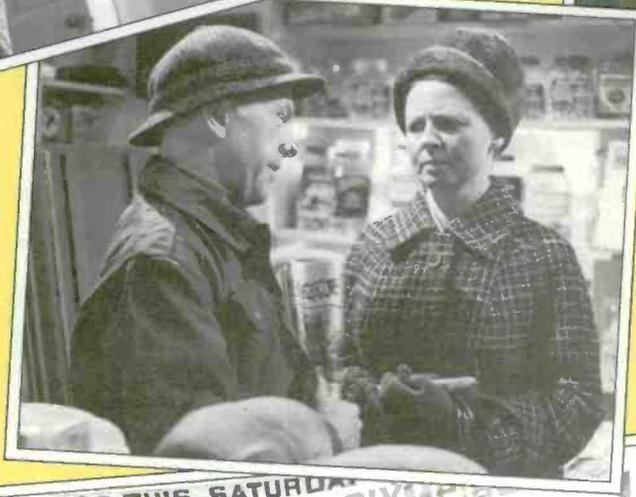
▲ *Crown Court*. Grace Barber (Rosemary Martin), who stands accused with her husband Harry (David Daker) of the manslaughter by neglect of her mother. *Granada*



▲ **Miracles Take Longer.** The CAB adviser Paula Sheardon (Polly Hemingway) faces an irate Mrs Anderson (Kate Williams). *Thames*



▲ **Group Practice.** Three doctors at the Manchester inner-city health centre: Brigit Forsyth, John Fraser and Tim Brierly. *Granada*



▶ **Take the High Road.** Mr Murdoch (Robert Trotter) and Mrs Mack (Gwyneth Guthrie) exchange some village gossip in Blair's Store. *STV*



◀ **Coronation Street.** The Three Graces? Bet Lynch (Julie Goodyear), Hilda Ogden (Jean Alexander) and Vera Duckworth (Elizabeth Dawn) team up for the Rovers in the 'Coronation Street Olympics'. *Granada*

# CLOSE ENCOUNTER

At 8 p.m. on Tuesday 2nd November 1982, in the infant hours of Channel 4, a new and very different drama serial began transmission – a serial that would play a significant part in the development of the channel as a new option to viewers: *Brookside*.

Taking its name from the Merseyside location on which it is shot, *Brookside* broke with many accepted rules of serial production. To begin with, it was entrusted to a new independent production company, Mersey Television, the brainchild of Phil Redmond, the creator of *Grange Hill* and *Going Out*. The decision was then taken to shoot the entire series on tape at a permanent outside location. A group of new houses on a private development in West Derby, near Liverpool, were therefore purchased and suitably converted. Some of the properties were adapted for use as sets, and the remainder were made into office and technical accommodation, including on-site edit and dubbing facilities.

The dramatic style of *Brookside* caused some initial problems. Redmond, always a tough advocate of realism, soon found that his conception of the occasionally earthy realities of life on Merseyside were not always readily accepted by a viewing public used to more gentle interpretations of modern domestic life. As Redmond stated at the beginning of the series, 'I want to show life just as it is. I see *Brookside* as being about modern Britain, about real people.' Within a couple of

months the problems were solved and the inhabitants of Brookside Close – the Grants, the Collins, the Huntingdons – had become household names.

The technical problems involved in producing two episodes of *Brookside* each week are awesome and peculiar to the series. Indeed many people in the industry believed that Mersey Television and Channel 4 had bitten off more than they could chew. The limitations of staff size, of weather conditions, of tight schedules and of cost denied the producers the latitude enjoyed by the makers of other dramas. Cynics wondered how a band of 70 people, situated away from major resources and studios, could successfully deliver 50 minutes of drama every week. Not only that, but to shoot it in a fashion quite different from previously tried and tested industry formats. In their opinion there was only one possible answer: chaos!

In the end creativity triumphed over chaos and *Brookside* was greeted with plaudits from the press and healthy viewing figures.

Now into its third year, the serial has established itself as a significant contribution to television drama and has built a large and devoted following. The production team have achieved what they and Phil Redmond set out to do. As he says, 'What we've done is put flesh and blood people into real houses – not just cardboard cutouts into cardboard sets.'

All of them neighbours – the regular *Brookside* cast in this serial shown in two episodes mid week, and repeated in omnibus form on Saturdays.



From Liverpool to the pool-side of Hotel Los Pelicanos in Benidorm – a rare excursion away from the *Brookside* set for the production team and Bobby and Sheila Grant (played by Ricky Tomlinson and Sue Johnston).



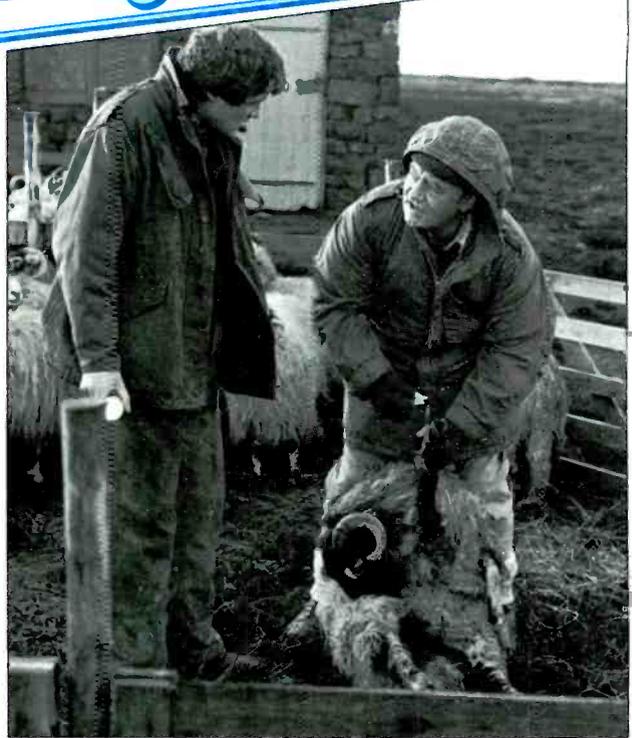
# A Breath of Fresh Air

DRAMA ON TELEVISION

Why does *Emmerdale Farm*, Yorkshire Television's consistently popular ITV drama serial about a Yorkshire Dales farming community, go off the air during the summer? The producer, Richard Handford, explains: 'We don't like to disappoint the millions of fans who loyally support *Emmerdale*, but we are firmly of the opinion that it's better for us to make fewer programmes well than try, by reducing standards, to make more.'

One of the keys to the success of the day-to-day story of farming folk and their friends and neighbours in the fictitious Dales village of Beckindale is the breathtaking setting of the glorious Yorkshire countryside, with its open, panoramic views, rolling hills, lush tree-carpeted valleys and criss-cross patterns of dry-stone walling. Half the programme is recorded outdoors, some of it on a real working farm. 'Beckindale' is a quiet backwater village only a twenty-minute drive from Leeds and other less frequently used locations are dotted around the dales in country lanes, on rural estates and in market towns.

If more programmes were made – and Yorkshire



In the sheep pens at 'Beckindale', young Jackie Merrick (Ian Sharrock) receives an object-lesson about in-lamb ewes from Matt Skilbeck (Frederick Pyne).



The division of labour! Annie Sugden (Sheila Mercier) and Dolly Skilbeck (Jean Rogers) wash up while Matt Skilbeck (Frederick Pyne) and Sam Pearson (Toke Townley) enjoy a cup of tea.

Television is committed to up to 80 half-hour episodes a year for twice-weekly networked transmission – the only way this could be achieved would be to cut the amount of location material. 'None of us wants that,' Handford declares. 'It's the viewers' breath of fresh air.'

The equivalent of one episode could be recorded in the 'controlled' environment of a television studio in

one day; on average the same amount of screen time using entirely location material would take about four days.

As it is, each year there is a 'catching up' operation lasting some weeks when, to achieve the full quota of episodes, the *Emmerdale* production team embarks on a frenetic masterpiece of planning and organisation known as 'double stranding'. This means that two complete production units are at work simultaneously – one in studio and the other on location. Scenes have to be carefully dovetailed to fit in with the availability of the stars, who often find themselves being whisked by hired car immediately after completing one scene at a country location to start on another in a waiting studio in Leeds.

This concentrated operation not only makes additional demands on production hardware, but also puts tremendous strains on the dozen or so artists who make up the regular cast of the serial.

The main stars, for the most part, work a five-day week, rehearsing, recording, learning their lines or on stand-by. Then, each June, production stops and the stars go off on five weeks' well-earned holiday. When they return they continue stockpiling episodes for the start of the new season in September.

# THE ILR SERVICE



# Music: Live and Alive on ILR

Whether your taste is Abba, Alabama or Ashkenazy, Zeppelin, Zimmermann or Zoot Money, somewhere in its schedule your Independent Local Radio station aims to cater for you.

With some 50 ILR companies now broadcasting in the United Kingdom it is difficult to do full justice to the variety of approaches adopted by individual stations. The aims are simply stated: to cater for devotees in all styles across the musical spectrum, while offering a general service which is attractive to everyone; to achieve authority in music presentation, especially in the specialist music field; and at the same time, to foster local talent and broaden listeners' musical experience. To achieve these objectives – getting the balance right – requires considerable skill.

Each week more than 40 hours of folk music, 50 hours each of jazz and country'n'western, and over 60 hours of classical music are broadcast by ILR stations across the country. These programmes, usually scheduled during the evening, cover the main and more accessible specialisms. They combine exposure of rare and archive recordings with current discs, new releases, local studio or club recordings and major national and international artists in live performance.

A high proportion of this 'live' music is drawn from local concerts, regularly staged by stations, together with many music festivals in which ILR is also involved. Among the newest of these is the Wimborne Folk Festival, organised by the Bournemouth station, Two Counties Radio. The Capital Radio Music Festival has grown to be among the largest festivals of its kind in Europe; concerts staged over a month cover the gamut of musical activity. Hereward Radio's involvement with the Peterborough Country and Western Festival has provided top-class material not only for listeners in the Peterborough area but also, through an established programme-sharing scheme, the rest of ILR's audience.

Certain ILR stations have enjoyed long-term associations with the principal regional orchestras. Piccadilly Radio's series *Mr. Hallé's Band* won the major classical music prize at the 1984 Sony Radio Awards; *The Last Night of the Hallé Proms* also won critical acclaim. Radio City combines with the Royal Liverpool Philharmonic Orchestra, continuing to present the popular *Radio City Proms*. Similarly, stations on the South Coast are developing a regular involvement with the Bournemouth Symphony Orchestra. Radio Victory and the BSO joined together to stage a special concert to mark the 40th anniversary of D-Day. Stations serving Scotland have a close relationship with, among others, the Scottish Chamber

Orchestra. And there are many other examples.

More and more, ILR is reflecting aspects of music which have a particular local appeal, notably with ethnic minority audiences. Capital Radio's *Roots Rockers* has achieved recognition in the world of reggae both in the UK and in the music's birth place, Jamaica. The programme's success with Capital's audience has helped bring about a greater awareness of the music, and of the background of the black community in London.

While aiming on the one hand to satisfy musical 'purists', ILR tries also to break down some of the artificial prejudices that can prevent the public at large enjoying more specialised musical styles. Through its friendly and informal relationship with the listener, ILR has been successful in attracting new audiences for all kinds of music. With this in mind, Beacon Radio produced a special classical music programme for Easter presented by 'pop picker' Alan Freeman. CBC adopted a novel approach to introduce the daytime audience to opera. Singers from the Welsh National Opera performed excerpts from popular works, live from outside Cardiff's St. David's Hall. Two CBC listeners, who had not experienced opera, were then invited to attend a performance and report back.

ILR is ideally placed to tap and encourage local

▼ Dudu Pukwana's Zila play at Angell Park, Brixton, during the Afro Caribbean Festival, supported by Capital.



◀ White balloons fly above Kenwood Bowl, Hampstead, at the grand finale concert of the annual music festival as Howard Snell conducts Capital Radio's Wren Orchestra.

## THE ILR SERVICE

expertise. Several orchestras have been specially formed among local professional musicians, for instance Capital Radio's Wren Orchestra, the Swansea Sound Sinfonia, the Severn Sound Concert Orchestra and Metro Radio's Festival Orchestra.

At the other end of the musical spectrum, BRMB's active support of Birmingham's Ruby Turner Band extended to its appearance in Europe, where it represented Independent Local Radio at the EBU International Rock Festival in Germany. Similarly, DevonAir, serving Exeter/Torbay, consolidated its commitment to folk music when local artist Mike Silver represented ILR at the EBU International Folk Festival, also in Germany.

Coventry-based Mercia Sound's programme *Maximum Volume* frequently includes local bands in club concerts. These recordings are also edited for inclusion in the mixed musical fare of daytime output. Radio Hallam regularly features musicians 'live' in the studio during the daytime programmes.

Station-organised competitions are popular with local music makers and radio audiences alike. A number of stations mount



◀ Birmingham's Ruby Turner Band is supported by BRMB.

▼ St. John Ambulance Concert in Exeter Cathedral was attended by HRH Princess Anne and broadcast in its entirety by DevonAir Radio.



annual *Young Musician* competitions. Lady Beecham chaired the panel of judges for the newest of these, run by Chiltern Radio. Around 120 entries were received from the Luton and Bedford area. Studio recordings were featured in the station's weekly classical programme *Chiltern Concert*.

Brass bands have a particularly strong following in the West Country. Severn Sound in Gloucester joined forces with neighbouring Radio West in Bristol, Wiltshire Radio and Gwent Broadcasting to organise a brass band competition. Traditional music in Scotland, Northern Ireland and Wales plays a significant role in the musical life of these areas, and local ILR stations respond accordingly. Each, however, has its own vibrant popular music scene, reflected in Scotland by Radio Clyde's *Festival of Scottish Music*. In Wales, ILR stations are involved in a new *Welsh Rock Band Competition*.

The Brodsky String Quartet illustrates ILR's approach to music in all senses. This young quartet, natives of the North East, were nominated by Radio Tees and selected to represent ILR and the IBA in the Third EBU International Days for String Quartets. Since then, they have performed a varied programme, ranging through Schubert, Sondheim and Rod Stewart. The

quartet played at ILR's 10th Anniversary Dinner held at the Mansion House in the presence of the Prince and Princess of Wales. Now resident at Sutton Place, within County Sound's transmission area, the Brodsky worked with the station to produce a series of short features designed to introduce the audience to chamber music. These are available for broadcast throughout ILR.



▲ Enthusiastic Promenaders at the last night of the Red Rose Promenade concerts with the Royal Liverpool Philharmonic Orchestra at the Guildhall, Preston.



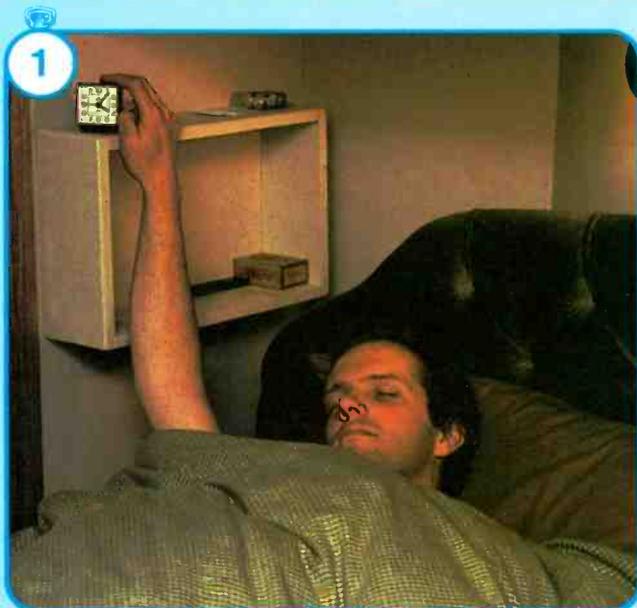
◀ Part of the music library at Radio Clyde which houses over 70,000 records.

# A PRESENTER'S DAY

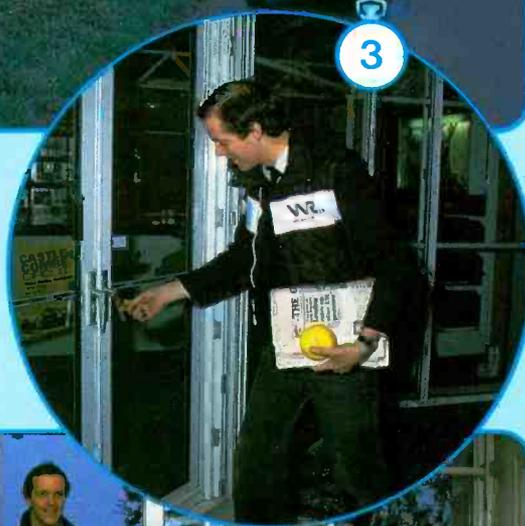
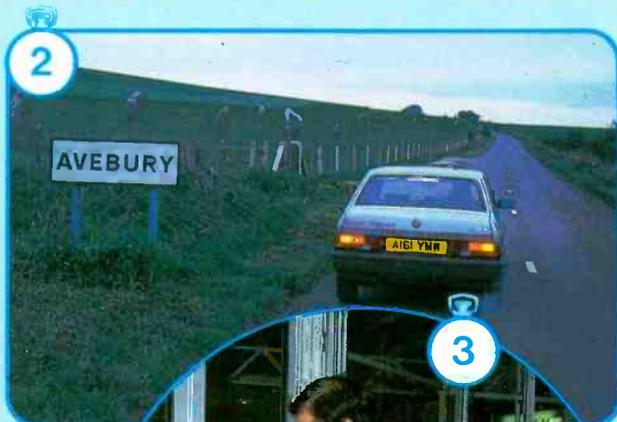
Research has indicated that a successful radio presenter must establish a one-to-one relationship with the listener, and possess the same sort of personal qualities as a real friend or companion.

Simon Cooper co-presents *WR-AM*, the news-based breakfast programme broadcast on Wiltshire Radio each

weekday morning between 6 and 9 a.m. He is also the station's Programme Co-ordinator – organising outside broadcasts, setting up special programmes and generally making sure everything runs smoothly during the station's output – 19 hours a day, 7 days a week.



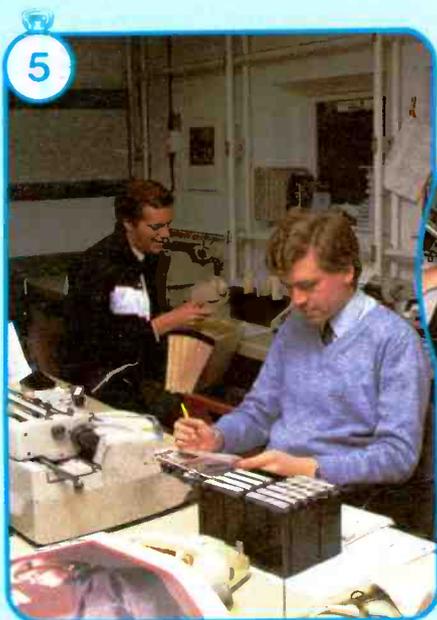
1 Waking up at the time some people go to bed – a 4 a.m. start for Simon, but he's not alone – his next door neighbour is a postman, so there's always someone to talk to across the garden wall at 4.30 in the morning.



2 WR's area includes some of the most modern industries in Britain, and some of the most important ancient sites in the country. Simon's drive to work takes him through the standing stones of Avebury. Today they look quite innocent, but with a winter's morning mist swirling around the stones they take on a threatening character.



3 Arriving at the radio station with the morning papers, an important part of the news and music mix which makes up the breakfast programme. Once through the door, it's a mad dash to switch off the burglar alarm before the bells start ringing.



5 Being based on news, the programme has to be put together immediately before it is broadcast. Morning journalist Les Skipper advises on how news stories have developed overnight, and prepares the major news bulletins which are broadcast on the hour, every hour.

6 In the on-air studio, it's a constant challenge to fit all the different elements of the programme into the three hours of broadcast time. Running to a tight schedule, records, news features, travel information and advertisements jostle for space, with Simon at the controls.

7 Live interviews with the people in the news bring the facts to the listeners in the most direct way: here the Earl of Cardigan explains the details of a referendum he organised among the citizens of Marlborough.

8 The essence of *WR-AM* is the combination of its two presenters, Simon Cooper and Barry Jordan. Two heads are better than one when it comes to interpreting the day's news, and their differing ages and backgrounds bring an extra dimension to the programme.

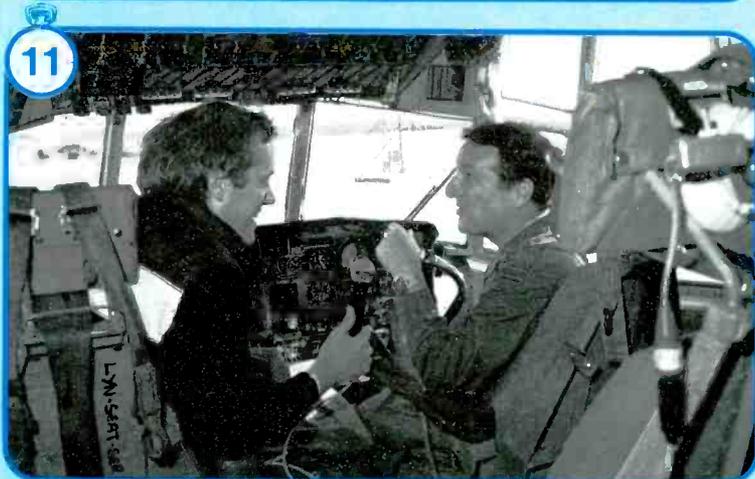
9 Combining work and pleasure, after the programme it's off to a local hotel to record an interview in its new restaurant – having first sampled the toast, of course.



10 Service personnel and their families form an important part of WR's audience. Preparations are under way at RAF Lyneham for an important visit, and the squadrons of Hercules aircraft based there are the subject of an interview recorded with the organisers on the tarmac.



11 The pilot gives a full explanation of how to keep the huge aircraft flying.



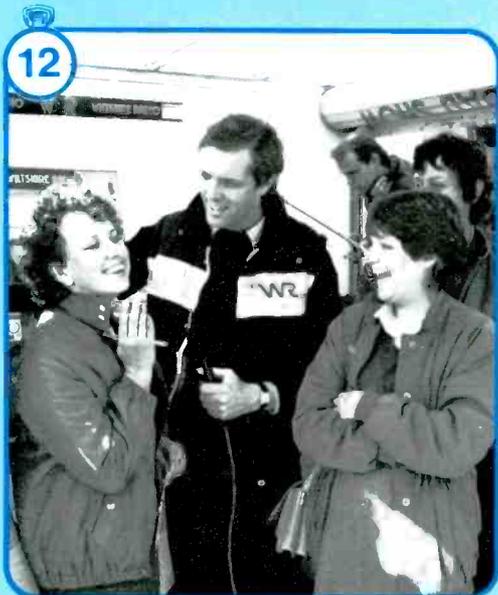
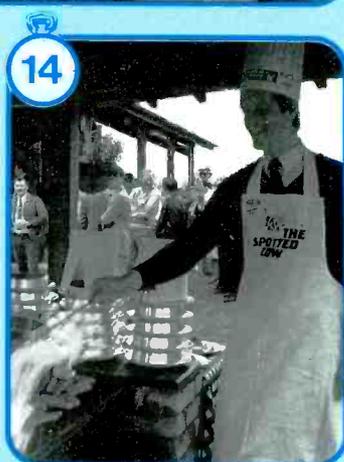
12 From recording interviews at Lyneham to a live outside broadcast: WR's 'Roadshow' mobile unit on a visit to Cirencester, with a chance for local people to meet the presenters whose voices they know so well.

13 Lunchtime, and what for most people is the five o'clock shadow arrives four hours earlier for Simon. A quick spruce-up and on with the tie for a demonstration of cooking skill.

14 Life on the radio is not without its dangers, and here Simon tries to avoid going up in flames whilst cooking the inaugural steak at the opening of a barbeque park in Swindon.

15 Like all radio stations, WR receives a large number of demonstration tapes from people hoping to become presenters. All are listened to with interest: here Simon auditions the latest batch of applicants with Ralph Bernard, WR's Managing Director and Programme Controller.

16 An afternoon nap recharges the batteries for an evening out as quizmaster in a general knowledge competition organised by WR to pit local pubs against each other. After the game is over, it's back home to snatch a few hours' sleep before the next morning's 4 a.m. start.



# Consulting the Public

Any broadcasting system needs to pay due regard to public opinion if it is to thrive and develop. The IBA does this through its formal research projects, advisory bodies, public meetings and general correspondence.

station in future. Similar research in areas where the ILR station has only been in existence for a short term examines the initial impact made upon listeners by a relatively new service. Other *ad hoc* research projects are carried out from time to time by both the IBA and ILR stations.

## Local Advisory Committees

In each area where an ILR station is operating, a local advisory committee (LAC) has been set up in accordance with the Broadcasting Act. At present there are around 500 LAC members; committees meet about four times a year. In a very real sense they are the IBA's 'ears' in the localities. They also act as a channel for local opinion. While the committees do not have an executive function – under the Act they are advisory – they do help to influence the shape of the ILR services through the comments and information they supply to the IBA.

Because of their important role, members of LACs are carefully chosen. A keen interest in ILR and a willingness to listen regularly and to attend meetings are main requirements. Membership is voluntary. However, it is an interesting job and a chance to play a part in the ILR system. Anyone who would like to put themselves forward for membership or to make their views on programming known to a committee is welcome to write to the relevant IBA regional office or the IBA's headquarters in London.

## Research Activities

The main emphasis of the IBA's audience research for radio is placed upon examining listeners' programming tastes and requirements, and exploring their views and reactions to the services provided by Independent Local Radio stations around the United Kingdom. Detailed attitudinal surveys are carried out in areas where the contracts of the longer-established ILR stations are being advertised to discover what listeners think of the existing service and what they expect from their local ILR

## Public Meetings

Before a station is set up or a new contract awarded, the IBA holds a public meeting to collect views on the needs of the area and on the plans put forward for the future service. Usually these meetings are well attended and the IBA, through wide publicity, tries to achieve a balance between ordinary listeners and people with special interests. Organised lobbies can sometimes dominate public meetings. More often a wide range of views is heard and an opportunity provided for the IBA to explain its role and functions.

In advance of these meetings proposals for the future service are published and made available through libraries. Summaries are also circulated locally (in Welsh and English if the meeting is being held in Wales).

Public meetings are also occasionally held some time after the start of broadcasting (i.e. in mid-contract term) to help assess a station's performance.

## Listeners' Comments

The LACs, the IBA and the stations welcome comments and suggestions on programming from listeners. Every letter is acknowledged and carefully considered. It may not be possible to satisfy every request since a station's resources and commitments have to be taken into account. But where possible, adjustments will be made and complaints carefully investigated.

While public consultation is an important part of ILR it can also be expensive and time consuming. A realistic balance is needed which allows the public to play an effective role within a sensible budget and timescale. This is the basis on which the present arrangements operate.

## In A Good Cause

Work with and on behalf of local charities forms part of every station's output. Day-to-day programming involves, for example, publicity for charity events; information and features on the work of local charities; and one-off appeals for specific items and voluntary help. These simple items can be of immense help in bringing support and relief. However, the most prominent aspects of ILR's charitable work are the major appeals and events, often around Christmas, which in 1983 raised more than £2 million in funds.

Over the past decade or so, ILR can claim to have developed new and effective means of fund-raising in the UK. A major annual appeal, in a 'radiothon' format, usually displaces regular programmes for a period of one or two days. It is designed to meet two aims: to make entertaining and engaging radio output, and to generate the maximum amount of cash. This flexible approach complements the appeal 'slots' which continue as a very valuable service on national television and radio services.

A successful appeal involves an enormous collaborative effort between radio station staff, charity workers, and the audience. IBA audience research has often shown that

charity programming is among the best-liked aspects of the output, for example on Piccadilly Radio and Severn Sound. A listener to Saxon Radio in Bury St. Edmunds remarked: 'I couldn't turn it off - better than General Election results'.

Over the years, the well-established appeals have gained their own momentum. Radio Hallam's *Money Mountain* perennially scales new heights. In 1983-84 the total was more than £30,000 for hospitals in South Yorkshire and Derbyshire. Capital Radio's *Help a London Child* raised £114,000 in its Easter on-air marathon for 1984. The station aimed at least to match that figure during the rest of the year, with other special events. Funds of around £¼ million were distributed among 500 London children's charities. Newer and smaller stations also showed what could be done. Gwent Broadcasting, covering an area of only 300,000 people, raised more than £13,000 in its first one-day appeal.

Appeals work by drawing attention to the charity needs of the local area and, above all,

▼ Presenter Dave Bussey (Radio Tay) swam the River Tay in 75 minutes, raising £1,100 for charity.



▲ PR Executive Victoria Innes hands over the keys to the listener who successfully bid for the 2CR Charity Auction Car.

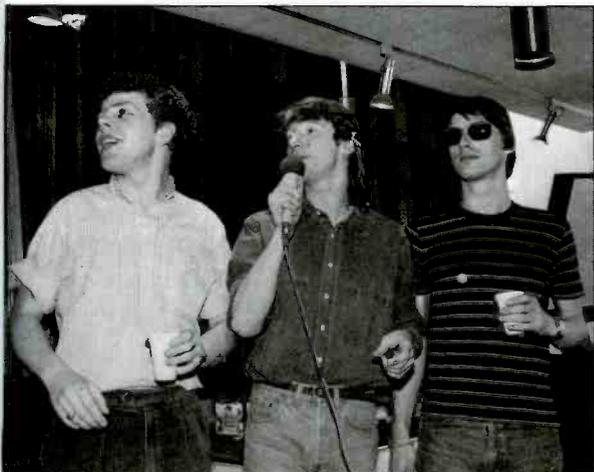


by being fun. Two techniques for generating funds work well. These are, first, the phone-in auction of goods and services donated and, second, pledges from listeners to hear a particular record played. Both were used by Essex Radio in its *Helping Hands* appeal. This raised £30,000, including £6,000 from record pledges and £14,000 from auctions. Biggest returns on a disc were for Bing Crosby's 'White Christmas', whilst included in the auctioning was a listener's bid of £130 to read a special local news summary on the station. Auction lots elsewhere included Shirley Bassey's camera (DevonAir) and lunch with Kenny Everett (Capital).

ILR listeners have taken to the streets to show how charity work can combine with health and fitness. BRMB's *Walkathon*, around Birmingham's Outer Circle Route, has become a major annual event, with 300,000 walkers and sponsorship (of the individual participants) to the tune of £¼ million. In 1984, funds went to the purchase of eight minibuses and eleven ambulances for mentally-handicapped centres. The *Walkathon* has been described as 'the biggest street party ever', but the *Piccadilly Radio Charity Marathon* is a major competitive event. This annual road race in Manchester, organised by the radio station, has become the biggest fund-raiser of all. Runners have raised annual sponsorship of more than £1 million, selecting their own local causes. Prominent among these is the station's own charitable trust.

Just as important as raising money for charity is ensuring that funds are distributed

▼ The Style Council's Paul Weller (right) and Mick Talbot (left) joined Capital's DJ Gary Crowley as auctioneers for the 'Help a London Child' auction held over Easter.



fairly. Listeners to ILR identify their station with their own local area; and ILR works in support of local charities (ITV usually caters for national causes). A wide spread of charities should benefit, over the course of time, and allocation is decided on the basis of informed and balanced local advice.

The Christmas Appeal by Metro Radio in Tyne & Wear shows one method for sharing out funds. Metro invites applications from local charities before the appeal. A selection committee, consisting of representatives from social services, the voluntary sector, the churches, local business and the radio station, meets to discuss the matter. An advance allocation is decided, covering the bulk of the funds anticipated. In this way, as the appeal goes out, listeners are able to hear about the work of the charities, and where the money will go. Individual sums can range from £35 to buy a computer game for children with learning difficulties, to £1,000 for a home for women victims of violence. In December 1983, Metro raised £23,000, shared between 75 charities.

The special relationship between ILR listeners and broadcasters (with the generosity of the former, and the skill and energy of the latter) should make for still greater contributions in 1985.



◀ A listener pledged £300 to hear Radio City presenters and management sing 'Oh Lord, It's Hard to be Humble', during the 'Give a Child a Chance' appeal on Merseyside.

▼ The Annual Radio Hallam Marathon Pancake Flip where contestants compete for an hour live on air. The record stands at 8,013 flips.



# 'DATARAMA': ILR and Information Technology

ILR, with its flexible programming, quickly realised its potential to satisfy the growing thirst for knowledge about new technologies. An ILR 'first' in the development of UK broadcasting was regular transmission of 'radio data' – short bursts of computer programs (software) transmitted across the airwaves, to be received and decoded by computers in the home or office.

March 1983, during 'World Communications Year', marked the beginning. Tim Lyons and Martin Schimmer, engineers at Radio West in Bristol, are both avid computer enthusiasts. With encouraging support from the IBA's Engineering Division they put together the first radio 'databurst' in the form of a 'radio picture': the face of actress Cheryl Ladd portrayed in computer graphics. Out of this experiment grew the highly successful series *Datarama* – a weekly programme for micro-computer enthusiasts, described by the station as 'a combination of locally-orientated enthusiasts' magazine and a forum for micro-users'.

Regular 'databursts' included in *Datarama* were only about 20 seconds long, since a series of robot-like bleeps proved rather dull for listeners without a computer to translate. To overcome this, Radio West was granted IBA permission to transmit bursts containing programme information, games and other original programs at intervals throughout the night, after normal broadcasting hours. This was in addition to the usual station identification announcements. Radio West was rapidly joined in this procedure by Pennine Radio.

Late night scheduling did not detract from enthusiasm. The very positive feedback from listeners encouraged ILR stations to introduce regular computer slots and specialist programmes, often incorporating listeners' own programs, tips and advice. NorthSound's *Computer Talk*, presented by Bobby Hain, was one of the first series attempting to satisfy the needs of beginners and not-such-beginners alike. Radio Forth's *A Poke of Chips* enabled listeners to phone in, chat to experts and exchange ideas.

▼ Martin Schimmer (left) and Tim Lyons, presenters of Radio West's *Datarama*.



ILR has continued to test new ideas. In the run-up to Christmas 1983 the IBA gave approval for the inclusion of 'software' in advertisements and information, alerting listeners that a 'data-commercial' was to follow. Signal Radio of Stoke-on-Trent produced an advertisement for a local computer supplier which included a five-second burst of 'electronic noise' capable of generating several monitor screens full of pictures and price lists.

Stations appreciate the generation gap in the needs and interests of listeners. Today's schoolchildren are quite at home in the world of computers and electronic gadgetry; for their parents it can be more daunting. So, a main aim has been to explain the new technology and to make it accessible to everyone. Radio Tees ran the series *A Byte on the Side* giving basic training, explaining terminology and, importantly, focusing on the possibilities of computer use at home, in local business and industry. Educational opportunities were also examined.

A series from DevonAir was specifically aimed at helping parents to understand the computer language with which their children were so at ease. The learning approach proved very successful. In Radio 210's six-week series *Basic Computing*, presenter Marion Fountayne began from scratch and through a series of simple step-by-step processes succeeded in writing her own very simple programs. The tutoring format at the beginning of each programme enabled listeners to participate and learn, using their own computers. Radio Tay ran a major week-long project on computers, *Action Data*, in which experts from industry, schools and colleges demonstrated how computers were of use to them.

The effectiveness of such programming was in many instances consolidated by the forging of links between ILR stations and their local education authorities and county councils. DevonAir, in association with Devon County Council, distributed material compiled by local schoolchildren as a follow-up to its series.

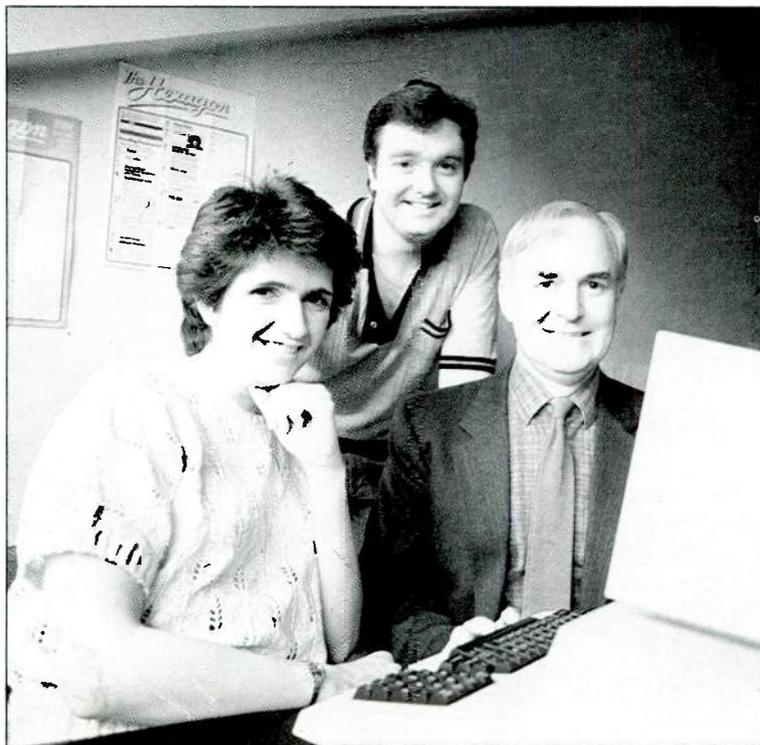
Computers can be both educational and fun. Piccadilly Radio's two-hour programme on Sunday afternoon, presented by Timmy Mallett, did not neglect the entertainment-value of computers. With expert advice, young people were encouraged to design their own 'Piccadilly' games. Similar competitions run by other ILR stations proved equally popular.

ILR reflected the ever-changing and

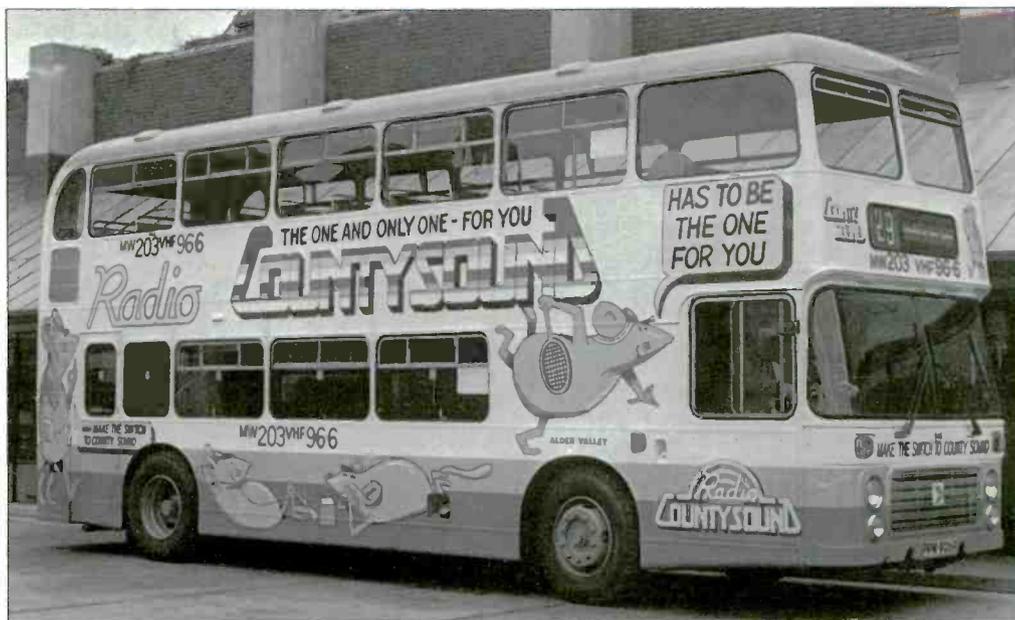
advancing computer scene by taking its listeners to the midst of the activity. Beacon Radio's *Computer Talk!* series was broadcast live from the 'Which Computer?' Show at the National Exhibition Centre. This helped set the scene for the series which covered topics ranging from computer-generated music to the role of the small business computer. In the 'Computer Club' spot on LBC, Clive Bull's *Young London* programme visited the British Microcomputers Awards '84. These awards recognised technological advance and innovation as well as service to the British consumer.

Computer technology is becoming an established part of the output on increasing numbers of ILR stations. Radio West's *Datarama* and Radio 210's *Basic Computing* were both offered for broadcast by other ILR stations. These are examples of how ILR stations share material and pool resources, extending their own knowledge as well as the knowledge of their listeners. In this way they make a valid and growing contribution to communications technology.

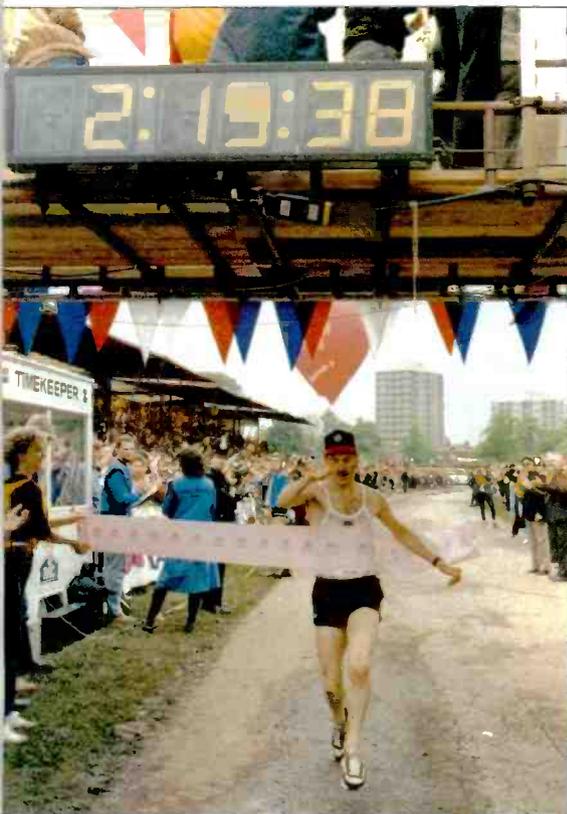
▼ Radio 210's *Basic Computing* team – presenter Marion Fountayne, producer Graham Seaman and author Roy Atherton.



# Out and About with ILR



▼ The ever-popular Piccadilly Radio Marathon attracts entrants from all over the world. In July 1984 they came from New Zealand, America, France, Germany and even Saudi Arabia to take part.



▲ This colourful Alder Valley double-decker bus is just one of the tools used by County Sound to ensure identity and awareness of the station among the people it serves in Surrey and North-East Hampshire. The bus has its own radio-receiver permanently tuned to County Sound.

▼ Sports Editor John Boyd talking with Eddie Gray, manager of Leeds United Football Club, just one of the many sports covered by the Radio Aire sports team in Leeds.





▶ Two local radio stations 'take to the air' Signal Radio (*below right*) reached new heights at a local marathon and Two Counties Radio (*right*) presented its news bulletins from a hot air balloon as part of its third birthday celebration.

◀ Miss Wyvern, Rachel Welsh, gives a good luck hug to Malcolm Elliott the early leader of the 1984 Milk Race at the start of the Great Malvern to Swansea stage.

▼ During Capital Radio's month-long Music Festival '84, Giant Sumi wrestlers and dancing girls were amongst the many other exotic and period costumes that appeared for Kid's Day at East Ham.





**REPORTERS ON ASSIGNMENT**

*(Chris Mann, IRN reporter, at San Carlos Bay in the Falklands when British dependants visited the sites of action.)*



**SPECIALIST CORRESPONDENTS**

*(Paul Maurice, IRN Defence Correspondent, at the controls of an Air New Zealand 747 simulator.)*



**FOREIGN CORRESPONDENTS**

*(Andrew Manderstam, IRN's Washington correspondent.)*



**PARLIAMENT**

*(Peter Murphy, Political Editor, reporting from Westminster.)*

# IRN in the Front Line

Independent Radio News (IRN), the subsidiary of LBC in London, supplies national and international news throughout the ILR system. It has established a distinctive style of news for popular radio with flair in writing combined with pace of delivery and extensive use of on-the-spot actuality reporting.

IRN's reporting strength, as distinct from the desk staff who run the 24-hours-a-day news operation at Communications House, includes eight general reporters, seven correspondents based at Westminster, as well as specialists in the fields of finance, industry, arts and entertainment, defence, aviation and diplomacy. In addition there are correspondents or 'stringers' in various parts of the world: in the United States,



**THE IRN NEWSROOM**

Andrew Manderstam has carved out a niche as IRN's man in Washington with a considerable following among ILR listeners throughout Britain. A separate staff keeps ILR listeners abreast of sports news, both at home and abroad.

While specialists have a specific and often demanding role to fulfil in the IRN structure, the *general* reporters have an equally vital part to play. They may be regarded as the all-purpose front line troops, frequently pitched into situations requiring both physical and mental stamina. It could mean being on a picket line on a freezing winter's morning, spending the night in the radio car watching for developments at the Libyan mission in London, or being sent off to Northern Ireland because of a terrorist attack.

Their job is not made any easier by the fact that IRN operates around the clock: where most reporters have to meet perhaps two or three deadlines a day, the IRN reporters face a deadline each hour. Sometimes they do not get much sleep. As always, the reporter is no use to his organisation if he cannot keep good lines of communication. IRN reporters are adept at 'feeding' audio material back to base, be it from a lonely phonebox in rural Ulster or from the far more sophisticated facilities of an ILR radio station.

Last, but by no means least, in IRN's ability to give a credible national news service are the resources of the newsrooms of some 50 ILR stations around the country. Over the years a strong feeling of mutual trust and co-operation has grown up between IRN in London and their journalistic colleagues in other centres.



**IRN'S NETWORK SYSTEM**  
*(The teleprinter room at IRN where copy is sent out to ILR stations.)*



**ILR STATIONS**  
*(The newsroom at Moray Firth Radio.)*



**THE ILR AUDIENCE**  
*(Listening to the end-product.)*



**IRN STUDIOS**  
*(Therese Birch, IRN newsreader.)*

# Partnerships in Education Programming

ILR has gained increasing recognition as a medium for educational programming. Many national bodies, schools, colleges and local authorities have realised the potential of local radio which is in touch with large audiences with its informal and popular style.

One area where many stations have become involved with a national body is health. The Health Education Council has provided ILR with extensive back-up material to a wide range of health campaigns and special events. Metro Radio has promoted diet advice for men, while Radio Tay and the Scottish Health Education Group have run an energetic marathon training feature.

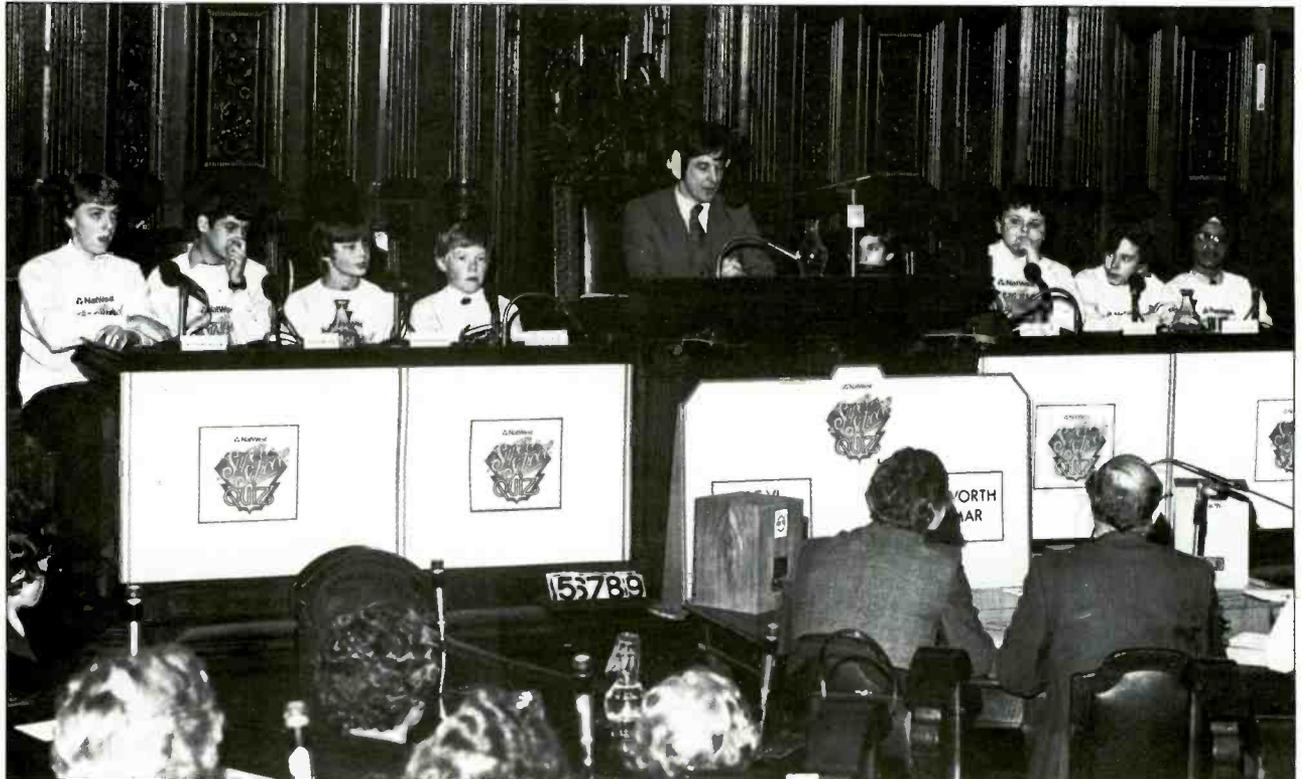
Health projects are often supported by an 'Action Desk' or 'Careline' which provide local on-air information, deal with appeals for help and supply experts to advise listeners. Wiltshire Radio's *Linkline* ran a successful hypothermia campaign and

distributed special warning thermometers to old people in the area, as well as supplying advice on heating and clothing. Hereward Radio, with the Community Health Council, ran a special campaign week to explain services.

The Open University has also become involved with ILR. Pennine Radio ran a series of programmes on *Conflict in the Family* based on an Open University Community Education Course. A similar project on *Pre-Retirement* has been popular with older listeners to ILR.

The Capital Radio *Jobmate* scheme, run in conjunction with the National Extension College, has celebrated its fifth birthday. This very successful activity involves older, experienced people in counselling young people who are having difficulties finding a job. There are now 300 volunteer 'jobmates' throughout London and more than 2,000 young people a year benefit from their support. In Birmingham, BRMB has joined

▼Recording the Final of the Superschool Quiz for BRMB.



with the local education authority to produce and fund a booklet on the choices open to 16-year-olds in the fields of education and training. Metro Radio, in Tyne & Wear, staged a project known as *Loose Ends* which involved local education-alists explaining alternatives to employment such as voluntary and community work, and further education. The arrival of the Youth Training Scheme prompted many stations to organise special campaign weeks to explain the scheme to parents and pupils.

Programmes regularly feature information on the local education service. Radio Victory mounted an Adult Education Week under the title *It's Never Too Late*, giving advice on a wide range of courses available locally. It encouraged listeners to take up self-defence, violin making and navigation. This type of approach can be successful in promoting adult education to the widest range of potential participants.

School quizzes continue to be popular. One of the latest projects is County Sound's *Multiple Choice*, involving sixteen schools in Surrey. Increasingly, teachers are taking part in ILR educational programming on a local basis. Swansea Sound has a teacher seconded by the LEA. At West Sound in Ayrshire, a local group of head teachers give the station advice on the latest events and developments in schools.

Looking ahead, further partnerships with education bodies are flourishing. New links are being formed and new areas are opening up to ILR, providing education in a stimulating and informal way to listeners.



▲ A North East pensioner shows her 'Beat the Cold' pack – available through Metro Radio.



◀ Capital's Revision Line Service hard at work answering questions on the telephone from O and A level students.

# Looking Ahead

By the end of 1984 some 50 stations, developed over a period of eleven years, provide the ILR service to around 85% of the population of the United Kingdom.

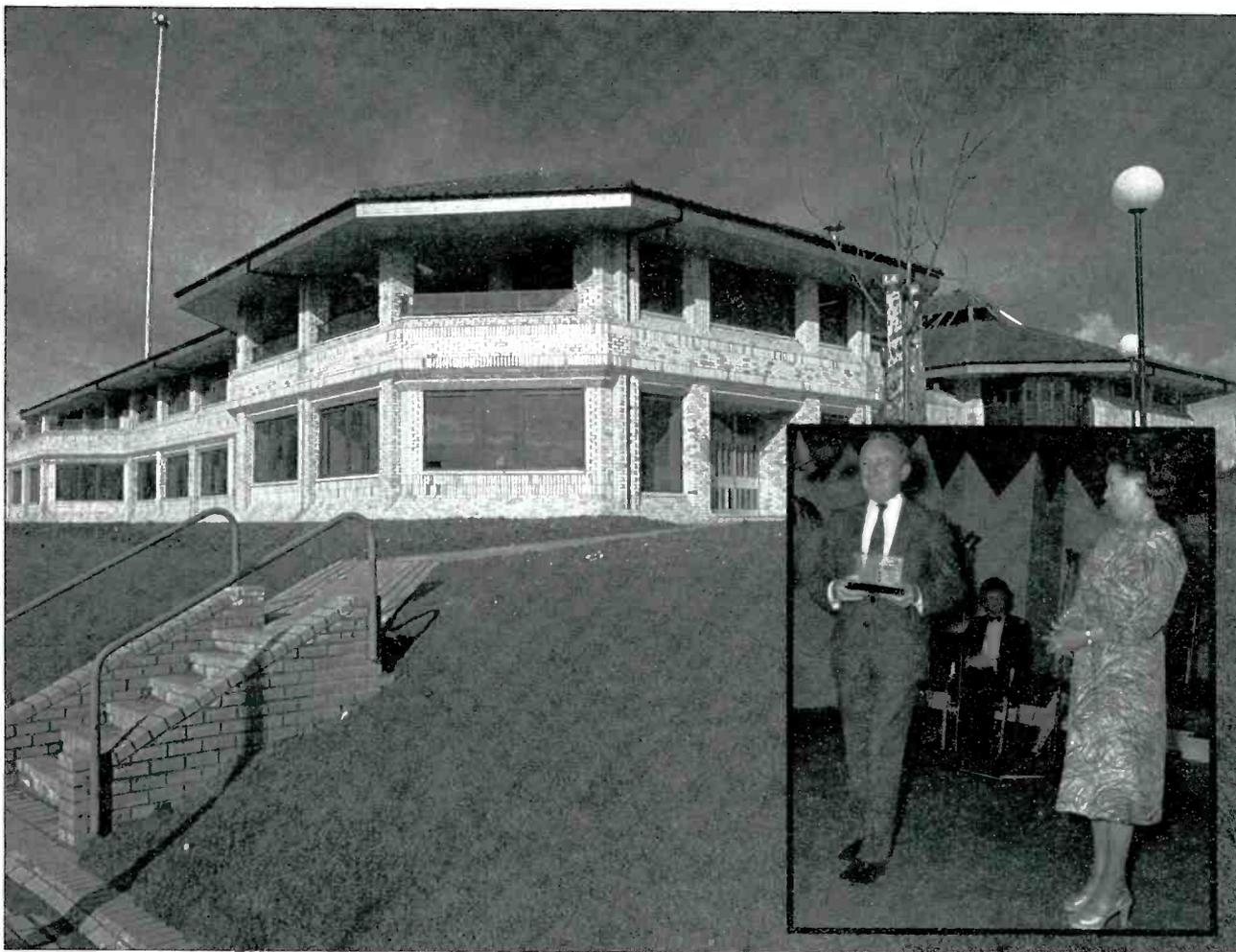
The introduction of new stations from 1985 onwards, however, will be at a slower rate and a period of consolidation to conserve resources is probable. Nevertheless, new ideas may be considered and tested within the scope of the relevant legislation.

On 8th May 1984 the Home Secretary announced that the Cable and Broadcasting Bill, when approved, would allow the IBA to begin the construction of an Independent National Radio network. Programming cannot begin until frequencies are available and this is unlikely to be before 1990. For the

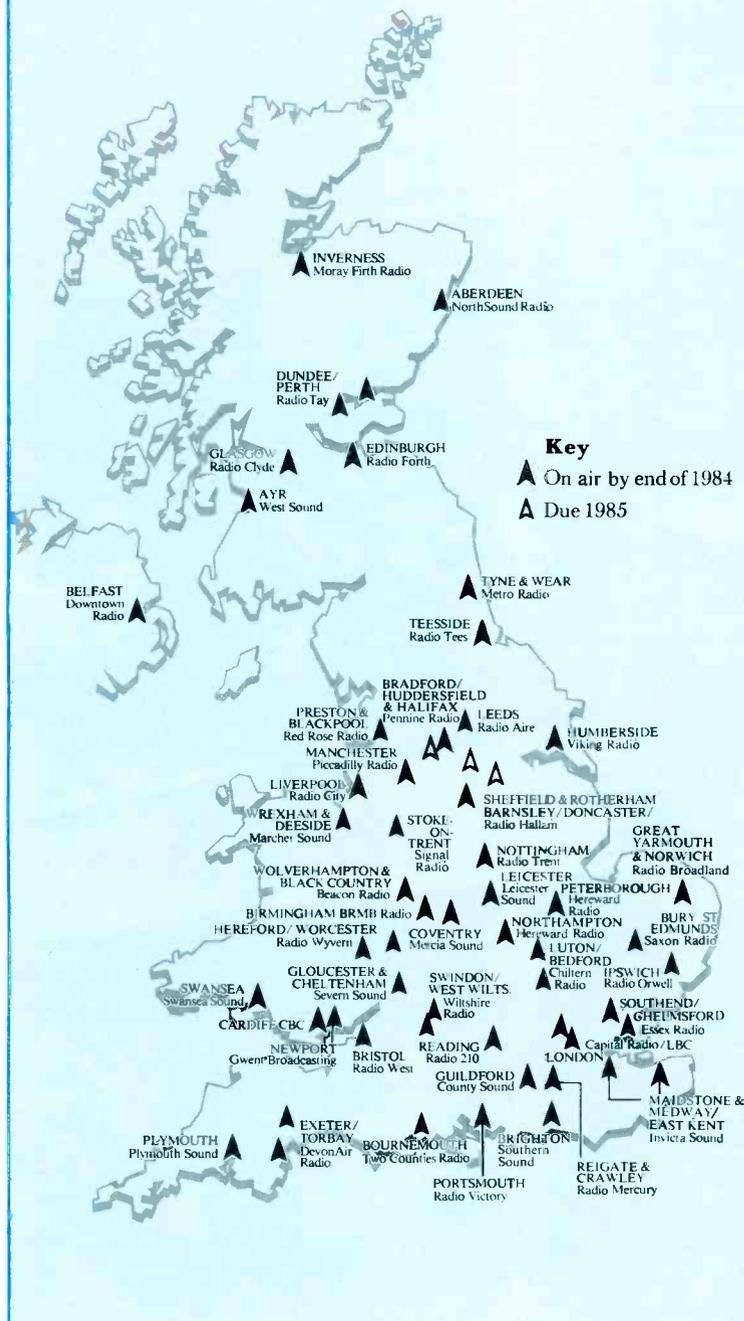
moment it is too early to decide upon the most suitable programming format, relevant to the needs of the 1990s.

The Government has also indicated that in late 1984 or during 1985 further consideration will be given to the question of community radio. The IBA is ready to contribute constructively to these discussions, bearing in mind that many of the ILR stations, particularly the small ones, already provide a valuable community radio service. In the meantime the IBA has adopted a strong line against illegal broadcasting stations which pay no copyright fees and steal news bulletins that other legal organisations have spent a great deal of money collecting.

▼ Radio Clyde – the third ILR station to be established – moved into modern purpose-built premises at Clydebank in December 1983, just in time for its tenth birthday. Princess Margaret presented Managing Director James Gordon with a Special Award for his services to radio at the Sony Radio Awards in May 1984.



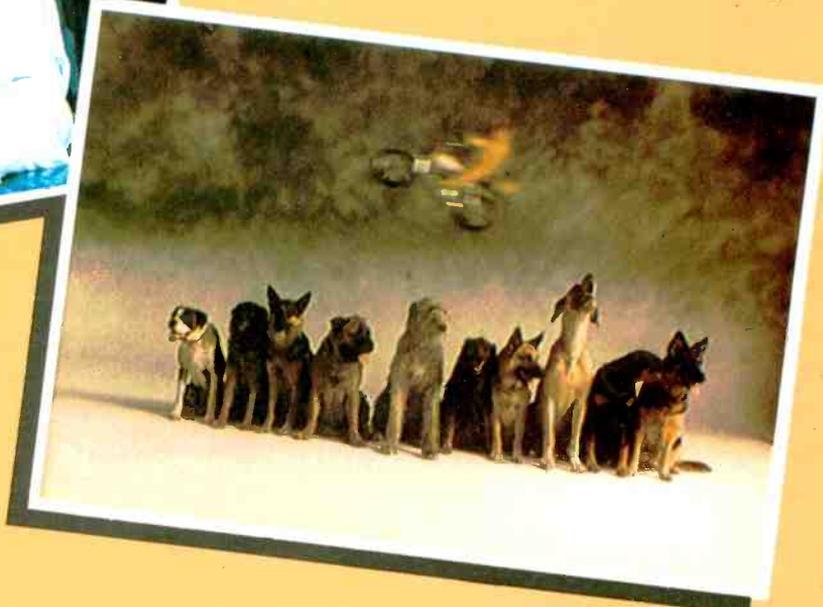
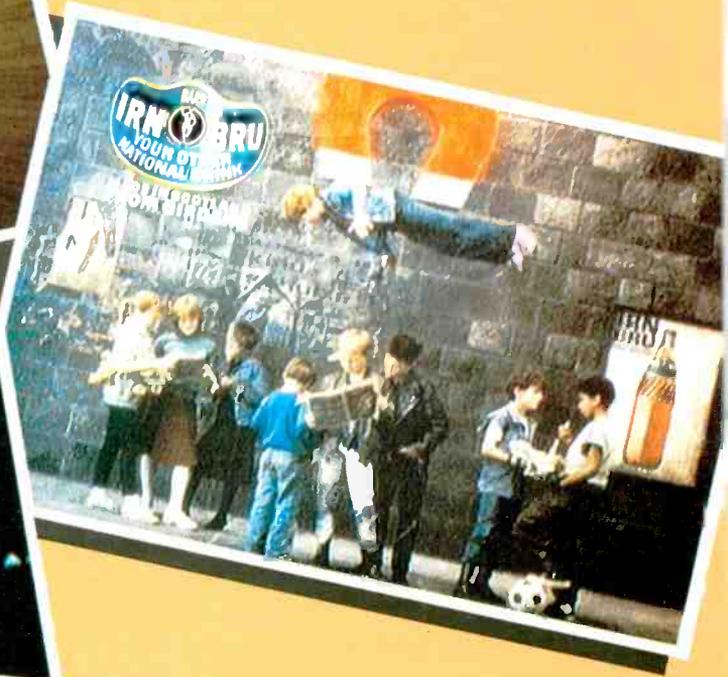
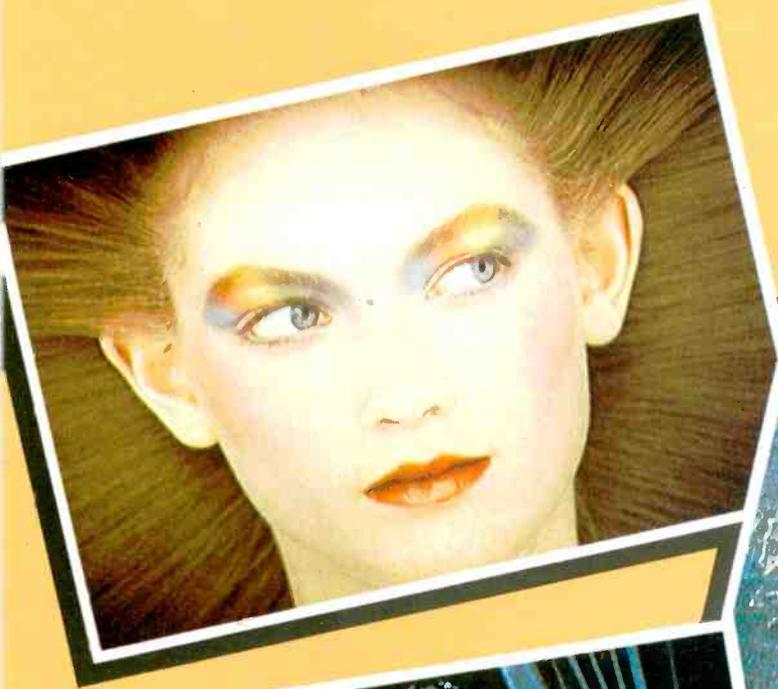
# ILR Progress



AREA	COMPANY	AIR DATE
Aberdeen	NorthSound	27.7.81
Aylesbury	<i>to be appointed</i>	
Ayr (with Girvan)	West Sound	16.10.81
Basingstoke & Andover	<i>to be appointed</i>	
Belfast	Downtown Radio	16.3.78
Birmingham	BRMB Radio	19.2.74
The Borders (Hawick) with Berwick	<i>to be appointed</i>	
Bournemouth	2CR	15.9.80
Bradford/Huddersfield & Halifax	Pennine Radio	Bradford 16.9.75 Huddersfield & Halifax Late 1984
Brighton	Southern Sound	29.8.83
Bristol	Radio West	27.10.81
Bury St. Edmunds	Saxon Radio	6.11.82
Cambridge & Newmarket	<i>to be appointed</i>	
Cardiff	CBC	11.4.80
Coventry	Mercia Sound	23.5.80
Derby	<i>to be appointed</i>	
Dorchester/Weymouth	<i>to be appointed</i>	
Dundee/Perth	Radio Tay	Dundee 17.10.80 Perth 14.11.80
East Kent	Invicta Sound (incorporating Network East Kent)	Late 1984
Eastbourne/Hastings	<i>to be appointed</i>	
Edinburgh	Radio Forth	22.1.75
Exeter/Torbay	DevonAir Radio	Exeter 7.11.80 Torbay 12.12.80
Glasgow	Radio Clyde	31.12.73
Gloucester & Cheltenham	Severn Sound	23.10.80
Great Yarmouth & Norwich	Radio Broadland	Late 1984
Guilford	County Sound	4.4.83
Hereford/Worcester	Radio Wyvern	4.10.82
Hertford & Harlow	<i>to be appointed</i>	
Humberside	Viking Radio	17.4.84
Inverness	Moray Firth Radio	23.2.82
Ipswich	Radio Orwell	28.10.75
Leeds	Radio Aire	1.9.81
Leicester	Leicester Sound	7.9.84
Liverpool	Radio City	21.10.74
London	Capital Radio	16.10.73
London	LBC	8.10.73
Londonderry	<i>to be appointed</i>	
Luton/Bedford	Chiltern Radio	Luton 15.10.81 Bedford 1.3.82
Maidstone & Medway	Invicta Sound (incorporating Northdown Radio)	Late 1984
Manchester	Piccadilly Radio	2.4.74
Milton Keynes <sup>1</sup>	<i>to be appointed</i>	
Newport (Gwent)	Gwent	13.6.83
Northampton	Broadcasting Hereward Radio	Late 1984
North West Wales (Conwy Bay)	<i>to be appointed</i>	
Nottingham	Radio Trent	3.7.75
Oxford/Banbury	<i>to be appointed</i>	
Peterborough	Hereward Radio	10.7.80
Plymouth	Plymouth Sound	19.5.75
Portsmouth	Radio Victory	14.10.75
Preston & Blackpool	Red Rose Radio	5.10.82
Reading	Radio 210	8.3.76
Redruth/Falmouth/ Penzance/Truro	<i>to be appointed</i>	
Reigate & Crawley	Radio Mercury	Late 1984
Sheffield & Rotherham/ Barnsley/Doncaster	Radio Hallam	Sheffield 1.10.74 Barnsley/ Doncaster Late 1985
Shrewsbury & Telford	<i>to be appointed</i>	
Southampton	<i>to be appointed</i>	
Southend/Chelmsford	Essex Radio	Southend 12.9.81 Chelmsford 10.12.81
Stoke-on-Trent	Signal Radio	5.9.83
Stranraer/Dumfries/ Galloway	<i>to be appointed</i>	
Swansea	Swansea Sound	30.9.74
Swindon/West Wilts.	Wiltshire Radio	12.10.82
Teesside	Radio Tees	24.6.75
Tyne & Wear	Metro Radio	15.7.74
Whitehaven & Workington/Carlisle	<i>to be appointed</i>	
Wolverhampton & Black Country	Beacon Radio	12.4.76
Wrexham & Deeside	Marcher Sound	5.9.83
Yeovil/Taunton	<i>to be appointed</i>	

1. Milton Keynes to have some form of association with Northampton

# ADVERTISING



# Putting on the Breaks

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The ITV and ILR programme companies appointed by the IBA obtain their revenue from the sale of spot advertising time in their own areas; and they pay the IBA a rental to cover its costs in administering the system and broadcasting the services.

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV, Channel 4 and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down by the IBA. There must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

The Broadcasting Act does not lay down precisely the amount of advertising that may be allowed; it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'.

Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour averaged over the day's programmes. In accordance with the IBA's requirements advertising in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc.) is normally limited to a maximum of seven minutes. The interests of programme presentation or changes in transmission times could result in an advertising interval falling just one side rather than the other of the striking of the clock, so carrying a minute or two of advertising from one clock-hour to another. If the presentation of adjoining programmes can be improved by a small re-distribution of advertising, this is within the IBA's rules. When this happens the excess in the one clock-hour is counter-balanced by an equivalent reduction, usually in the adjacent clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such cases the IBA is prepared to allow the transfer of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

The Broadcasting Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

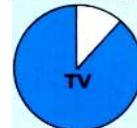
The length and nature of each television programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and any programme lasting less than 20 minutes.

Free air-time is given to Government Departments for the transmission of public service films on health, safety and welfare. The Independent Local Radio service also regularly broadcasts similar items.

## LIMITED AMOUNT

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 p.m., 7-8 p.m.). In each hour radio advertising is normally limited to a maximum of nine minutes.

6 mins an hour



9 mins an hour



◀ Some of the winning TV commercials at the British Television Advertising Awards 1984 (Boots No. 7; Irn Bru; Diat Pils; Bob Martin Condition Tablets).

# Control of Advertising Standards

The Broadcasting Act 1981 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The IBA fulfils its obligations by drawing up and publishing a Code to govern standards and practice in advertising (this it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Home Secretary); and in co-operation with the programme companies, the IBA's Advertising Control staff examine the advertisements in relation to the rules before they are accepted for broadcasting.

## The Advertising Advisory Committee

Under the Broadcasting Act 1981 the Authority is required to appoint:

*a committee so constituted as to be representative of both*

- (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and*
- (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .*

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the IBA in the drawing up of the IBA Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the IBA recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

## The Medical Advisory Panel

The Broadcasting Act 1981 requires the Authority to appoint, or arrange for the assistance of, a medical

advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations in the medical field agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical Advisory Panel is sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting.

## ADVERTISING INTERVALS

Of the 180 programmes in a typical week on ITV:  
100 programmes have no internal advertising; 60 programmes have one internal advertising interval; 20 programmes have two advertising intervals.



## The IBA's Advertising Liaison Committee

The Advertising Liaison Committee normally meets quarterly. It was established in 1980 as envisaged by the Authority in its proposals for the fourth television channel as a means of creating a climate of mutual understanding which would allow matters of principle to be discussed by the IBA, ITCA, ISBA and IPA and problems to be solved. The Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising are represented from their highest levels, as are the Independent Television companies. The Committee is chaired by IBA Chairman Lord Thomson of Monifieth and the IBA is represented by a Member of the Authority, the Director General and the Controller of Advertising. The Committee's terms of reference are:

*to consider matters of principle relating to commercial relationships which may be raised by the participating bodies;*

to improve liaison and communications on advertising matters between advertisers, agencies, the ITV programme companies and the IBA;  
to examine ways in which outstanding differences might be resolved; and  
to provide any guidance, advice and information which it may consider helpful to all whom are involved in the Committee.

#### THE ADVERTISING ADVISORY COMMITTEE

Prof. Aubrey Diamond (*Chairman*); E. Burleton; Dr G. Fryers, MD, MRCP; Mrs A. Harris; R. Kaner; D. F. Lewis, OBE, FPS; Prof. P. Quilliam, D.Sc., FRCP; C. Sandford; R. Singh, JP; Mrs J. Welshman.

#### THE MEDICAL ADVISORY PANEL

Sir Richard Bayliss, KCVO, MD, FRCP; Dr P. A. Emerson, MA, MD, FRCP, FACP; Prof. R. D. Emslie, M.Sc., BDS, FDS; Dr P. Evans, CBE, MD, M.Sc., FRCP; Miss D. Hollingsworth, OBE, B.Sc., FRIC, FIFST, F.I.Biol.; Prof. H. Keen, MDS, FRCP; Mr T. L. T. Lewis, FRCS, FRCOG; Dr M. J. Linnett, OBE, BM, FRCGP; Mr I. G. Robin, MA, FRCS, LRCP; W. B. Singleton, CBE, FRCVS; Dr P. A. J. Smith, MB, BS, FRCP.

#### IBA ADVERTISING LIAISON COMMITTEE

The Rt. Hon. The Lord Thomson of Monifieth, KT, PC (*Chairman*); W. Brown, CBE; J. Fox; A. P. Hallatt; R. W. Johnson; D. N. A. McLure; K. Miles; R. Morgan; R. Oliver; A. R. Pearson; G. Russell; B. Sanctuary; H. Theobalds; D. Wheeler; R. Wordley; John Whitney. *As at Autumn 1984*

### The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which applies to radio and television, has been drawn up by the IBA in consultation with its advisers. It is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

As well as rejecting misleading claims and presentations which might cause harm, the IBA ensures, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed – for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix 1 of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are likely to see or hear, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.



▲ All advertisements and public service announcements, including those concerned with health, safety and welfare, must comply with the IBA's strict Code.

### How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The IBA's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of a total of well over 10,000 television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, over eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally

## IBA CONTROLS CONTENT

The IBA controls the content of the advertising. The Broadcasting Act makes it the IBA's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection. Over 10,000 new television and some 8,200 radio advertisement scripts a year are checked in relation to the code.

 <p>10,388 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1983-84</p>	<p>General 9,221 scripts</p> 	<p>Medical 215 scripts</p> 	<p>Semi-medical 512 scripts</p> 	<p>Financial 440 scripts</p> 
 <p>9,209 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1983-84</p>	<p>General 7,557 scripts</p>	<p>Medical 58 scripts</p>	<p>Semi-medical 231 scripts</p>	<p>Financial 363 scripts</p>

submitted. Eighteen per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between 2-3% of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice.

### Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards. The Committee is kept informed about all problems arising during the everyday control of advertising.

Members of the public are invited to comment on the advertisements which are broadcast and some 1,200 letters or calls were received during 1983-84. All these received personal replies.

The fact that broadcast advertisements have to be examined and approved before publication means that the number of 'perceived' objections is small indeed

when placed in the context of a large population and a huge number of transmissions. Many of these complaints refer to matters of subsequent service or availability rather than copy context, and many – as might be expected – involve personal views rather than breaches of the Code.

Nevertheless, the IBA will require changes in sound or vision if a complaint is upheld. It may also be necessary to place a timing restriction on the transmission times (where, for instance, it appears that children are being upset by a particular sequence). In many cases no infringement was intended but errors do occur: a product 'new from America', while deriving from an American company, was in fact manufactured in the Far East, so this claim was amended; a special airline ticket offer gave most of the necessary details but omitted to specify a 14-day pre-booking condition; a publication claiming to be the fastest-selling of its kind could not adequately substantiate this fact, although it subsequently did so in time for the next campaign. In a radio commercial, a furniture company making a special offer on a suite did not indicate that only one fabric colour was available – and this was felt to be relevant when the matter was reviewed; another radio commercial – in most respects identical to a previous version – had increased the volume of the sound effect of a car horn to a degree that was felt to be too intrusive and likely to distract drivers. One ORACLE advertisement contained a misprint ('sale' instead of 'save') and needed correcting.

From these examples it will be seen that matters of detail are regarded with concern both before clearance is given and afterwards should it become necessary.

Matters of taste and decency, which are sometimes difficult to assess, and the inferences drawn from humour (even more difficult) are raised in a large proportion of letters and these are frequently referred to during clearance discussions.

The IBA's Advertising Division also deals with complaints that are sent to the Advertising Standards Authority relating to ITV and ILR, which it forwards to the IBA. Numerous enquiries from students, foreign broadcasting authorities, government and local government agencies, trade associations and various other sources are dealt with individually and promptly.

Changes have recently been made to the Code to broaden and expand the rules governing financial advertising and to strengthen one clause of the rules relating to alcohol advertising featuring any personality whose example young people are likely to follow. A new rule to protect privacy and avoid exploitation of the individual has been incorporated in the Code.

### Sponsorship

A fundamental principle of Independent Broadcasting is the complete separation of programmes and advertising. The British public are accustomed to public service broadcasting, free from Governmental and commercial pressure.

During the Parliamentary debates of 1954 which preceded the creation of Independent Television, sponsorship was one of the key issues; and there was fear of undue influence by advertisers and commercial interests in the formation of programme policies. It is clear that the IBA's regulations produce independent services in which there is no undue advertising influence. The IBA and the programme companies have recently examined the section of the Broadcasting Act which relates to the funding of programmes, provisions which have remained unchanged since 1954. The Act already provides for certain programmes to be funded by non-broadcasters. As long as the content of a programme is concerned with factual portrayals of doings, happenings, places or things, then no real distinction can strictly be drawn between coverage of a sponsored event, the purchase of a sponsored film which already exists about industry, the arts or science, or the commissioning of a sponsored programme whether on film, tape or live. There is, however, the qualification that the subject matter has to be, in the opinion of the IBA, of intrinsic interest or instructiveness, and it must not comprise an undue element of advertising. The IBA published Guidelines on Programmes Funded by Non-Broadcasters in 1982.

During 1984, the IBA amended its advertising rules to allow funders of programmes and sponsors of events to advertise in and around the programmes and events in which they have an interest, provided that there is no link in content or style with the programme. This relaxation will be reviewed in 1985.

The Authority examines each case on its individual merits, but acceptance of a programme funded by a non-broadcaster does not revoke the general requirement that nothing should be done which might give viewers the impression that material in the programme could reasonably be supposed to have been included in return for payment or other valuable considerations to the programme contractor or the Authority.

### ORACLE Teletext

This type of information service is growing more rapidly in the UK than anywhere else, largely because of the British phenomenon of rental TV. Two-thirds of households rent rather than buy receivers.

By April 1984 there were more than a million-and-a-half teletext receivers in use, and the number is increasing by some 50,000 a month.

The advertising style and context is unlike any other medium as the message is continuously available on command and offers scope for detailed copy, sometimes on multiple pages, which television and radio spots cannot, of course, accommodate.

In 1984, ORACLE extended its advertising scope by introducing regional sales areas (corresponding to the fourteen ITV regions) in addition to its network service.

In this age of remote control buttons and plurality of television channels, it seems likely that the demand for teletext services and advertising will continue to

increase. ORACLE is in the vanguard of these developments.

The advertiser can choose between a fractional page, a full page, a multi-page for extended messages, or an interleaved page (which slots between editorial pages).

### Ensuring High Radio Advertising Standards

Since the beginning of Independent Local Radio in 1973, the IBA's policies have been to ensure that the high standards of advertising achieved in Independent Television should be maintained in the developing system of Independent Local Radio. For the first few years of ILR, the IBA delegated the clearance of most radio copy to the stations and the national selling organisations, who had immediate access to IBA staff for advice on matters of principle or on the application of the Code to individual scripts. However, the IBA required central clearance of the 'sensitive' areas of advertising - alcohol, medicines, finance and that involving children.

With the development of the system and the greater use of ILR by the national advertising agencies, a new system of advertising control was introduced in 1979. This involved an expansion of the existing ITCA Copy Clearance Secretariat to allow for radio commercials for broadcasting on more than two adjacent stations to be cleared centrally at one source. The new system provides for consistency in broadcasting advertising standards and is a natural development following the formation earlier of a Joint ITCA/AIRC Copy Committee on which both television and radio companies are represented. The IBA's role is to oversee the operation, and IBA staff are available for discussion on the application of the Code to specific advertising proposals.

Many advertisements on ILR are locally originated and specialist staff at the companies are authorised by the IBA to clear their local scripts but to refer to ITCA/AIRC or the IBA any controversial scripts or material which might require specialised consideration.

The copy clearance machinery is designed to avoid, so far as is possible, delays in clearance prior to transmission.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it.

### Complaints and Comments

If you have a complaint or comment about any television or radio commercial, please write to the Advertising Control Division, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY.

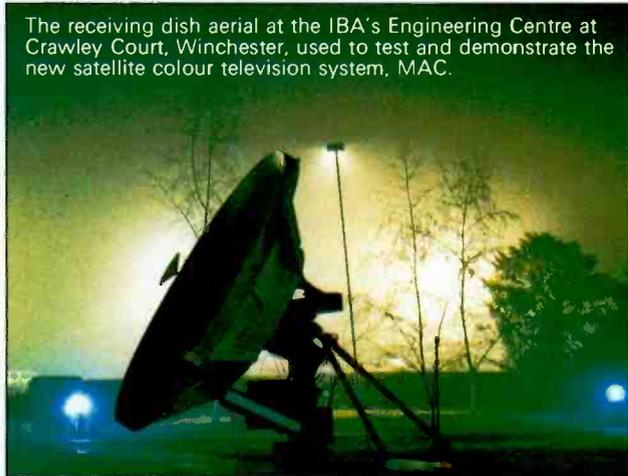
# BETTER VIEWING AND LISTENING



# The Future Starts Here

'The more things change, the more they stay the same' is a well-established truism. In television it is both true and false. Although the technology is changing, the objectives stay the same: to provide, at low cost to the viewer, the best possible service of entertainment, education and information. What is changing are the ways in which programmes can reach the home – and the degree of choice that can be provided.

Videotape cassettes, video discs, multi-channel cable, microwave distribution systems (MDS), satellite-distributed cable channels, home video networks distributing film at night for replaying on home VCR machines, direct broadcasting to the home from satellites (DBS), 'unit video', teletext and Prestel viewdata, TV with stereo sound, home computers using TV sets as video display units, pocket-sized TV sets, all-digital audio, highly sophisticated video games – all these and other futuristic systems are available in some parts of the world *now*. Engineers are working towards high-definition pictures on a wide flat screen, all-digital TV sound systems . . . no wonder that the media are full of glimpses of the already dawning era of the electronic home, containing a whole battery of TV screens; microchips with everything, robotics everybody's electronics handmaiden.



The receiving dish aerial at the IBA's Engineering Centre at Crawley Court, Winchester, used to test and demonstrate the new satellite colour television system, MAC.

During 1984 a number of existing cable systems have begun carrying programmes not available 'off-air' and preparations have been going ahead for the start of some new and more modern systems capable of providing up to 30 channels and offering some two-way facilities. But it is already clear that it will be many years before such systems are available to even half the homes in the UK.

VCR machines, used as a 'time-delay' by recording off-air programmes for replaying later and also to play-out library videotapes, have become firmly established in almost one-third of British homes. The lower-cost video discs, offering rather better technical quality but with no 'record' facility, have fared less well, and one major American firm has withdrawn from the domestic video disc market. The 'choice' open to viewers from VCR and cable is increasing – though its impact on broadcast television services is less dramatic than some observers have suggested. Even in the USA, where over 40% of homes are on cable, the large broadcast networks are still watched for most of the time by most of the viewers.

Broadcasters as well as viewers welcome these emerging technologies. In particular they welcome the extra channels available through DBS, which from the outset will be available by subscription throughout the UK. The British (IBA-developed) C-MAC system represents a step forward in the quality of the pictures and sound – and will be used from the start of British DBS, possibly in 1987 or 1988.

In May 1984, the Home Secretary outlined the way ahead for British DBS, initially under a joint consortium of ITV, BBC and independent interests, with three channels, including a film channel, targeted for 1987-88. (Later two more DBS channels will become available to the IBA.) At the same time, the Home Secretary made it clear that the IBA would be authorised in the amended Cable and Broadcasting Act to establish the first Independent National Radio service on VHF/FM which should be operational by the end of this decade.

Nevertheless, despite the blossoming technology of

▼ The dish aerials on this mast form part of an experimental transmission test link between Crawley Court and the Isle of Wight using the digital techniques of the future.



◀ A new production control room, part of the major expansion and re-equipment programme at the Plymouth studios. TSW

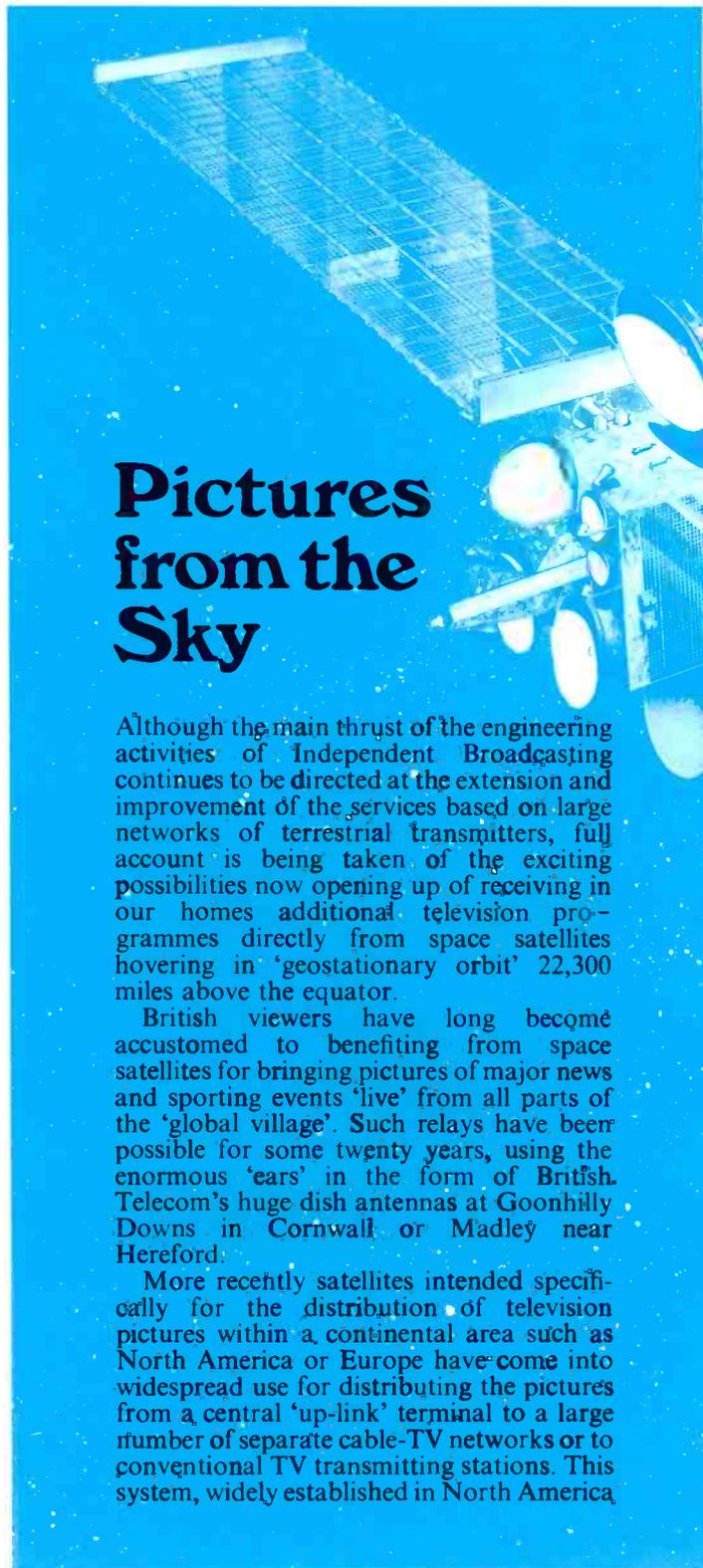
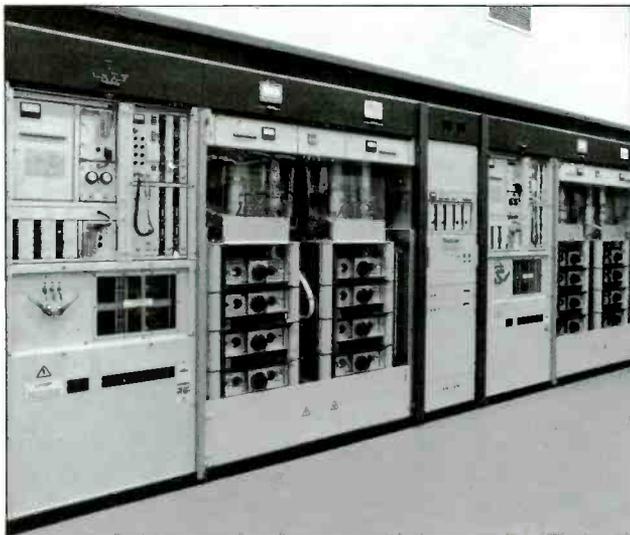
more choice, the programme makers have always to remember that each viewer has only one pair of eyes, one pair of ears. He or she can derive no pleasure from watching two TV presentations at the same time . . . or mixing radio with TV. A viewer who video records Channel 4 while watching ITV may not find the time to watch the recording without missing some other programme that might equally appeal – many programmes that are recorded on VCR are said never to be watched. For even the keenest viewer, life cannot be spent entirely in front of a TV set. More choice means more options; more conscious decisions to select programmes.

Increasingly, viewers will have to decide what services they want and are willing to pay for. Broadcast programmes on the UHF network are, and will remain, the most cost-effective system: large audiences permit ambitious new programmes to be made.

The future begins with the present 625-line terrestrial system which is still evolving, still benefiting from emerging technology, providing over 99 per cent of the population with the ability to receive good quality pictures in their homes. This is, and will remain, the heart of television for many years to come – the other distribution systems will provide extra enjoyment, but seem unlikely in the foreseeable future to supplant the present system, which itself is still developing, still improving in technical quality both for 'live' and recorded programmes.

By comparison with the dazzling prospects for the future – illusionary though some of these may prove – what has become known as 'plain, ordinary television' from the existing transmitter networks will thus remain the heart and lungs of the system: the prime means of bringing entertainment, information and education into our homes. The future, indeed, starts here and now.

▼ Existing UHF transmitter networks – likely to be the heart and lungs of the system for some time to come.



## Pictures from the Sky

Although the main thrust of the engineering activities of Independent Broadcasting continues to be directed at the extension and improvement of the services based on large networks of terrestrial transmitters, full account is being taken of the exciting possibilities now opening up of receiving in our homes additional television programmes directly from space satellites hovering in 'geostationary orbit' 22,300 miles above the equator.

British viewers have long become accustomed to benefiting from space satellites for bringing pictures of major news and sporting events 'live' from all parts of the 'global village'. Such relays have been possible for some twenty years, using the enormous 'ears' in the form of British Telecom's huge dish antennas at Goonhilly Downs in Cornwall or Madley near Hereford.

More recently satellites intended specifically for the distribution of television pictures within a continental area such as North America or Europe have come into widespread use for distributing the pictures from a central 'up-link' terminal to a large number of separate cable-TV networks or to conventional TV transmitting stations. This system, widely established in North America

for almost a decade, is now being used in the UK for the relatively few cable networks already offering additional programmes to their subscribers – a practice that seems certain to grow with the growth of new multi-channel cable systems. In the USA some 40% of homes are served by cable in addition to off-air television, though it seems inevitable that it will be many years before multi-cable, offering perhaps the choice of up to 25 channels of television, will be available in more than about a quarter or even less of British homes. The capital costs of putting in the new cable systems and the difficulty of providing many channels of programmes sufficiently attractive to persuade viewers to spend perhaps another £150-£300 per year seem certain to slow down the growth of such cable systems in a country where so many viewers are already using VCR video machines to increase their choice of films and programmes of special interest.

Three programme channels engineered to high technical standards, based on the advanced C-MAC transmission system first developed and demonstrated by IBA engineers, could begin in 1987 or 1988 if the proposals outlined by the Home Secretary in May 1984 for a joint ITV/BBC/independent project come to fruition. Three years after the launching of this joint Unisat system, the IBA may be authorised to go ahead with its own plans for two future channels on a second DBS satellite system.

In contradiction to the inevitable gradual spread of extra-choice cable networks, a DBS system would immediately be potentially available in all parts of the UK for reception in the vast majority of homes, although some viewers may have to be served by communal aerials and small distribution systems. But to receive DBS off-air will require a special dish aerial and additional electronics and will almost certainly require monthly 'subscription payments' for the right to 'decode' the programmes which are likely to be sent in a specially 'encrypted' or scrambled form; and some 2 million subscribers may be needed for a three-channel DBS system to pay its way.

The C-MAC satellite technology is assured. Industry has said it can provide the receivers. The belief is high that DBS will come to the UK in this decade, even though the established terrestrial UHF transmitter networks will for many years remain as the living heart of British television.

There is one particular form of new television technology that is rising above the horizon of time: direct reception on small dish aerials of less than 1-metre in diameter of transmissions from more powerful satellites beaming their signals downwards to 'illuminate' a whole country. This technology has become known as DBS – direct broadcasting from satellites.

Although DBS has been advocated by some engineers since 1965 or so, the system until very recently had not progressed beyond feasibility studies and the occasional experimental 'bird'. Even now, in 1984-85, DBS is still for many a dream of the future.

# LOGY - ELECTRONIC TECHNOLOGY

## to serve the Grampian area

Electronic technology and assistance from the IBA have enabled Grampian Television, the programme company for North Scotland, to provide high quality news coverage for the most widespread ITV area in Britain.

Grampian's base is in Aberdeen but its coverage extends to another city of similar size, Dundee, 36 miles south on Tayside, and the Highland capital, Inverness, 105 miles to the north. Both Tayside and the Highlands are highly newsworthy and merit equal coverage with the Aberdeen area. As a small regional company, however, Grampian does not have the resources to fully staff additional studios with the usual range of technicians, journalists, production and clerical personnel. The answer has been to establish remote-controlled satellite studios in both places, which can be operated by an engineer in Aberdeen. These studios are connected electronically to Aberdeen by a live British Telecom link financed by the IEA.

▼ The mobile news crew inside the Dundee studio. From left to right: senior reporter Ron Thompson, recordist Neil McMillan and cameraman Henry McCubbin.



Each centre has a reporter and electronic news gathering (ENG) crew of cameraman and recordist who go out in the area to record stories on video cassettes which are played 'down the line' to Aberdeen for editing and transmission in Grampian's news programmes.

In both the Dundee and Inverness studios, the cameras are remote controlled by telemetry from Aberdeen where an engineer at the touch of a joy stick can cause the camera to pan, tilt, focus, zoom and line-up for colour balance. Remote control also extends to power, monitors, seven different lighting arrangements and four sound sources. The telemetry operates by sending a code in sound which executes the command. It is carried on a control line which also provides 'talk-back' - the means of communicating between the reporter and the Aberdeen base. Another control line provides the reporter with a 'clean feed' from the main Aberdeen studio so that he or she can see what is happening in the news programme and can thus come in on cue.

It is quite remarkable that such an arrangement can run without the permanent presence of operators and engineers, but the new breed of cameras are very stable and the Dundee studio has rarely been out of service in its five years of operation. All that is required is a monthly visit for routine maintenance by an engineer from Aberdeen.

▼ Senior engineer Ian Williamson in Aberdeen from which the Inverness and Dundee studios are remote-controlled.



## ELECTRONIC TECHNOLOGY - ELECTRA

There are several ways in which these studios and their ENG units can contribute to Grampian's news and current affairs programmes. Pictorial coverage previously had to be shot on film and sent by train, so no news after late morning could be transmitted the same day. Now stories in the studio or on ENG can be sent through right up to the start of, and even within, a news programme.

Another benefit is the use of the studio camera as a second ENG unit. If, for example, the Inverness crew is in the Western Isles shooting a Gaelic story for *Crann Tara*, reporter Isabel Fraser can interview someone for an Inverness story in the remote studio then record her 'cut-aways' (repeating the questions for editing) just as she would in the field.

ENG crews not only contribute to Grampian's news coverage in *North News* and, especially, the 6 p.m. magazine *North Tonight*, but they are also used by specialist reporters to cover sport, the arts, farming, fishing and Gaelic.

The remote-controlled studio itself can also be used for live linking for presenting stories, recording interviews or for live discussions. It is quite possible to have a debate with separate Aberdeen, Dundee and Inverness experts all linked together and seen by the viewer using chromakey (an electronic means of overlaying pictures) or split screen image.

And viewers throughout the United Kingdom are also sharing in the benefits. ITN makes regular use of Grampian's studios to feed ENG stories or sound commentaries down to London for the national news.

Future plans include an electronic newsroom, using computers to take reporters' copy right through to on-screen prompting. This would also be fed to the satellite studios in Inverness and Dundee so that reporters there would share in the benefits and further improve the quality of news programming to viewers in all parts of the Grampian Television area.



◀ The Inverness news crew on the banks of the River Ness. From left to right: recorder Falvinder Jagpal, senior reporter Isabel Fraser and cameraman Stephen Horrocks.

▼ Testing the remote-control camera in the Inverness studio



# Transmitting the Programmes

The IBA builds, owns and operates all the transmitters for Independent Broadcasting – ITV, Channel 4/S4C and ILR. It also sets the technical standards for these services and ensures that the technical quality is of a high standard. The studio centres, outside broadcast vehicles and the like are owned and operated by the individual programme companies. In the case of S4C the transmissions are from IBA-owned and operated transmitters, although the programme service is the responsibility of the Welsh Fourth Channel Authority.

The IBA's engineers are currently responsible for over 1,000 transmitting installations in all parts of the UK, Channel Islands and Isle of Man; and they have the

task of increasing this number still further over the next few years, both for Channel 4 and ITV and for the growing number of ILR stations. ITV programmes from the joint IBA/BBC network of UHF transmitters reach over 99% of the population, with Channel 4/S4C now reaching about 97%.

Early 1985 sees the final close-down of the 405-line VHF system on which British television depended from 1936 to 1969. The system has continued since 1969 for the benefit of the diminishing number of viewers who were still using 405-line-only television sets manufactured before about 1964 or who live in remote, deep valleys into which 625-line UHF signals do not reach and which have required the building of many

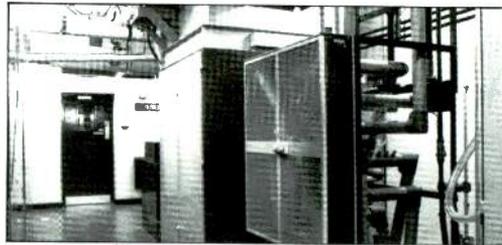
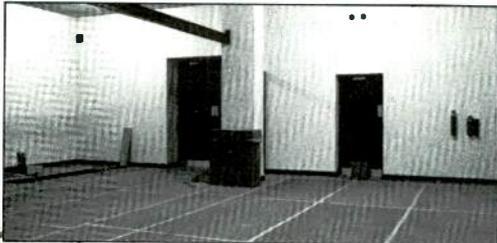
## Building for Channel 4

A sequence illustrating how the transmitting station on Beacon Hill near Tor Bay in South-West England was made ready for Channel 4.

▶ 1. The new building to house the Channel 4 transmitting installation takes shape alongside the existing building that has provided ITV and BBC programmes for over 150,000 people since March 1973.

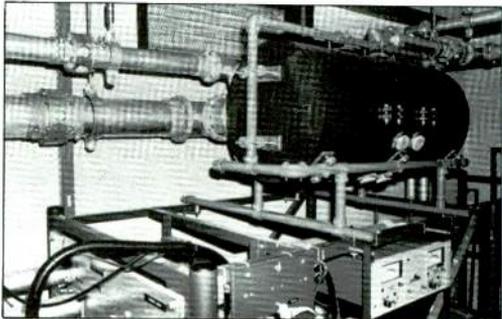


▶ 2. The building is completed, providing a large transmitter hall awaiting equipment from Pye TVT – part of two contracts placed in November 1979 with Pye and Marconi totalling over £17 million.



▲ 4. Not the plumbing but an aerial switching frame through which the vision and sound transmitters are connected to the aerial system.

▼ 5. A Marconi Rotamode filter for combining the channels so that all four programmes can be transmitted from the same two-section aerial system.



◀ 3. The electrical switchboard designed for automatic switching between two incoming supplies.



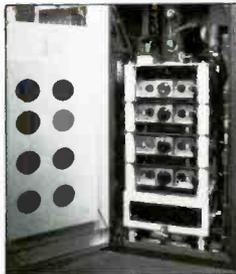
hundreds of local UHF relays. As the 405-line transmitters are taken out of service the IBA has been pleased to donate some of this equipment to hospitals for the 'hyperthermia' treatment of malignant tumours—a still experimental but promising way of treating tumours fairly close to the skin of a patient.

Engineering accounts for a major part of the Authority's staff commitment and capital resources. The work is organised through a structure that includes a purpose-built Engineering Centre at Crawley Court, Winchester; four Regional Engineers and staffs at Southampton, Birmingham, Leeds and Glasgow; four Regional Operations Centres near London, Huddersfield, Glasgow and Cardiff; fifteen Area Engineers with field engineering staffs; and 22 mobile maintenance bases. Engineering staff training facilities include the Harman Engineering Training College at Seaton, Devon.

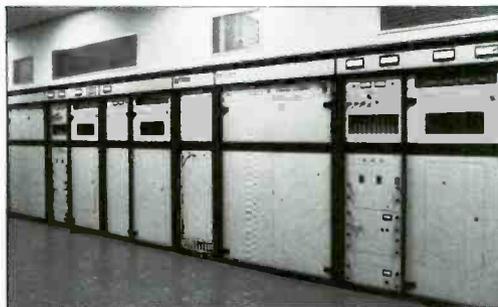


▲ Inside one of the four IBA Regional Operations Centres from which the entire network of IBA television transmitters is supervised.

▶ 6. One of the four-cavity klystrons – the device that delivers 15kW of UHF power. The klystrons used for Channel 4 have a significantly higher efficiency than those used for ITV and the reserve transmitter can be brought into operation in seconds rather than minutes.



▶ 7. The three UHF transmitters for Channel 4 – one for vision, one for sound and the third as a reserve 'standby' unit carrying a combined vision and sound signal.

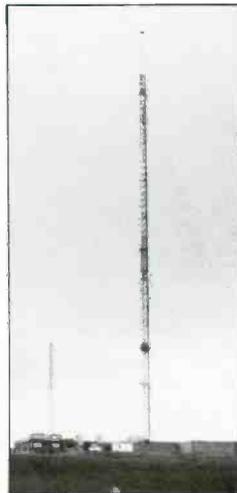


▶ 8. Now the transmitter hall contains the three transmitters, the electrical switchboard and also the special automatic monitoring equipment and computer-type controller that keeps the Regional Operations Centre in South Wales fully informed.



◀ 9. All is ready in the new extension. Channel 4 became available in September 1983, making Beacon Hill the 40th 'main' transmitting station to join the new Channel 4/S4C network.

◀ 10. All is peaceful again on Beacon Hill. The two IBA channels are remotely supervised from St. Hilary Regional Operations Centre near Cardiff and looked after by a mobile maintenance team based at the IBA Stockland Hill site near Honiton, Devon.



# IBA TV TRANSMITTERS



Over 99% of the population is covered by the IBA's transmissions of the ITV services on 625-lines UHF. The map shows the location of the main stations on air. The stations in each ITV area are listed. Main stations are shown in bold type.

Channel 4 (and S4C in Wales) now covers 97% of the population: Air dates so far announced are noted against the station names in the list as follows:-

- 82 1982
- 83 1983
- 84 1984
- 85 1985

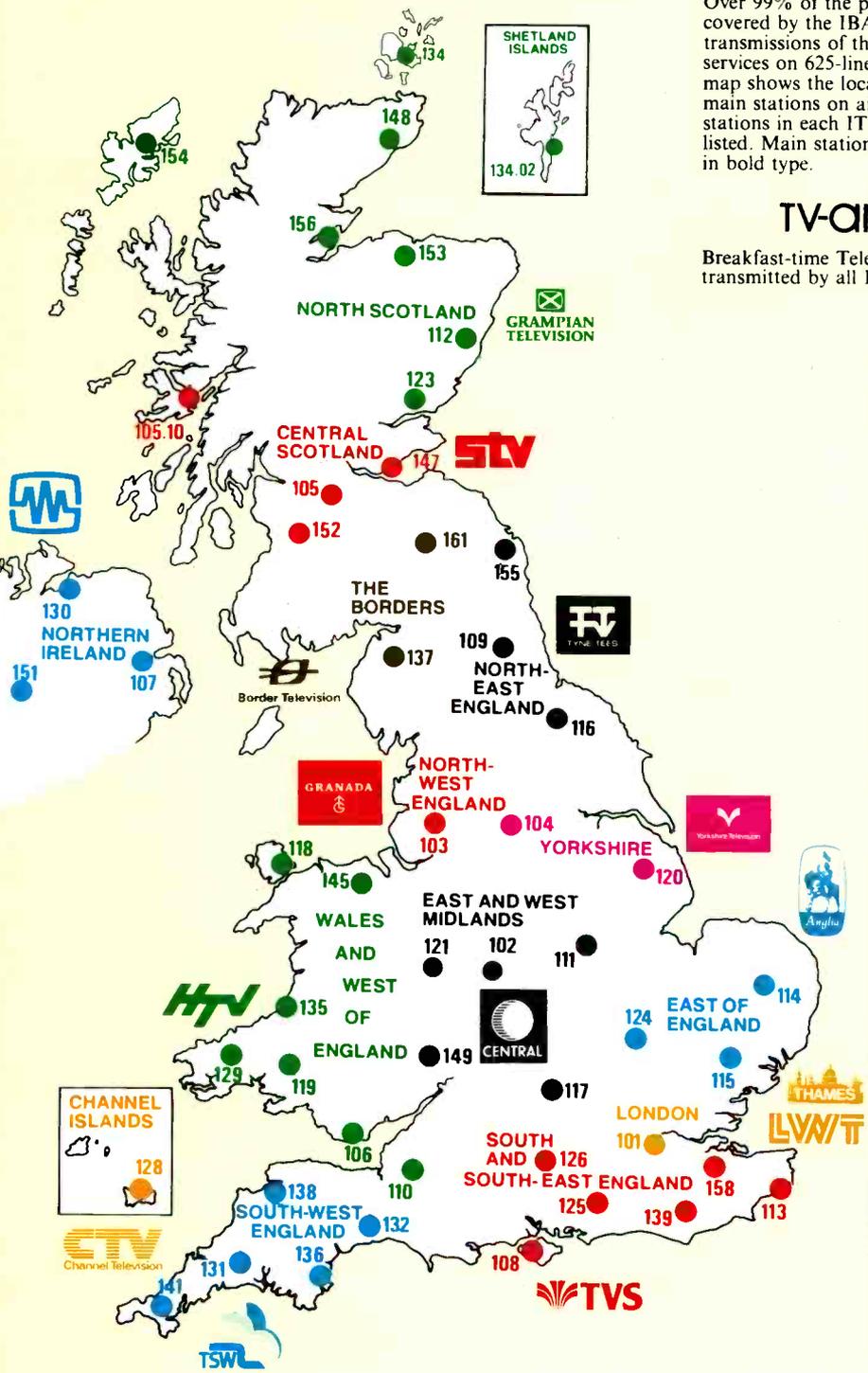
1st quarter.  
2nd quarter.  
3rd quarter.  
4th quarter.

## TV-am

Breakfast-time Television is transmitted by all ITV stations.

\* Date to be announced

Full technical details from the IBA's Engineering Information Service.



<b>THE BORDERS</b>	105.27 Oban	*
<b>137.00 Caldbeck</b>	82 105.28 Bellanoch	84
103.36 Kendal	84 105.32 Dalrymple	*
103.38 Windermere	84 105.34 Dalmaily	*
103.45 Coniston	* 105.36 Dollar	*
103.50 Hawkshead	* 105.37 Ravenscraig	85 <sup>1</sup>
137.01 Whitehaven	82 105.38 Kirkfieldbank	*
137.02 Keswick	84 105.39 Tillicoultry	82
137.03 Threlkeld	* 105.41 Fintny	*
137.04 Ainstable	* 105.44 Twechar	82
137.05 Halwhistle	* 105.45 Strathblane	82
137.06 Gosforth	84 <b>147.00 Craigmally</b>	83
137.07 Bassenthwaite	84 147.01 Penicuik	85 <sup>2</sup>
137.08 Pooley Bridge	84 147.03 West Linton	*
137.10 Douglas	84 147.05 Aberfoyle	83
137.11 Beary Peark	84 <b>152.00 Darvel</b>	83
137.12 Port St. Mary	84 152.01 Muirkirk	85 <sup>3</sup>
137.13 Laxey	84 152.02 Kirkconnel	82
137.15 Langholm	84 152.03 West Kilbride	83
137.16 Thornhill	84 152.04 Lethanhill	84
137.17 Barskeoch Hill	89 152.05 Girvan	84
137.18 New Galloway	* 152.06 Campbeltown	84
137.19 Stranraer	84 152.08 Port Ellen	*
137.20 Portpatrick	* 152.09 Bowmore	*
137.21 Campbelt Hill	84 152.10 Milburn Muir	83
137.23 Creetown	* 152.11 Rosneath	84
137.24 Kirkcudbright	84 152.12 Millport	*
137.26 Glenlue	84 152.13 Troon	*
137.27 St. Bees	84 152.15 Rothesay	85 <sup>4</sup>
137.28 Workington	84 152.16 Tighnabruaich	*
137.29 Bleachgreen	84 152.17 Lochwinnoch	84
137.30 Dumfries South	82 152.20 New Cumnock	*
137.31 Derrdale	* 152.21 Kirkcubright	*
137.32 Union Mills	* 152.22 Claonaig	*
137.33 Lowther Valley	84 152.23 Carradale	*
137.34 Pinwherry	84 152.24 Ardentynny	*
137.35 Ballantrae	84 152.25 Arrachar	*
137.37 Lorton	83 152.26 Ardnadam	84
137.42 Ravenstonedale	83 152.27 Garelochhead	84
137.43 Orton	82 152.29 Kirkoswald	*
137.44 Sedburgh	85 <sup>1</sup> 152.30 Kirkmichael	*
137.45 Garsmere	* 152.31 Dunure	84
137.47 Crosthwaite	84 152.32 Hoirthead	83
<b>161.00 Selkirk</b>	82 152.34 Largs	85 <sup>2</sup>
161.01 Eyemouth	*	
161.02 Gaishiels	84	
161.03 Hawick	84	
161.04 Jedburgh	84	
161.06 Lauder	*	
161.07 Peebles	84	
161.08 Innerleithen	84	
161.09 Berwick-upon-Tweed	84	
161.10 Stow	84	
161.11 Yetholm	83	
<b>CENTRAL SCOTLAND</b>		
<b>105.00 Black Hill</b>	82	
105.01 Kilmacollm	85 <sup>1</sup>	
105.02 South Knapdale	85 <sup>1</sup> 102.12 Ashbourne	85 <sup>1</sup>
105.03 Biggar	85 <sup>1</sup> 102.35 Ambergate	*
105.04 Abington	83 111.01 Nottingham	84
105.05 Glasgow WC	83 111.04 Belper	85 <sup>2</sup>
105.06 Killearn	85 <sup>1</sup> 111.05 Eastwood	*
105.07 Callander	85 <sup>1</sup> 111.07 Farwich	84
105.08 Cathcart	84 111.08 Stanton Moor	84
<b>105.10 Torosay</b>	82 111.09 Bolehill	84
105.12 Cow Hill	84 111.10 Matlock	84
105.13 Netherton Braes	85 <sup>1</sup> 111.11 Ashford-in-the-Water	*
105.14 Gigha Island	85 <sup>1</sup>	
105.15 Tarbert (Loch Fyne)	*	
105.17 Glengorm	*	
105.19 Mallaig	*	
105.20 Ballachulish	*	
105.22 Haddington	85 <sup>1</sup>	
105.23 Kinlochleven	*	
105.24 Onich	*	
105.25 Strachur	*	
105.26 Spean Bridge	*	
	<b>CHANNEL ISLANDS</b>	
	<b>128.00 Fremont Point</b>	82
	128.01 St. Helier	83
	128.02 Les Touillets	84
	128.03 Alderney	84
	128.04 St. Peter's Port	84
	128.05 Torveale	84
	128.06 Gorey	84
	<b>EAST AND WEST MIDLANDS</b>	
	<b>(i) East Midlands</b>	
	<b>111.00 Waltham</b>	82
	102.12 Ashbourne	85 <sup>1</sup>
	102.35 Ambergate	*
	111.01 Nottingham	84
	111.04 Belper	85 <sup>2</sup>
	111.05 Eastwood	*
	111.07 Farwich	84
	111.08 Stanton Moor	84
	111.09 Bolehill	84
	111.10 Matlock	84
	111.11 Ashford-in-the-Water	*
	<b>(ii) West Midlands</b>	
	<b>102.00 Sutton Coldfield</b>	82
	102.01 Kinver	84
	102.02 Kidderminster	85 <sup>1</sup>
	102.03 Brierley Hill	84
	102.06 Bromsgrove	83
	102.07 Malvern	83
	102.08 Lark Stoke	85 <sup>1</sup>
	102.10 Leek	84



# Your Guide to Good TV Reception

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the 'know-how'.

Channel 4 comes from the same transmitting stations as ITV and should be received on the same aerial with the same quality of picture.

## The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size – *but you should not attempt to do it yourself.*

Many dealers and rental companies provide operating instructions for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact 'key-pad' unit also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively, both on teletext and television.

**STATION SELECTION.** Many sets have 'touch' or 'remote' selection; others have push-buttons for selecting the programmes. There are several different ways of adjusting the buttons or associated small knobs (usually concealed when the set is being used) so that the set may be tuned to different channels. Occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the instruction leaflet. For viewers still waiting for Channel 4/S4C on their local relay, remember that a button will need tuning to the extra programme.

**BRIGHTNESS AND CONTRAST.** These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour 'saturation' control to a minimum. Then adjust 'brightness' (or 'brilliance') and 'contrast' alternately so that you get good reproduction of both 'highlights' and 'dark' areas of the picture, with good detail in the mid-

tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey. Often only a single 'brightness' control needs adjusting.

**COLOUR.** Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes 'garish' with the faces too red. So having set the 'brightness' and 'contrast' controls, turn up the 'colour' control for natural colour. Some colour sets also have a 'hue' or 'tint' control as a further adjustment. This should be set after adjusting all other controls, to give natural 'flesh tones'.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

## Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials and downland feeder cables exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, more poor reception is caused by old or faulty aerials than by faulty sets.

## Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

### The 625-line Service

All sets sold in the UK are intended for use on the 625-line system, used by ITV since 1969. In January 1985 all 405-line services finally close down.

Over 700 transmitting stations provide 625-line ITV transmissions on UHF (ultra high frequencies) and reach over 99% of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power to fill in a small gap of perhaps just one part of a small town or a few villages. Almost all the 625-line transmissions are in colour (using the PAL colour system) but they can be received in black-and-white. Channel 4 is available to almost all viewers.

### Which Station Should I Receive?

When you first acquire a receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial.

Basically, the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new TV transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire, SO21 2QA. You can phone: *Winchester* (0962) 822444, or the London number if more convenient, 01-584 7011, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

### The Aerial

The UHF band covers a large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels (Group W).

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and as clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement can cause fluctuations in picture quality. The IBA never recommends using an indoor aerial, although it is recognised that some viewers close to high-power transmitters are satisfied with the pictures they receive. Roof space or loft aerials are usually better than set-top aerials but a good outdoor aerial is recommended. The size of the aerial, i.e. the number of elements required, depends on various factors: the distance away from the transmitter; the power and radiating characteristics of the transmitter; the nature of the intervening ground; the height at which you mount the aerial.

In general terms, viewers within a few miles of a main transmitter or very close to a relay station require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements. If in doubt, it is better to have a larger aerial, so as to have plenty of signal.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. In difficult reception areas it may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

## Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality. Never fasten a feeder cable with staples that could deform the cable.

## Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions, and is often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting, adjusted for minimum ghosting on ITV and Channel 4.

The requirements for good ORACLE teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, any aerial that provides good television reception should also be suitable for ORACLE.

## Portable Receivers

The use of portable TV sets (in breakfast rooms, bedrooms, in caravans etc.) is now very common. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be satisfactory, for example, inside a metal-skinned caravan. Check beforehand whether you are taking your portable set to an area well served.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and it can be mounted for either a horizontal or vertical polarisation.

## Receiving more than one ITV Service

For ITV programmes the country is divided into

fourteen areas and viewers normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these overlap areas can erect an additional aerial to receive a choice of ITV regions. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is quite frequently possible to receive distant transmitters which carry programmes of other ITV areas. In some areas where Channel 4 is not yet transmitted from the local station it may be possible to receive the service from an alternative station (possibly at somewhat poorer technical quality); this may require a second aerial.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system, usually a multi-element aerial at the maximum possible height, clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second unit fitted near the TV.

## Interference to the Picture

While television signals normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference).

Any nearby electrical apparatus, for example, a thermostat, 'CB' rig, power drill or car, may cause interference. Parliament has introduced legislation which restricts the amount of radiation which may legally be produced by new equipment. Where the source of interference appears to be outside the home, and it is certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', from any main Post Office. But remember that some interference may be due to deficiencies of the TV set or the aerial rather than the apparent source of the interference.

## Community Aerials, Wired Distribution and Self-help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA/BBC booklet *Self-Help Television for Small Communities* available from the IBA's Engineering Information Service.

# Reception Tips for ILR

**Independent Local Radio is proud of the good audio quality of its programmes. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge.**

## Advantages of VHF/FM

Listeners who appreciate good audio quality are advised, wherever possible, to use the VHF/FM service rather than medium waves. The use of VHF/FM gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day or night; and a constant level of reception, summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

Several of the more recent ILR VHF/FM services use the new frequency sub-band 102.2 to 104.5 MHz whereas earlier VHF broadcasting has been between 88 to 97.6 MHz. Listeners to those new services need to tune to beyond the frequencies (97.7 to 102.1 MHz) still being used in many parts of the country for police and emergency radio communications. Unfortunately some receivers, particularly car radios, do not tune above 104.0 MHz. When buying a new VHF/FM set or tuner you should make sure it covers the whole band from 88 to 108 MHz although parts of this will not be available for UK broadcasting for some years.

## Good Aerial and Earth for MF

For all reception the importance of a good aerial and earth system is often overlooked and many listeners needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range but at night may bring in too much interference. Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service.

## Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes on VHF/FM are in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help overcome 'multipath distortion' due to reflected signals. Some VHF/FM directional aerials do not work well above 100 MHz and it is worth asking an aerial installer to make sure that he is fitting one of the newer designs intended for use up to 108 MHz.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

# ILR Meeting the Challenge

Radio is both the oldest and yet the freshest of the electronic entertainment and information media. You need to be an Old Age Pensioner to recall an era when there was no radio broadcasting, and middle-aged to remember what have been called the 'Golden Years of Radio' when evening audiences approached those currently achieved by television and the press devoted as much attention to the stars of radio as they do today to those of *Coronation Street*.

Yet the attractions of radio have never been lost, although the mass evening audiences of 30 or more years ago have vanished for ever. The coming of ILR in the early 1970s was part of a marked revival that sprang from the low-cost portable transistor radio. Radio for imagination, radio for the fastest news coverage, radio for local traffic information, radio as a 24-hour service, radio to serve specialist interests and, above all, radio for music – from 'pop' to the classics, from heavy metal to traditional jazz.

As a medium for information, radio is unrivalled within electronic publishing, able to address audiences bound together by locality or community of interest. Radio has never ceased pushing back its own elastic frontiers. For example, the public interest in home computers has been reflected in a new type of specialist data programmes on ILR stations that include the transmission of original software 'programs' that can be recorded and then downloaded into the listener's own computer. Radio West at Bristol was the first ILR station to include the broadcasting of computer programs (software) in its regular *Datarama* programme. Many other ILR stations have specialist programmes for home computer enthusiasts. Radio West also pioneered the limited transmission of software for downloading within advertisements.

New ground was broken during 1984 when the IBA and Radio City, the Liverpool ILR station, responded to an invitation from Merseyside Development Corporation to provide a special event medium-wave broadcasting facility for the six months of



◀ Presenter Tim Lyons transmitting radio software on Radio West's *Datarama* programme.

the 1984 International Garden Festival. What was required was a daily service explaining the purpose of the Festival and how it came about, as well as traffic and parking information. The broadcasts needed to be received clearly on car radios and portable receivers not only throughout the 250-acre site but also along the roads leading to the Festival. The announcements, normally taped, came from the studios of Radio City and were carried over landline to a temporary IBA transmitting installation at Birkenhead across the water from the Festival Gardens. To provide this facility, believed to be the first in the UK for such a special event, IBA engineers used a containerised transmitter normally kept as an emergency standby, with an easily erected 74-ft. glass-fibre mast and a buried earth-mat. Broadcasts were on 1530 kHz (196 metres), a medium-wave channel earmarked for a north country ILR station that was not due to open until after the end of the Garden Festival.

▼ Reading the news by candle-light at Moray Firth Radio is not an economy measure – just engineers meeting the challenge of an electricity black-out in the north of Scotland!



There is a place for small 'community' and 'community-interest' radio stations in a well-ordered world – always provided that this is a planned use of the scarce spectrum of frequencies available to broadcasting and not illegal unauthorised hijacking of frequencies and copyright material. April 1984 saw the Telecommunications Act reach the Statute Book. Its important amendments to the Wireless Telegraphy Acts give greater powers to Government to enforce proper control and to eliminate the land-based illegal pirate stations. At the same time, the expansion of Band II (eventually 88 to 108 MHz) does provide the opportunity to introduce new levels of local radio in the next decade as well as the proposed Independent National Radio network on VHF/FM.

Meanwhile, there is growing interaction between existing and proposed ILR areas to overcome the undoubted financial stringencies that can arise from a local population coverage of under about a half-million potential listeners. During 1984 the IBA's mandatory Technical Code of Practice was fully revised to ensure that technical standards are entirely realistic for local radio while at the same time maintaining the good quality that listeners have come to expect from ILR. It has been possible, in the light of experience, to relax slightly the acoustic insulation requirements.

Listeners also benefit from the decision to permit a degree of audio-processing on



medium-wave stations to counter the loss of the higher audio frequencies. This problem arises from the need for very high selectivity in radio receivers in view of the very crowded and interference-prone conditions on medium-waves. About a dozen ILR stations are already using IBA-approved audio-processing systems, giving a better 'sound', particularly near the fringe of the service areas.

▲ Radio is still unrivalled for the fastest news coverage – split-second timing here at LBC/IRN's master control room in London.

▼ Radio City's unit at the International Garden Festival in Liverpool during the summer.



▼ The IBA ensures high technical standards for ILR. Here, local interviews are being edited at Radio Hallam.



# PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the IBA itself but by the programme companies which it appoints under contract to provide the programme services. The IBA fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

The IBA obtains its income from rentals paid by these independent companies for the use of its transmitters.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £1,084m. to the Exchequer. Since the introduction of the Exchequer Levy the ITV companies have paid to the Consolidated Fund about £671m. and the radio companies £2m. Normal taxation since 1954 has amounted to not less than £383m.; and the IBA itself has during its life had to provide over £28m. for taxation as well as making direct contributions to the public purse. Apart from a small Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

## The Companies

The television and radio companies are all subject to the financial conditions imposed by the Broadcasting Act 1981 and the contracts which they hold from the IBA. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by the issue of shares or acceptance of loans from people and institutions willing to make such an investment. A company can be a programme contractor only as long as it holds a contract from the IBA; and if it lost this contract its assets (buildings, studio equipment, programme stocks, etc.) might have little value except to another programme contractor. It may therefore be argued that investors will look for a

rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a reasonable return for their shareholders.

## HOW THE COMPANIES SPEND THEIR INCOME

### ITV

Programmes
Administration, etc.
Depreciation
IBA rentals
Fourth Channel subscription
The Levy
Corporation Tax
Profit after tax

### ILR

Programmes
Administration, etc.
Depreciation
IBA rentals
The Levy
Corporation Tax
Profit after tax

## Television

The annual income of the sixteen ITV companies collectively in mid-1984 was about £930m. of which 96% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

**HOW THE ITV COMPANIES SPEND THEIR INCOME**

(year to June 1984)

Programmes	48p
Administration, etc.	16p
Depreciation on assets	4p
Rentals paid to the IBA	6p
Fourth Channel subscription	16p
The Levy (paid to the Government via the IBA)	3p
Corporation Tax (paid to the Government)	3p
Profit, after tax, to provide reserves, new equipment and dividends to shareholders	4p
	<b>£1.00</b>

The IBA collected from the ITV companies in 1983-84 a gross total of 25p out of each pound of their income. To run the IBA's part of the television system took 6p; 16p went to fund the Fourth Channel; and the other 3p was the Levy (more correctly additional payments) which the IBA has to collect on behalf of the Government.

Until June 1974 the basis for assessing the Levy was as a percentage of the company's advertising revenue, but this had no regard to the relative profitability of the company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit at present equal to 2.8% of its advertising revenue, or £650,000, whichever is the greater, the remainder being subject to the Levy at 66.7%. This Levy-free allowance was raised from the previous level of 2% of advertising revenue or £250,000 on 1st April 1982 to reflect the additional costs of supporting a separate Welsh Fourth Channel service. After Levy, the balance of profit is then further subject to Corporation Tax.

**Radio**

The financial arrangements of the Independent Local Radio companies are basically similar to those of the ITV programme companies, although the detailed figures are smaller. The annual advertising income of the ILR companies in mid-1984 was about £67m. Most radio companies are now trading profitably and most have recovered their initial costs. Each pound of total income is spent approximately as follows:

**HOW THE ILR COMPANIES SPEND THEIR INCOME**

Programmes	42p
Administration, etc.	39p
Depreciation or equipment leasing	4p
Rentals paid to the IBA - primary	6p
- secondary	1p
The Levy (paid to the Government via the IBA)	1p
Corporation Tax	3p
Profit after tax to recover initial losses, provide reserves, new equipment and dividends to shareholders	4p
	<b>£1.00</b>

Around 50 ILR companies appointed by the IBA are on the air by the end of 1984. The Authority's rental arrangements provide for the payment of a secondary rental when the companies' profits exceed 5% of total income and these secondary rentals are used principally to fund the capital costs of new ILR transmitting stations and to promote schemes of general benefit to the ILR service. The further development of the ILR system is therefore dependent on the financial success of the ILR companies already in operation and those due on air in the coming year.

The Broadcasting Act 1981 introduced an additional Exchequer Levy on the profits of ILR companies in excess of £250,000 or 2% of advertising revenue from October 1981 at a rate of 40%.

**The IBA**

The IBA derives almost all of its income from the rentals paid by the television and radio programme companies currently on air. These rentals can be revised at six-monthly intervals in line with movements in the retail price index where this exceeds 5%, but increases are taken up by the IBA only to the extent that they are required to meet additional planned expenditure.

The IBA's income and expenditure for the year ended 31st March 1984, excluding sums made available for Fourth Channel programme services, can be summarised as follows:

**IBA INCOME AND EXPENDITURE 1983-84**

	TELEVISION £m.	RADIO £m.	TOTAL £m.
<b>INCOME</b>			
Programme contractors' rentals	52.0	6.2	58.2
Other income	1.7	—	1.7
	<u>53.7</u>	<u>6.2</u>	<u>59.9</u>
<b>EXPENDITURE</b>			
<b>Revenue Expenditure</b>			
Engineering	27.6	3.2	30.8
Administration and general	12.0	1.2	13.2
Programme and advertising control	3.0	1.2	4.2
Loan interest	1.3	0.3	1.6
	<u>43.9</u>	<u>5.9</u>	<u>49.8</u>
<b>Capital Expenditure</b>			
	8.6	1.4	10.0
	<u>52.5</u>	<u>7.3</u>	<u>59.8</u>
<b>Surplus/(Deficit) before depreciation and other provisions</b>			
	1.2	(1.1)	0.1

The IBA's total expenditure in 1983-84 was £59.8m., and of this some £40m. (67%) was spent on direct engineering costs (both revenue and capital). The engineers maintain in operation the television and radio transmitting systems and their connecting links, and construct new transmitting stations to expand both the television and radio networks. Revenue expenditure therefore tends to increase each year as the number of stations in service grows. The Fourth Channel, which began broadcasting in November 1982, has some 438 IBA transmitters in service at the end of 1984. In addition the IBA's engineers brought into service 61 new television relay transmitters for ITV and ten new radio transmitters for Independent Local Radio in 1983-84.



▲ Two-thirds of the IBA's total expenditure in 1983-84 was on direct engineering costs.

Construction work is now under way to provide several hundred additional transmitters at UHF television stations for broadcasting the Fourth Channel television service and also some 60-70 additional relay stations a year to provide better television to areas at present receiving an inadequate signal. The IBA's engineers are also planning and supervising the construction of new Independent Local Radio stations, each of which requires at least two transmitters (one VHF, one MF) but in some areas up to five transmitters; nine new radio stations, requiring 25 transmitters, were under construction in March 1984. The IBA also has an Engineering Experimental and Development Department which is involved in developing specialised equipment for broadcast transmission systems that are not generally available on the electronics market and researching into new broadcasting systems such as Direct Broadcasting by Satellite, and teletext.

The IBA's control functions account for £4.2m. of the IBA's expenditure. This concerns the regulation of programmes and advertising as well as collecting information by means of audience research and advisory committees about the public's views of programmes.

Administration and general expenditure of £13.2m. covers the general costs of staff, offices and services required to support both the engineering and programme and advertising control functions. It also includes the costs of the broadcasting licence, subscriptions and information services.

In the past years the IBA had built up surpluses in

both its television and radio divisions, which were used to meet the initial capital expenditure required to provide the Fourth Channel television service and to increase the number of Independent Local Radio stations. Further expenditure on these projects has had to be financed from bank loans which are repayable by 1989 out of future revenue income.

The IBA has to review its plans for capital expenditure several years ahead in order that the resources in terms of manpower, equipment and finance are properly provided for. The next major task will be to provide for the eventual replacement of over 1,200 transmitters now in operation. Several of the major transmitters serving some 85% of the population will be over twenty years old by the end of the decade and a multi-million pound programme for financing their replacement, together with associated towers and masts, is now being considered.

### **Fourth Channel Television Service**

The Fourth Channel Television Service, authorised by Parliament in the Broadcasting Act 1981, began broadcasting early in November 1982. The IBA was given the responsibility for providing the programmes for this service (except for Wales) and to that end formed a subsidiary company, Channel Four Television Company Limited, to plan, schedule, commission and acquire programmes. Parliament also formed the Welsh Fourth Channel Authority to provide the new programme service for Wales (Sianel Pedwar Cymru, S4C).

The funding of both Channel 4 and S4C comes wholly from the ITV area programme companies by way of an additional charge, termed the Fourth Channel subscription, paid monthly from January 1982.

For the financial year ending 31st March 1985, the Channel Four Television Company will receive £111m., and £28m. will be paid to S4C for the Welsh language service (which in addition receives free from the BBC some ten hours of programmes each week).

The ITV area contractors have the right to sell the advertising time in their own areas on the Fourth Channel both in the UK and Wales as a contribution towards their subscription costs.

### **Breakfast-time Television**

TV-am Limited, the programme company appointed by the IBA to provide a national breakfast-time television service from February 1983 on the ITV channels, is financed by the sale of advertising time. The IBA transmits the programmes nationally using the ITV network and except for the general running costs has had to provide only minor amounts of new capital equipment for the service.

# ORACLE TELETEXT

ITV ORACLE ITV

P502 ORACLE 502 Thu 18 Aug CH4 1110:19  
**WEATHER** 2/2  
 TONIGHT

- Rain at times.
- Clear intervals, mist patches.
- Scattered showers.

Forecast/Outlook 303 - 500  
 Laser Superlube Striped Protector  
 £50,000 competition see page 188

P223 ORACLE 223 Fri 9 Jul ITN 1532:17  
**STOCK MARKET** 1/22

Falling Money Market rates and a strong pound have given gilts a boost, but in equities special situations claim most of the attention.

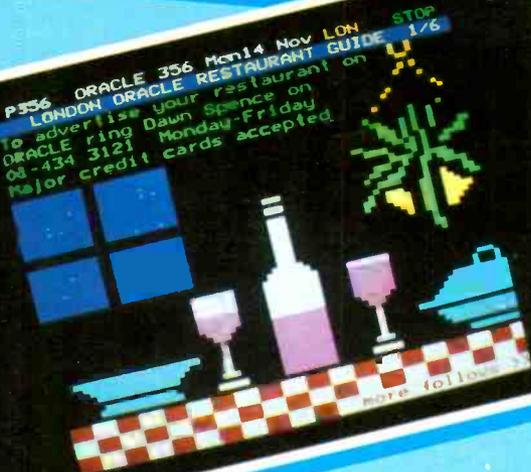
The bid by Berisford for British Sugar (see 221) leaves Berisford up 10p and British Sugar down 10p, following the news that Berisford has won control.

Ranks Hovis McDougall shot up 4.5p on the sale of the BS stake, but now show a net ip fall as Berisford say they will sell their RHM shares.

MARKET POINTS 222 >>>>

THE  
 STATE  
 OPENING  
 WILL BE  
 S/TITLED  
 on  
 ORACLE  
 199

P356 ORACLE 356 Mon 14 Nov LON STOP  
 LONDON ORACLE RESTAURANT GUIDE 1/6  
 To advertise your restaurant on  
 ORACLE ring Dawn Spence on  
 08-434 3121 Monday-Friday  
 Major credit cards accepted



# Consulting the Oracle



▲ ORACLE teletext is now received in almost two million homes. Research indicates that the average viewer watches ORACLE for about two hours a week. With the introduction of Channel 4 in November 1982, the ORACLE service was extended onto both Independent Television channels.

▶ ORACLE keyboard operators at work keeping the service up-to-date. STV operated the first regional ORACLE service.



Over 6 million people now consult the pages of news, information and entertainment that make up the ORACLE teletext service. The number of people making use of the service has grown steadily since its first public transmission early in 1977. Then only 50 pages of text were transmitted and there were less than 100 teletext sets in the UK able to receive the service; now there are more than 350 pages and over one-and-a-half million sets. In 1977 just two transmission lines were used; during 1984, six transmission lines have been available on ITV and subsequently on Channel 4, thus reducing access time – the time it takes for a required page to come up on the screen.

## What is ORACLE?

ORACLE is rather like a newspaper or magazine on the television screen. The information is arranged in 'pages' and covers a wide range of subjects – news, sports and business news, weather and travel news, TV guides, useful advertising services, horoscopes, film reviews, competitions and quizzes, consumer news, video and record charts and special pages for children. The full listing is to be found in the ORACLE Index which can be obtained from local TV rental or dealer showrooms, or by sending a stamped addressed envelope to ORACLE Index Department at the address given at the end of this article. The Index also appears in *TVTimes*.

What makes teletext different is its computer technology which allows the information on-screen to be instantly updated as the latest news occurs. No other medium can match this immediacy. From the start of morning transmissions news pages are constantly updated throughout the day until midnight at ORACLE's ITN editorial suite. At least 1,000 editorial changes are made each day to the news, sports and business sections alone.

Editorial material is either researched by ORACLE's journalists, taken instantly from news agency services, or supplied directly from various sources, for example travel news from the AA, British Rail, Scotland Yard, London Regional Transport and direct computer links with British Airways. Meteorological Offices in each TV region provide weather forecasts twice daily.

ORACLE also features specialist contributors and celebrity writers such as Russell Grant.

In addition, advertisers provide very useful services such as details about jobs, sale prices, special offers, cut-price holidays, flight times and recipe ideas.

ORACLE transmits seven days a week, from 6 a.m. until TV closedown.

### The Technology Behind ORACLE

ORACLE stands for 'Optional Reception of Announcements by Coded Line Electronics'. It is a system of transmitting information in a digital form to be displayed as words and graphics on the TV screen.

Teletext is a British invention for which IBA engineers were granted the 1983 Queen's Award for Technological Achievement (jointly with BBC engineers). The UK leads the world in teletext, the last survey showing that 98% of all teletext systems in the world were to the British Standard.

The UK teletext system is currently at a stage of sophistication called Level 1. Higher levels of technological advancement (Levels 3 and 5) resulting in enhanced graphics are already possible, but would currently be far too expensive to introduce onto the mass market.

### How to Obtain ORACLE

Teletext can only be received on TV sets with a teletext decoder specially built in. Whilst the ORACLE signal is received by all sets (sometimes seen as a series of dots at the top of the picture), only the teletext receiver can decode it and display it as text or graphics on the TV screen. To view a particular page the viewer must first tune in to ITV or Channel 4, then switch to ORACLE using the remote control hand set. The relevant page number must then be punched. That page will remain on the screen until a new set of instructions is given.

### Subtitling of Television Programmes

A special unit at ORACLE subtitles an average of sixteen hours of networked ITV programming a week, regularly including *Coronation Street* and selected documentaries, plays, films, comedies and light entertainment shows. The subtitling unit also aims to subtitle news programmes in the near future.

The subtitling service, which is optional, can be obtained on a teletext set by paging 170 on ITV ORACLE and 470 on Channel 4. It is aimed primarily at the deaf and hard of hearing, who number around five million in the UK.

### Regional ORACLE

At the moment there are three full regional teletext services in operation – in the Scottish Television, Channel Television and London (LWT and Thames) television regions. These broadcast both local editorial and advertising pages from an editorial suite and ORACLE computers based in each regional TV centre.

On 2nd April 1984 ORACLE installed mini-computers into all other TV regions to transmit limited regional teletext data. Page numbering is consistent throughout the country so that a viewer who accesses a TV or detailed weather page will receive information for that TV region only.

The regionalised pages are on air from 9.30 a.m., when the ITV area companies take over from TV-am, until closedown.



◀ Proven popularity with younger viewers has led to an expansion of ORACLE KIDS, which includes the world's first daily teletext phone-in, in the form of a quiz inviting children to call in and answer questions about the ITN news pages.

Craven House, 25/32 Marshall Street, LONDON W1V 1LL  
Tel: 01-434 3121 Telex: 8813039

**Organisation.** ORACLE is owned jointly by all the ITV companies operating in Great Britain and Northern Ireland. Its national news, sport and business news services are supplied by ORACLE's unit at ITN; national features and service information are produced from the centre in Craven House. ORACLE currently operates three regional units – in the Central Scotland, Channel Islands and London areas – and limited regional teletext data is available in all other ITV regions.

**Directors.** K. A. Killip, OBE (*Chairman*), Sir Brian Bailey, OBE, JP; James Gatward; Derek Hunt; Brian Tesler.

**Management Team.** Christopher Parker (*Chief Executive*); Richard Brooke (*Financial Controller*); Humphrey Metzgen (*Sales & Marketing Controller*).

**Editorial Teams.** Peter Hall (*Editor (ITN) News, Sport, Finance*); David Klein (*Editor (Craven House) General Information and Features*); Guy Rowston (*Editor, Subtitling Unit*).

**Advertising Enquiries.** Robbie Alexander (*Sales Manager*).

**ORACLE  
TELETEXT**



# WORKING IN BROADCASTING



# A Career in Independent Broadcasting

The varied skills and talents of a wide range of people are brought together in Independent Broadcasting to produce as the end-product the quality television and radio programmes with which the public is familiar. Working in radio and television is an attractive idea to many people, perhaps because of the constant awareness of the industry which listening and viewing encourages. Competition, therefore, is keen and inevitably many well qualified candidates are disappointed.

A strong interest in television or radio is essential for those who wish to enter. Because of the variety of possible jobs, prospective applicants should be clear about where their interests lie. Broadly, jobs which are artistic and creative exist alongside those with a highly technical and engineering content, whilst finance, administration, office support and many craft disciplines are also areas represented. It is particularly important in the creative jobs, including presentation and production, that individuals be able to demonstrate a strong interest and preferably some flair for the activity involved.

Television and radio present rather different challenges and opportunities, whilst work on the staff of the IBA has its own interests and responsibilities. The full-time permanent staff of Independent Broadcasting amounts to some 19,000 people, of whom over 15,000 are employed by the ITV programme companies, ITN and Channel 4; about 2,000 by the ILR programme companies; and about 1,600 by the IBA.

Each company is responsible for its own recruitment and staffing. Specific job applications, therefore, should be made direct to a company or to the IBA as appropriate. However, general information about opportunities in Independent Television is available from the Independent Television Companies Association at 56 Mortimer Street, London W1N 8AN and about those in Independent Local Radio from the Association of Independent Radio Contractors at 259-269 Old Marylebone Road, London NW1 5RA.

## The Independent Television Programme Companies

Independent Television can provide an exciting and fulfilling career for people with widely varied skills and qualifications. The range of jobs is considerable, but there is intense competition for vacancies. The successful applicants are likely to be those who have given some thought to where their abilities lie, and taken

time to find out as much as they can about television before applying.

ITV consists of sixteen totally separate programme companies, each with separate ownership and each with its own method of operation; and ITN, which is jointly owned by the companies. Additionally there is the Channel Four Television Company, a wholly-owned subsidiary of the IBA.

Each company is responsible for its own recruitment, and applicants should apply to the Personnel Department at the companies of their choice. It is impossible to say where and when vacancies are likely to arise and it can often be a matter of luck if a letter of application arrives at the same time as a job vacancy. Vacancies are sometimes advertised in the trade and national press, but frequently the volume of unsolicited applications makes this unnecessary.

The ITV companies vary considerably in size from Channel Television which employs approximately 75 staff to Thames Television which has about 2,300. The number of vacancies therefore varies from company to company, and the content of jobs may also vary. Most of the major dramas, light entertainment shows, etc., are made by the larger companies such as Thames, LWT, Granada, Yorkshire and Central. There are, however, excellent career opportunities in the smaller companies where staff are frequently able to become involved in a wider range of tasks at an earlier stage in their careers than in the larger companies.

It is essential that applicants have a clear idea of where their abilities lie since jobs may be technical, creative, administrative or a combination of all three. There is a steady demand for suitably qualified technical staff such as electronics engineers, while more than a quarter of all vacancies that are available to external applicants are for administrative, clerical, and secretarial posts.

▼The Thames Training Studio being used as part of the technical training course for camera and sound operators, film operators and technician engineers.



◀Trainee staff, recruited for the new £15 million Culverhouse Cross Television Centre near Cardiff. HTV

These are in a very wide variety of departments, some of which are directly related to the functioning of the television studio, and some, like computers, accounts and personnel, can be found in any large company.



▲ Instruction being given at Scottish Television's Sound Installation and Maintenance Workshop.

Many jobs such as camera operator, sound technician, film editor, etc., combine creativity with a need for some basic technical knowledge. A natural flair and enthusiasm for the job is the most important qualification, together with the ability to work as a team member. Academic qualifications are also important; although they may vary, a minimum of four or five O levels including Mathematics and English is normally required. Many successful applicants have higher qualifications.

A number of jobs are usually available only to applicants with previous experience in television, film or the theatre. These include programme directors, lighting directors, floor managers, production assistants, vision mixers and video tape editors. Such jobs are usually filled by staff already employed in the company in some capacity.

Many journalists join ITV from the press or radio; however, from time to time trainee vacancies do occur for applicants with no previous experience beyond writing for a college newspaper or working for a hospital radio service. Independent Television News (ITN) recruits a small number of trainee journalists to join in September each year, while some other companies might also recruit a very limited number of trainee journalists.

One of the most popular but difficult areas to break into is research. Applicants should normally have a degree and in many cases specialised knowledge of a particular subject is also required. Previous experience in television or journalism is often essential.

Most of the ITV companies employ staff in a full range of jobs. The Channel Four Television Company, however, commissions almost all of its programmes from outside companies. It does not therefore employ programme-making staff and most vacancies are in engineering and administrative posts.

It is not normally necessary for applicants for any jobs to have taken any particular courses before applying to the television companies. The exceptions are trainee engineers, who should have TEC, City and Guilds or other qualifications; trainee set and graphic designers, who should have taken appropriate art courses; and trainee make-up artists, who should have DATEC, City and Guilds or equivalent qualifications in hairdressing and/or beauty therapy. There are many courses advertised both by private organisations and by colleges and universities which claim to teach students about television. The standards of these courses vary greatly and applicants should exercise care before applying. Very few courses indeed are recognised by the Independent Television companies and none can guarantee employment in the industry. Training for all jobs in ITV is provided after appointment.

It is impossible to describe here the full range of jobs which is available or the qualifications that are required. Full details can be found in a book entitled *Careers in Independent Television* which is available, price £2.30, from the Training Adviser, Independent Television Companies Association, Knighton House, 56 Mortimer Street, London WIN 8AN. The book describes each of the main jobs in television together with a recruitment profile. There is also additional information such as how to apply for jobs, a booklist and a list of college courses.

### Independent Local Radio Companies

With over 40 ILR stations broadcasting and more in the pipeline Independent Local Radio offers a sizeable market for jobs and reasonable prospects of career development.

Like ITV, ILR is a plural system. Each radio station is independent and is responsible for recruiting and training its own staff. This means that people looking for jobs or training opportunities need to approach the individual stations of their choice. Usually the programme controller is the best person to write to if a programme job is being sought; otherwise the managing

director. A useful list of station addresses, frequently updated, is available from the Information Office of the IBA.

Inevitably most applicants face fierce competition for jobs and traineeships. For those interested in presentation or news it is a big advantage to have had some previous experience, however limited, perhaps in hospital radio or in helping to produce a college publication. Applicants are also assessed on the basis of their personality, education, local knowledge and, if they intend to broadcast, their voice.

Anyone thinking of joining an ILR station should be in no doubt what will be expected of them: a willingness to work hard and be flexible. Stations look for maximum commitment from their staff. In return ILR can provide a stimulating and creative environment. The challenges to individuals willing to stretch themselves and the sense of making an immediate contribution to other people's lives can bring great satisfaction. Whereas local radio might once have been seen mainly as a stepping-stone to television, for many talented and hard-working individuals it is now an absorbing career in itself and attracts many from other media.

For anyone looking to ILR for a career but without much practical experience of local radio there are several useful training centres worthy of consideration. One of these, the National Broadcasting School, has been set up with financial support from Independent Broadcasting. The standard of teaching is high, with an emphasis on acquiring practical skills. While a job at the end cannot be guaranteed, attendance at the NBS would be a significant advantage to an aspiring presenter, engineer or journalist. Information on courses can be obtained by writing to the NBS at 14 Greek Street, London W1 or by telephoning 01-434 2411. Some ILR stations send trainees to the NBS; otherwise, finance to cover the cost of fees, accommodation and other expenses must be arranged by the individuals concerned. Other institutions offering training in radio journalism include the Centre of Journalism Studies, University College, Cardiff; Preston Polytechnic; City University; and the London College of Printing. It may also be worth checking with local colleges or education authorities for information on what is available.

In addition to extended courses many ILR stations run structured training programmes in-house, using experienced staff or visiting 'experts' as lecturers. These are designed for

people already employed by the stations who wish to enhance their skills. However, a few opportunities are available for non-employees to join stations for short periods to obtain work experience. Often these are arranged as part of a Government training scheme or through an educational establishment.

The strength of ILR depends heavily on attracting a high calibre of staff and retaining them. The standards set by the stations and the IBA are high. Local radio is not an easy option. But it can be an exciting and worthwhile career.



### The IBA

The numbers, the deployment and the skills of staff are largely determined by the IBA's responsibilities under the Broadcasting Act to appoint programme companies, supervise programme planning, control advertising and transmit programmes, and by the growth and composition of the Independent Broadcasting system.

There are some 1,600 staff members, of whom about two-thirds are employed in the Engineering Division with headquarters at Crawley Court, near Winchester. Many members of the Division are concerned with the broadcast transmission of programmes, both television and radio, and with the maintenance of transmitters and equipment nation-wide. These engineers, and some supporting staff, work on sites throughout the United Kingdom, usually in teams of about twenty engaged in operating and maintaining the network of transmitters and the buildings and masts that accompany them.

Each year the IBA recruits 24 Trainee Broadcast Engineers, qualified at HNC or

◀ BRMB's first Administrative Trainee learning about the advanced computerised commercial trafficking system.

degree level, for training as transmitter maintenance engineers. After a nine-week Foundation Course at the IBA Harman Engineering Training College at Seaton in Devon, the trainees attend Newcastle Polytechnic for two terms of full-time study. This in turn is followed by a further 27 weeks of advanced study at Seaton.



▲ Part of the Harman Engineering Training College.

On the successful completion of the study programme, trainees are awarded a Diploma in Broadcast Engineering by Newcastle Polytechnic. The formal study at Newcastle and Seaton is supplemented by practical training and familiarisation at a Regional Operations Centre, Mobile Maintenance base and a short period of studio familiarisation at the Thames Television Training Centre.

Engineering Division also recruits qualified engineers to work in departments at Crawley Court. The engineers are employed in such activities as the design, construction and commissioning of transmitting stations, service and network planning and operations, engineering information and research and development. When specialist skill or experience is required entry to a Crawley Court post is by internal promotion or direct recruitment. There is also a graduate training scheme for new entrants from universities and polytechnics.

Staff concerned with the appointment of programme companies and with the supervision of both programme and advertising policy and content are located at the IBA's Brompton Road headquarters in London. These posts, which are not numerous, tend by their nature to require the application of a high level of knowledge and skill about broadcasting and related areas, together with experience and background in the activities concerned. Most of the recruitment, therefore, is of individuals already qualified and practised in the

relevant field, although opportunities do occur from time to time to enter with only limited experience and to develop with time.

A similar pattern has tended to form in the regional offices where a small group of staff, scattered throughout the country, are involved in liaison with the programme companies and in public relations work in their local regions.

Like any other organisation, the IBA employs a significant number of support staff who apply professional, administrative, clerical, secretarial and practical craft skills, in this case in the service of a public authority concerned with the world of broadcasting. Data processing, finance and personnel staff are located mainly at Winchester, whilst administrative, secretarial and clerical posts are situated at most locations, as are such practical and craft jobs as building maintenance and services. A central stores complex is located at Harrow in North-West London. In all of these areas a very limited number of trainee posts are filled from time to time, offering opportunities for further progress.

Responsibility for the training of staff in service is shared between Technical Training Group and General Training Section. The Technical Training Group is responsible for the professional and technical training of the engineering staff of the IBA, who make up the largest single occupational group. General Training Section is responsible for all other training and development needs, including those of a non-engineering nature in Engineering Division. Between them, the two training groups aim to ensure the continuing effectiveness of the IBA by making provision for staff to develop in their posts and to keep up with the challenge of developing technology and the impact of change in all fields. Performance is kept under review, and a wide range of methods are used to satisfy training needs. They range from in-house courses, run by IBA staff, to those which require access to external expertise, frequently necessitating external attendance and residence. All staff are eligible and encouraged to develop in their own fields of work. By the nature of the distribution of skills within the IBA, significant career progress is perhaps most common with the large Engineering Division, but it remains the IBA's aim to enable all staff to find job satisfaction and, where possible and compatible with manpower needs, to seek to further their careers if they so desire.

# Some ITV and ILR Publications

**BROADCASTING ENGINEER'S POCKET BOOK.** *A digest of useful technical information.* 64pp. IBA, 1979.

**CAREERS IN INDEPENDENT TELEVISION.** *Information sheets on careers, including a typical job profile.* ITCA, £2.30.

**THE IBA'S BROADCASTING GALLERY.** *A folder giving details of the IBA's exhibition gallery.* 4pp. IBA.

**THE IBA CODE FOR TELETEXT TRANSMISSIONS.** *A folder giving guidance as to standards and practice for teletext transmissions.* IBA, 1984.

**IBA CODE OF ADVERTISING STANDARDS AND PRACTICE.** *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. IBA, 1983.

**IBA TECHNICAL REVIEW.** *A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio.* Vol. 20: *Developments in Teletext.* 68pp. IBA, 1983. Vol. 21: *Compatible Higher-Definition Television.* 48pp. IBA, 1983. Vol. 22: *Light and Colour Principles.* 64pp. IBA, 1984.

**ILR UK MAP POSTER.** *A poster showing the current Independent Local Radio coverage areas in the UK. It also provides information on the ILR system and details of the IBA's offices and ILR station addresses, air dates and frequencies.* IBA, 1983.

**INDEPENDENT BROADCASTING.** *A quarterly journal of opinion discussing broadcasting*

*policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers and others with an interest in broadcasting.* IBA.

**INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1983-84.** Available HMSO, £2.50.

**INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES.** *To assist agency staff and others who may be concerned with radio advertising copy in relation to the law and the IBA Code of Advertising Standards and Practice.* IBA, 1981.

**INDEPENDENT TELEVISION IN BRITAIN.** Vol. 1: *Origins and Foundations, 1946-62.* Vol. 2: *Expansion and Change, 1958-68.* B. Sendall. Published by Macmillan, 1982-83.

**LOOK-IN.** *The junior TVTimes, a magazine for girls and boys based on ITV and Channel 4 programmes which are of interest to children.* ITP, weekly, 22p.

**THE PORTRAYAL OF VIOLENCE ON TELEVISION.** *BBC and IBA guidelines.* BBC/IBA, 1980.

**TELEVISION PROGRAMME GUIDELINES.** *Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers (new edition).* IBA, 1984.

**TRANSMITTING STATIONS: A POCKET GUIDE.** *Full technical details of all ITV and ILR existing and proposed transmitting stations.* 24pp. IBA, 1984.

**TV TAKE-UP 1984.** *Regular booklets giving advance information on the learning resources for adults available on ITV and Channel 4, and of supporting publications.* IBA.

**TVTIMES.** *Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.)* ITP, weekly, 28p.

**WHO DOES WHAT IN ILR.** *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA, 1984.

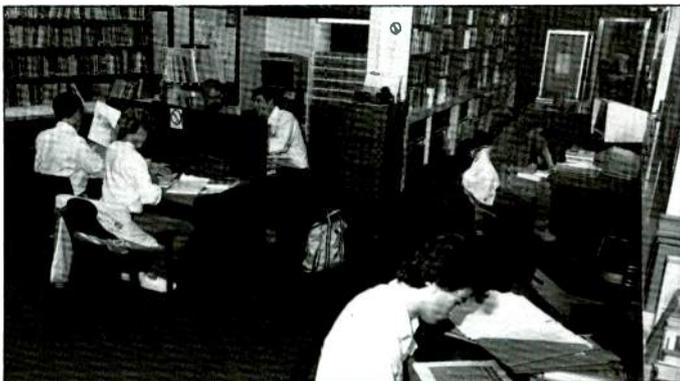
**WHO DOES WHAT IN ITV.** *A folder listing the names and addresses of all the Independent Television companies and the IBA's national and regional offices.* IBA, 1984.

**WHO'S WHO ON TELEVISION.** *Compiled by ITV Books and TVTimes. ITV Books in association with Michael Joseph, 1982.* £3.50.

A number of publications and support materials linked to programmes, IBA research or IBA Fellowships are published by the programme companies themselves or outside publishers.

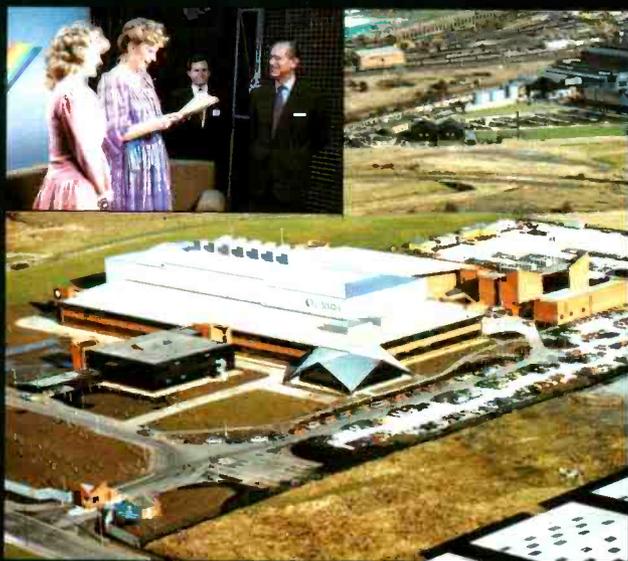
IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (ITV Books) are located at 247 Tottenham Court Road, LONDON W1P 0AU. Tel: 01-636 3666.

▼ The IBA's library in its London headquarters contains over 12,000 books and 480 periodical titles in addition to over 200,000 press cuttings covering broadcasting since 1952; these reference facilities are available to researchers. The library is adjacent to the IBA Broadcasting Gallery (right), a permanent exhibition on the history and future of world broadcasting (*booking details page 180*). Picture shows Mrs Margaret Baird, widow of John Logie Baird, examining a model of one of her husband's experimental TV scanning discs with the Director General of the IBA, John Whitney.



# NEW TELEVISION CENTRES

Major new television production centres have been established by the ITV companies serving the two 'dual regions' created in 1982. Central Independent Television (East and West Midlands) and TVS (South and South-East England) have opened studios in Nottingham and Maidstone to supplement their existing operations in Birmingham and Southampton. And in HTV's long-established dual region additional studios have been opened at Culverhouse Cross on the outskirts of Cardiff.



▲ The new studios at Nottingham, opened by the Duke of Edinburgh in March 1984 (inset). *Central*

## Nottingham

The £21 million East Midlands Television Centre in Nottingham reflects the growth of Central over the past three years. On 23rd February 1982 Lord Thomson, Chairman of the IBA, laid the foundation stone of what was to be a striking new landmark for the East Midlands and a new service for its public.

On 4th November 1983 the first programme – an edition of the quiz *Family Fortunes* – was recorded in one of the three production studios. The other two studios were completed by 1st January 1984, and the complex was officially opened by HRH The Duke of Edinburgh on 2nd March.

The building covers five acres and employs more than 600 staff, using a vast range of the most advanced technology to make local and national television programmes. Two production studios, both

a massive 10,000 square feet, are mainly used for nationally networked programmes like *The Price is Right*, *Family Fortunes*, *Shine on Harvey Moon* and *Blockbusters*. The third, smaller studio is the home of the East Midlands *Central News* programme presented live every weekday, and other regional programmes such as the *Citizen* series.

There is in addition a music recording studio; a small studio where continuity announcements are made; a sound department with 24-track recording and multiple-cartridge effects machine; a post-production area with computer-based video editing suites; and four electronic news gathering suites, each with its own sound booth, to cope with the demands of a daily programme.

## Maidstone

The new TVS studio centre for the south-east of England – built and equipped on a greenfield site on the eastern boundary of Maidstone – was opened officially by the Prime Minister, Mrs Margaret Thatcher, on 6th January 1984.

The first programme to be transmitted from Maidstone, the nightly news magazine *Coast to Coast*, went out late in 1982 and the larger of the centre's two studios came on stream in the middle of 1983.

Its inaugural programme was a live edition of the children's Saturday morning favourite, *No. 73*, and Maidstone continues to be the home of this particular part of TVS's considerable output for younger viewers on the network.

The networked science programme *The Real World*, presented by Michael Rodd and Sue Jay, has also been produced in Maidstone, as have the company's contributions to the *Dramarama* series of children's programmes.

The successful *Afternoon Club* for viewers in the TVS area – locally originated and acquired programmes introduced each day by a different personality – was launched from these new studios.

▼ The Prime Minister, seen here in the studio director's chair, toured the new Maidstone studios before officiating at the opening ceremony on 6th January 1984. *TVS*





Judi Spiers announces the evening's programmes. *TSW*

### Local production and presentation at TSW

All fifteen ITV regional companies devote considerable resources to satisfying the special needs and requirements of their local audience. There are many ways in which a company can develop its own individual identity and character, not least by its approach to production and style of presentation.

At TSW-Television South West that approach means a style which is highly professional, but relaxed and personal. Local production and presentation are aimed at the individual viewer rather than a mass audience.

More than 300 people are employed at TSW in the recently expanded Plymouth studios, each involved in some aspect of the programming, production and smooth running of local commercial television for the South West.

The presentation team (presentation engineer, loggist, announcer, and promotion script writer) work together to achieve a person-to-person relationship between TSW and the individual viewer. Announcers appear in vision.

Gus Honeybun, TSW's mischievous rabbit, is a daily highlight for local children (and their parents) as he commemorates their birthdays with a series of bunnyhops, ear waggles and winks.

TSW combines the work of the master control engineer and transmission controller in one person, the presentation engineer. A virtual one-man-band, the presentation engineer has sole control at all times of vision and sound switching, feeding news items from TSW to ITN, feeding TSW programmes to other ITV companies, curing faults, supervising engineering aspects of transmission, cueing commercials, and rehearsing and assembling the day's promotions.

The end result brings local programmes and announcements which appeal to viewers in the South West because they reflect attitudes and culture in the region. The same approach enriches the average eight hours of local programmes produced by TSW each week.

The use of modern equipment – from a new three-camera mobile recording unit mounted on an 11-tonne Mercedes chassis to a new current affairs studio, VTR editing suite, larger sound control studio, extra lighting facilities and fully automatic cameras – means that TSW's personal approach to viewers is backed up with highly professional technical facilities.

Not only are TSW film crews and the mobile recording unit a familiar sight throughout the South West as TSW fulfils its promise to take television to the people, but the results provide award-winning programmes for both the region and the ITV network.

# In Touch With The Public

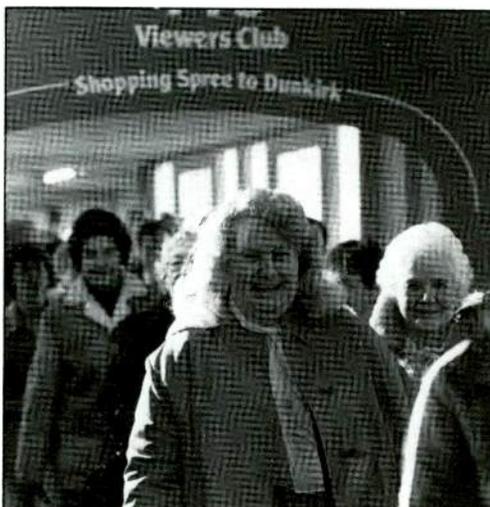
The IBA continues to recognise the importance of developing and improving two-way communications between itself and a wide range of people with either a general or special interest in Independent Broadcasting. The IBA's information services therefore ensure that all developments in policy, along with the nature of particular decisions in all areas of IBA responsibilities and basic facts about the system, are clearly conveyed in the most effective way. Every effort is made to encourage feedback; and comments, suggestions and complaints concerning the television and radio services are noted and action taken where appropriate.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of correspondence received, the IBA is kept informed about public opinion and is able to keep any problems under close review.

► Anyone may express a point of view on the Video Box. *Ch.4*



► Valuable feedback about programmes is provided by members of the Viewers Club, some of whom are seen here enjoying an away-day to Dunkirk. *TVS*



The IBA's national and regional officers fulfil a useful public relations role for interested groups and the general public within their areas and are in regular contact with the ITV and ILR companies on their home ground. They also brief local newspapers, talk with local dignitaries and organisations, and arrange public meetings.

Public meetings to debate the ILR services are held by the IBA to supplement advice given by the Local Advisory Committees for Independent Local Radio.

Consultations on various aspects of the programme output are held from time to time and invited guests with a wide range of interest in broadcasting policy meet together and exchange views at the annual IBA Lectures, the theme of which in 1984 was 'Serving the Public' (the motto on the IBA's coat of arms).

The IBA's Broadcasting Gallery combines sophisticated visual techniques with a talk by a member of staff to explain the story of broadcasting. Advance booking is essential. Please write to or telephone the Gallery at 70 Brompton Road, London SW3 1EY (01-584 7011). There are four guided tours each weekday with a minimum age limit of 16. Individuals are welcome and up to 30 people can be accommodated at a time.

The IBA's library service also provides valuable assistance to those engaged in serious broadcasting research projects.

The television and radio companies in their various ways are also committed to encouraging feedback from the public. The TVS Viewers Club, for example, run in tandem with the local *Afternoon Club* programmes, has to date attracted 40,000 members in the South and South-East England region who are regularly polled and consulted about programme content and invited to take part in programmes, club events, and conduct public 'talk-backs' with programme executives.

'Come and have a go at television' is the rallying cry of *Right to Reply*, which invites viewers to record their opinions of the programme makers' and presenters' output in the world's first Video Box which stands in the foyer of Channel 4 in London. The presenter of the programme, Gus Macdonald, then confronts the professionals with the public's recorded opinions of their work.

# Audience Research

The Broadcasting Act requires the IBA to find out the state of public opinion about the programmes and advertisements it broadcasts. The most methodical way of doing this is by conducting surveys of representative samples of the public at large, thus ensuring that the opinions of those who do not attend public meetings, or write to the broadcasters, newspapers, or MPs are given their due weight.

Such general opinion polls and surveys are not, however, the only activity of the IBA's Research Department. For example, the IBA is required to satisfy itself so far as possible that programme content is not likely to encourage or incite to crime or lead to disorder. This points to the need for research into possible *effects* of programmes on viewers. Effects can occur in many ways, some of which have no simple links with people's *opinions* about the quality or fairness of programmes, and so the problem is a complex one. Attention is paid particularly to children in this regard, for they may be more open to influence than are adults.

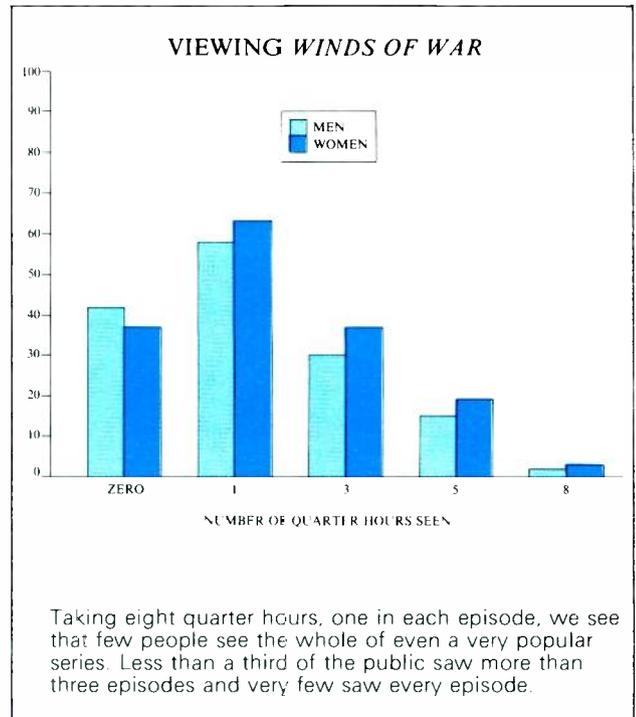
The work of the Research Department therefore falls into three broad categories. One consists of collecting, analysing and explaining to other specialist IBA staff the basic facts about who watches what, and for how long. The next is measuring public opinion about the programmes, and about a wide variety of issues concerning how people would like to see the broadcasting services organised and developed. Thirdly – and this is a much broader task, involving contacts with the academic research world – the department has to keep up to date with the latest knowledge of the effects, if any, on children and adults of watching TV and listening to radio. The department also conducts its own research on effects, and some of its work has made a notable contribution to what is known, internationally, on the matter of broadcasting's possible effects.

## TV Audience Measurement

The information on who watches what, when and for how long, is provided for the industry at large by the Broadcasters' Audience Research Board (BARB), an independent company owned jointly by the Independent Television Companies Association (ITCA) and the BBC. BARB has appointed Audits of Great Britain (AGB) to provide the measurement service, which it does by collecting information from a panel of 3,000 homes throughout the United Kingdom. Each home has a meter attached to each TV set in use, which records when the set is switched on, and to which channel. In addition, each householder fills in a 'diary' on which a mark is made for every person aged 4 and over who may be in the presence of a set switched on, for at least eight minutes in each quarter-hour period. This system which employs 'paper diaries' is now being

changed to a wholly electronic system called the Enhanced Measurement System. Only those quarter-hours in which at least one person was present are included in the viewing figures.

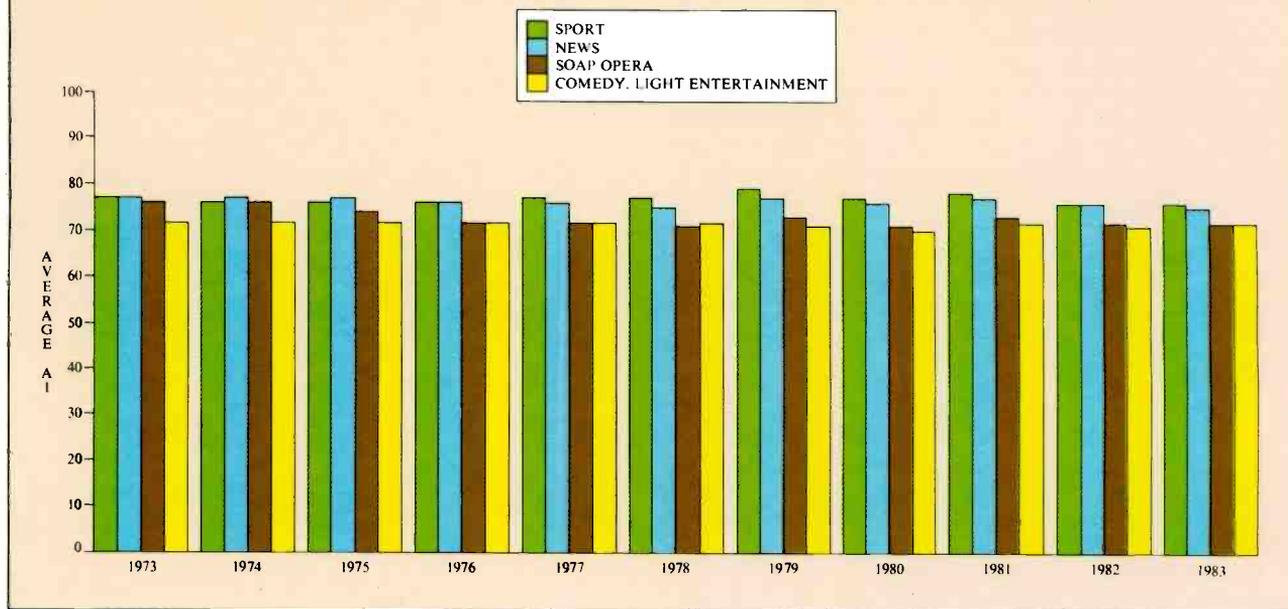
AGB publishes information on the size of the television audience in many forms, including lists of Top Ten programmes, per channel, per region, in order of audience size. It gives audience sizes both in terms of number of households tuned to a channel and in terms of numbers of individuals watching; it also provides figures on how many hours a week individuals view; and it can say how many episodes of a series people have watched.



## Public Opinion About TV Programmes and Advertisements

For a decade now the IBA has measured programme 'appreciation' continuously. The BBC had a similar system of calculating what it called Reaction Indices; now BARB has its own measurement of appreciation, along the IBA lines, the results of which are available to broadcasters. The IBA's Appreciation Index is organised somewhat differently, however, and affords another very useful asset in that, according to the research needs of the IBA, questionnaires can be sent out as and when required to the same sample of the

## AVERAGE YEARLY APPRECIATION INDEX SCORES FOR SELECTED PROGRAMME TYPES



public to whom the Appreciation Diary is sent.

Each week diaries are sent out to the number of viewers from whom, experience shows, at least 500 completed diaries will be returned. On alternate weeks the sample is based in Greater London, and in intervening weeks it is in each of the other ITV regions in rotation. People are asked to give a mark, on a six-point scale, for the level of appreciation for each programme of which they have seen enough to have formed an opinion. All programmes on all channels are listed, and an Appreciation Index (AI) is calculated for each one. The AI can be anywhere from 0 to 100, though most programmes have scores between 50 and 80. AIs are averaged for each of various types of programme, and the score for any single programme can then be compared with the average for all the programmes in that type. Calculations of the average of the AI across time show that:

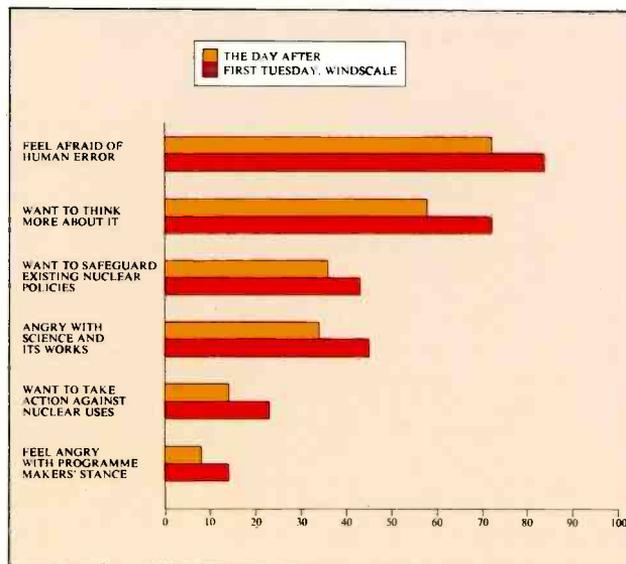
- while individual programmes vary considerably, different episodes do not alter much;
- programme types overall differ a little, but reliably so, in appreciation; and
- the level of appreciation of TV has changed very little over the years.

The remarkable stability of the pattern is shown in the diagram at the top of the page.

Not only does the IBA measure appreciation amongst adults, it also does so six times a year amongst children and, less often, amongst teenagers.

To add to the detail of continuous appreciation measurement, an annual survey is conducted in order to gauge opinion on a wide range of issues on television in general. In particular, important issues and important

programmes are assessed as they come up. Two surveys, one in London and one in the north of Scotland, asked viewers their reactions to two programmes on nuclear matters: one was the American drama *The Day After* which was expected to make a powerful impression on the British audience, the other a documentary about Windscale in Yorkshire Television's series *First Tuesday*. As the diagram shows, the documentary, telling a factual story, made a stronger impression and evoked more marked reactions than did the drama, even though the drama had the larger audience.



## Research Links Outside the IBA

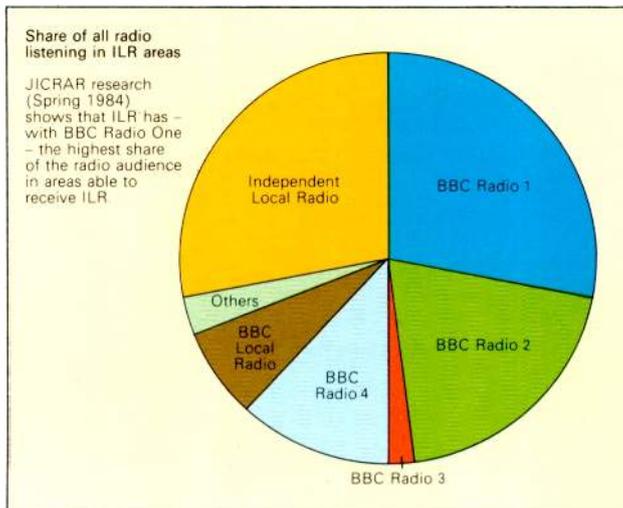
The IBA considers proposals for support for broadcasting research projects, and the work it funds includes research into patterns of viewing and the uses people make of television, and other research whose findings will have some practical application in broadcasting. Staff in the IBA Research Department have themselves published a large number of reports, papers and articles, a bibliography of which is available on request. Further, IBA research staff are sometimes available to give talks and lectures to academic and other groups concerned with broadcasting and its audience.

## Radio Research

Working closely with the IBA's Radio Division, the Research Department studies the developing audience patterns for Independent Local Radio (ILR). As with television, the IBA researches ILR listening both by analysing measurements of audience size and composition and by conducting surveys asking listeners for their views and attitudes about these local radio services.

ILR has grown rapidly in the past few years and now covers more than 80% of the UK population. Audience measurement for the ILR system is carried out by an independent market research company, Research Surveys of Great Britain (RSGB), following guidelines laid down by a joint industry committee, JICRAR. 'JICRAR surveys', as they are usually known, are conducted by asking a large and representative sample of people to fill in specially designed diaries recording the details of all their radio listening – BBC and ILR – over the course of one week. This research shows that currently about 17½ million people listen each week to their local ILR station.

Within those parts of the country able to receive ILR,



Independent Local Radio is the equal-most popular radio service, with a 28% share of all radio listening.

Over the past year, the IBA has carried out about a dozen detailed attitudinal surveys in individual ILR areas. Most of these were in areas where the contracts of the longest-established ILR stations (those that came on air around 1974) were being readvertised, and the IBA wished to find out what listeners thought of the existing service, and what they wanted from their local ILR station in the future. Others were in areas where the ILR station had only been in existence for two or three years; in these instances the research examined the initial impact made upon listeners by a relatively new service.

Some of the findings of these IBA surveys were fairly constant from area to area. For example, it regularly emerged that between 70% and 75% of the people interviewed said that they spent most or all of their time listening to their one favourite radio station (ILR or BBC) rather than switching around among a number of different stations. Also, this IBA research made it clear that most people continue to listen to the radio on the medium wave band, with only a minority taking advantage of the better reception quality of the VHF frequencies.

One of the most significant results of this series of research studies is the evidence that ILR stations tend to satisfy a much broader range of audience requirements than does any one of the BBC's network or local channels. Given a list of twelve different types of radio output, radio listeners in each local area consistently said that the ILR station was the best at providing at least half of these listed programme types. In Glasgow, Radio Clyde was thought the best station for every one of the twelve types of output (including various elements of speech and music programming), while in Swansea the local ILR station, Swansea Sound, was 'scored' best at eleven out of twelve.

The research also indicated that listeners are highly appreciative of activities undertaken by ILR stations in addition to their regular broadcasting. Fund-raising efforts for local charities were acknowledged to be a valuable and attractive aspect of ILR services, for instance; even people who do not listen regularly to ILR recognise the involvement of the stations in various aspects of the life of their areas. Among ILR listeners, typically almost half say they personally have participated either in the broadcasting or the outside activities organised by their local station.

One special piece of research commissioned during the last year focused on radio listeners' perceptions of the programme presenters. Groups of listeners (to ILR and BBC) discussed in great detail what they liked, and disliked, about radio presenters. Among the points that this research revealed was the importance of a presenter establishing an apparent one-to-one relationship with the listener. A successful radio presenter must, in effect, possess the same sort of personal qualities as a real friend or companion that the listener invites into his or her home, and spends time with during the day.

# Independent Broadcasting World-wide

Independent Broadcasting continues to enjoy great success at national and international festivals. Although the primary aim is to provide the British audience with balanced television and radio services of high quality, ITV, Channel 4 and ILR are honoured that their programmes attract world-wide acclaim. These pages illustrate some of the many awards received during the past year.

**Barcelona Cinema and Television Festival (October 1983)**

First Prize in the Documentary Category: *Unknown Chaplin* (THAMES).

**300 Group Awards (October 1983)**

Best Coverage of Women in Politics: Ken Seymour and Chris Rogers for *Politics South West* (TSW).

**The International Scientific and Research Film Festival of Ronda, Spain (October 1983)**

Diploma of Honour: 'Low Level Attack' - *Survival* (ANGLIA).

**Tokyo International Film Festival (October 1983)**

Best Received Film: 'Two in the Bush' - *Survival* (ANGLIA).

**Independent Television Head of Film Conference (October 1983)**

Sid Roberts Award for Best Creative Use of Film: *Secrets of the Coast* (TSW).

**Special Snowdon Award (October 1983)**

Rosalie Wilkins, presenter of *Link* (CENTRAL).

**2nd European Environmental Film Festival, Rotterdam (October 1983)**

Television Film Prize and United Nations Environment Programme Silver Medal: 'Men of the Wet Sahara' - *Once in a Lifetime* (YORKSHIRE).

**1st International Hang-gliding Film Festival (October 1983)**

All Categories Prize: *Sailing Above the Alps* (HTV).

**Techfilm '83, Czechoslovakia (October 1983)**

Awards Diploma: 'Dr and the Deep Blue Sea' - *Scene South West* (TSW).



► Emmy-winning *King Lear* has now been successfully marketed abroad. *Granada*

**1982 Shell International Award for Television (November 1983)**

Brian Walden for *Weekend World* (LWT).

**1983 Sandford St. Martin (Church of England) Trust Awards (November 1983)**

Premier Award: 'New Concept of God' - *Credo* (LWT). Peter Freeman Prize: 'Ballad of the Good Punk Rocker' - *Postscript* (TSW). Open Award: *The Other Side of Me* (TVS).

**The Royal Television Society Programme Awards (November 1983)**

Enid Love Award: 'Radio Show' - *Tomorrow's People* (YORKSHIRE).

**The International Film and Television Festival of New York (November 1983)**

Grand Award: *Unknown Chaplin* (THAMES). Gold Medals: 'The Girl on the Train' - *The Agatha Christie Hour* (THAMES); *Living in Styal* (GRANADA); 'JR Bites Back' - *Scene South West* (TSW); 'Laurence Olivier: A Life' - a *South Bank Show Special* (LWT); 'Afghanistan Rebel Patrol' (UPITN); *Manscape* (CH.4/HTV); *Credo* (LWT); *Survival of the Fittest* (HTV); *The Corries and Other Folk* (STV); *Razzmatazz* (TYNE TEES). Silver Medals: *The Life and Adventures of Nicholas Nickleby* (CH.4/PRIMETIME TV); *The Curious Case of Santa Claus* (CH.4/EDINBURGH); *Preview* (STV); *Breadline Britain* (LWT); *The Robot Revolution* (UPITN); *The Spice of Life* (TVS); 'John Le Carré' - *The South Bank Show* (LWT); *Doubting Thomas* (TSW); 'Duran Duran' - *The Tube* (CH.4/TYNE TEES); *Forgotten Story* (HTV); Bronze Medals: *Jamaica Inn* (HTV); *The Secret Adversary* (LWT); *News Review of 1982* (UPITN); 'Shipshape and Bath Fashion' - *Scene South West* (TSW); 'John and His Mum' - *Coping* (CH.4/TYNE TEES); 'The Princess and the Pirate' - *Secrets of the Coast* (TSW); *Mozart Requiem* (STV); *Rub-a-Dub-Tub* (TV-AM/DAVID YATES LTD.).

**19th Chicago International Film Festival (November 1983)**

Silver Plaque: 'Angell Town' - *The London Programme* (LWT). Silver Plaque: 'The Lady's Maid's Bell' - *Shades of Darkness* (GRANADA). Certificate of Merit: *Preview* (STV).

**International Emmy Awards of the US National Academy of Television Arts and Sciences (November 1983)**

Drama Category: *King Lear* (GRANADA). Performing Arts Category: *Dangerous Music* (HTV).

**The Pulitzer Award (December 1983)**

Awarded by the Publisher's Publicity Circle: Mike Owen for the outstanding contribution of 1983 for books, book awareness and book promotion (BRMB RADIO).

**New Year Honours (December 1983)**

Knighthood for Services to Journalism and Broadcasting: Sir Alastair Burnet.

**International Agricultural Film Festival, Berlin (January 1984)**

Silver Ear Award: *The Shepherds of the College Valley* (TYNE TEES).

**International Animal Film Festival, France (January 1984)**

The Great Prize of TFI: 'A Short Hectic Life' - *Survival* (ANGLIA).

### Monte-Carlo International Television Festival (February 1984)

Prince Rainier Special Award: 'Windscale: The Nuclear Laundry' - *First Tuesday* (YORKSHIRE). The International Catholic Association Silver Dove Award: 'Windscale: The Nuclear Laundry' - *First Tuesday* (YORKSHIRE).

### Annual National Outdoor/Travel Film Awards Festival, Michigan (February 1984)

Best of Festival Award: 'King Penguin: Stranded Beyond the Falklands' - *Survival* (ANGLIA). Best Outdoor Documentary Award: 'Last Round-up of the Elephants' - *Survival* (ANGLIA).

### 32nd Variety Club of Great Britain Annual Show Business Awards (February 1984)

Independent Radio Personality: Michael Aspel (CAPITAL RADIO). ITV Personality Award: Peter Bowles for his role in *The Bounder* (YORKSHIRE).

### The Royal Television Society TV Journalism Awards (February 1984)

Daily News Magazine: *Coast to Coast* (South East Edition) 28th October 1983 (TVS). International News: *Beirut: British Troops Under Fire* (ITN). Home Current Affairs: 'Here Comes Cruise' - *TV Eye* (THAMES).

### The British Academy of Film and Television Arts Awards (March 1984)

Desmond Davis Award: James Goddard. Best Drama Series/Serial: *Kennedy* (CENTRAL). Best Children's Programme: *Wind in the Willows* (THAMES). Best Actuality Coverage: *Beirut: British Troops Under Fire* (ITN). The Flaherty Documentary Award: *Schindler* (THAMES).

### The County Road Safety Officers' Association Awards (March 1984)

Most interesting approach to Road Safety: *C.A.R.S.* (RADIO CLYDE). Best Road Safety Trail: *For God's Sake* (GWENT BROADCASTING).

### Broadcasting Press Guild TV and Radio Awards (March 1984)

Best Drama Series: *Auf Wiedersehen, Pet* (CENTRAL). Best Light Entertainment Programme: *Brass* (GRANADA). Best Single Documentary: 'Windscale: The Nuclear Laundry' - *First Tuesday* (YORKSHIRE). Joint winner outstanding contribution to television in front of the camera: Melvyn Bragg for *The South Bank Show* (LWT).

### Television and Radio Industries Club of Scotland (March 1984)

Best Specialised Programme of the Year From a Scottish Television Company: *Sign Hear* (GRAMPIAN). Best Drama Series from Scotland: *Killer* (STV). Best Magazine Programme from Scotland: *Scotland Today* (STV). Entertainer of the Year: Andy Cameron for *The Hogmanay Show* (STV). The Pharic MacLaren Award for the Best Playwright: Alma Cullen for *Two Per Cent* (STV). Actor of the Year: Mark McManus for his role in *Killer* (STV).

### 1983 UK Video Awards (March 1984)

Creative Factual Award: *Steam on the Carlisle to Settle* (BORDER).

### UNDA/WACC (Scotland) (March 1984)

Best Act of Worship: *Family Watchnight Service* (RADIO FORTH).

### The British Academy of Film and Television Arts Craft Awards (March 1984)

Graphics Award: Pat Gavin for *Hey Good Looking* and *The South Bank Show* (LWT). Film Editing Prize: Ralph Sheldon and Edward Marnier for *Reilly - Ace of Spies* (THAMES). Make-up Award: Christine Beveridge for



◀ Winners at the Television and Radio Industries Club of Scotland Awards: Top: Andy Cameron and Robert Love (producer of *Killer*) Bottom: Ken Blackie (*Scotland Today*), Mark McManus, Alma Cullen and Steve Hamilton. *STV*



◀ Created by John Mortimer and starring Leo McKern. *Rumpole of the Bailey* was Best Continuing Series at Banff. *Thames*

*Kennedy* (CENTRAL). Best Music Award: George Fenton for *Saigon - Year of the Cat* (THAMES).

### British Press Awards (March 1984)

Sports Journalist of the Year for 1983: Brough Scott (LWT).

### Sandford St. Martin (Church of England) Trust Religious Radio Awards (March 1984)

Local Radio Programme Award: *Meditation on Battle of Britain Sunday* (HEREWARD RADIO). Local Radio Station Award: Beacon Radio. Special Award: Stuart Millar (RADIO CLYDE).

### Television and Radio Industries Club of Scotland Awards (March 1984)

Best Radio Magazine Programme: *Monday, Monday* (RADIO FORTH). Radio Entertainer of the Year: Steve Hamilton (RADIO FORTH). Best Actor or Actress of the Year: Russell Hunter (RADIO CLYDE). Best Drama Series: *The Bell in the Tree* (RADIO CLYDE). Radio Special or Specialist Programme: *Out Of This World* (RADIO CLYDE). The President's Award: *The Bell in the Tree* (RADIO CLYDE).

### 'Music Teacher' Media Award (March 1984)

Best Musical Education Project: *Classical Calendar* (METRO RADIO).

### The San Francisco International Film Festival (April 1984)

Special Jury Award: 'The Chinese Geordie' - *First Tuesday* (YORKSHIRE). Special Jury Award: 'So This Is Christmas' - *Calendar* (YORKSHIRE). Golden Gate Award for Best Overall Film: *Vietnam - a television history* (CENTRAL). Special Jury Award: 'The Mercenaries' - *Just Williams* (TVS). Golden Gate Award for Best Local Station Documentary: *The Far Ago Land* (HTV).

**Fifth Celtic Film and Television Festival (April 1984)**  
Drama Series Selection: *Killer* (STV). Documentary /Feature Category: *The Far Ago Land* (HTV). News and Current Affairs Category: *Wales This Week* (HTV).

▼ The titles for *Manscape* fetched a Gold Medal at the International Film and Television Festival of New York. *Ch.4/HTV*



**Television and Radio Industries Club** (April 1984)  
Independent Television Personality of the Year: Michael Aspel for his *6 O'Clock Show* (LWT). Best ITV Programme: *Minder* (THAMES).

**The Golden Rose of Montreux Festival** (May 1984)  
Comedy Prize, awarded by The City of Montreux: *The Benny Hill Show* (THAMES).

**The George Polk Award** (May 1984)  
Best Documentary Series: *Vietnam – a television history* (CH.4/CENTRAL).

**The George Foster Peabody Award, Georgia** (May 1984)  
*Vietnam – a television history* (CH.4/CENTRAL).

**British Kinematograph, Sound and Television Society** (May 1984)

Dennis Wratten Journal Award: IBA Research and Development Engineers Richard Morcom and Gordon Drury for 'MAC – the video coding system for DBS'.

**International Film Festival of Mountain and Exploration Films, Trento** (May 1984)

Silver Gentian Award: *Eiger* (CENTRAL).

**1984 International Mountain Film Festival, San Sebastian** (May 1984)

Golden Oak Leaf Award: *Eiger* (CENTRAL).

**Pye Colour Television Awards** (May 1984)

Best Regional Production: 'The Gee, The Rick and The Three Card Trick' – *Reporting London* (THAMES). Best Writer of Drama for Children's Television: Nigel Baldwin for 'The Young Person's Guide to Getting Their Ball Back' – *Dramarama* (TVS). Writer Creating the Best Male Comedy Role: Dick Clements and Ian Le Frenais for the characters of *Auf Wiedersehen, Pet* (CENTRAL). Writer Creating the Best Female Comedy Role: Dick Sharples for Captain Emily Ridley in *Hallelujah!* (YORKSHIRE). Writer of the Best Scripted Contribution to Television: Lionel Goldstein for *Mr Halpern and Mr Johnson* (CH.4/HTV). Most Promising Writer: John Oakden for *Heather Ann* (TSW).

**Sony Radio Awards** (May 1984)

Best Classical Music Programme: *Mr Hallé's Band* (PICCADILLY RADIO). Best Local Programme: *Love the Bones* (RADIO CITY). Best Community Service Programming: *Tay Action* (RADIO TAY). Local Radio Personality: Susie Mathis (PICCADILLY RADIO). Best Outside Broadcast: *Water Skiing Lessons* (WILTSHIRE RADIO). Local DJ of the Year: Tim Mallett (PICCADILLY RADIO). Special Award for Services to Radio: James Gordon (RADIO CLYDE).

**International Radio Festival of New York** (May 1984)

Drama Category – Gold Medal: *The Bell in the Tree* (RADIO CLYDE). Special Categories Section – Gold Medal: *Pride of the Clyde* (RADIO CLYDE).



► Simon Cole, Head of Programmes at ILR's Manchester stations, celebrates the news that his programme, *Mr Hallé's Band*, won Best Classical Music Programme Award in the 1984 Sony Radio Awards. Piccadilly Radio

Health/Nutrition Category – Gold Medal: *The Great City Smokeout* (RADIO CITY).

**Royal Television Society Programme Awards** (May 1984)

The Geoffrey Parr Award: IBA's C-MAC team for its original conception and subsequent development of the C-MAC Television Transmission System. The Design Award: jointly to Vic Symonds and Alan Pickford for *The Jewel in the Crown* (GRANADA). Writer's Award for an Exceptional Adaptation (joint winner): Ken Taylor for *The Jewel in the Crown* (GRANADA). The Performance Award (joint winner): Dame Peggy Ashcroft for *The Jewel in the Crown* (GRANADA). The Cyril Bennett Award for an outstanding contribution to television programming to Paul Fox, Managing Director, Yorkshire Television. The Silver Medal Award for exceptional creative achievement behind the camera to Margaret Matheson, Controller of Drama, Central Independent Television. The Gold Medal for outstanding services to television to William Brown, CBE, Deputy Chairman and Managing Director of Scottish Television. Best Regional Programme: *I Can Hear You Smile* (STV). Original Programme Award: *Skin Horse* (CH.4/CENTRAL).

**Fifth Banff Television Festival, Canada** (May 1984)

Best Limited Series Award: *Kennedy* (CENTRAL). Best Continuing Series Award: *Rumpole of the Bailey* (THAMES).

**26th Annual American Film Festival, New York** (June 1984)

Blue Ribbon in Cinema and TV Category: *Unknown Chaplin* (THAMES).

**20th Prix Jeunesse Festival, Munich** (June 1984)

Story-telling Award: *The Snowman* (CH.4/SNOWMAN ENTERPRISES).

**The National Consumer Council's Rosemary Delbridge Memorial Award** (June 1984)

For campaigning which has influenced Parliament, James Cutler for 'Windscale: The Nuclear Laundry' – *First Tuesday* (YORKSHIRE).

**Mountain Film Festival, Telluride, Colorado** (June 1984)

Best Mountain Film Award: *Eiger* (CENTRAL).

### ITV's World-wide Audience

The Independent Television companies export large numbers of their programmes to countries all over the world, earning a revenue which far exceeds the cost of purchasing overseas programmes shown in this country.

### The National Film Archive

Since the 1950s the National Film Archive has systematically acquired selected television programmes for permanent preservation and study. Material for preservation is selected with the help of advice from the Archive's voluntary selection committees; these include practitioners from Independent Television, the BBC and television critics. Programmes are chosen for their value as examples of television history or as records of contemporary life.

The ITV companies support the Archive with an annual grant given via ITCA which currently stands at over £100,000, and Channel 4 currently gives £50,000. The companies also donate programmes.

# REFERENCE

## IBA Senior Staff

### John Whitney (Director General)

K. W. Blyth (*Chief Assistant (Director General)*).

### D. Glencross (Director of Television)

Miss E. C. Mulholland (*Deputy Director of Television*); J. F. X. Harriott (*Chief Assistant (Policy) Television*); S. D. Murphy, R. M. Hargreaves (*Chief Assistants (Television)*); N. E. Clarke (*Senior Television Programme Officer*); C. O. B. Rowley (*Senior Television Scheduling Officer*); M. Gillies (*Television Administrative Officer*); E. M. Shegog (*Religious Broadcasting Officer*); J. C. Hatton, D. P. O'Hagan (*Television Programme Officers*); Dr R. Moss (*Head of Educational Programme Services*); C. D. Jones (*Deputy Head of Educational Programme Services*); Dr R. C. Towler (*Head of Research*); Dr J. M. Wober (*Deputy Head of Research*).

### J. B. Thompson, CBE (Director of Radio)

P. A. C. Baldwin (*Deputy Director of Radio*); P. C. Brown (*Head of Radio Programming*); E. Riddell, Mrs S. Porritt (*Principal Radio Programming Officers*).

### T. S. Robson, OBE (Director of Engineering)

R. C. Hills (*Assistant Director of Engineering (Operations)*); J. B. Sewter (*Assistant Director of Engineering (Network and Development)*); A. L. Witham, OBE (*Assistant Director of Engineering (Policy)*); J. L. E. Baldwin (*Staff Engineer (Development)*); B. Salkeld (*Head of Satellite Engineering*).

R. Wellbeloved (*Head of Station Design and Construction Department*); P. J. T. Haines (*Head of Building Section*); J. Belcher (*Head of Central Services Section*); to be appointed (*Head of Power Section*); P. A. Crozier-Cole (*Head of Telemetry & Automation Section*); P. G. Douglas (*Head of Transmitter Projects Section*).

R. J. Byrne (*Head of Radio Propagation and Planning Department*); K. J. Hunt (*Head of Service Area Planning Section*);

W. McGeorge (*Head of Site Selection Section*).

T. J. Long (*Head of Experimental and Development Department*); G. A. McKenzie (*Head of Automation & Control Section*); G. S. Twigg (*Head of Engineering Services Section*); J. Lothian (*Head of Radio Frequency Section*); Dr M. D. Windram (*Head of Video & Colour Section*).

C. P. Daubney (*Head of Engineering Information Service Department*); B. T. Rhodes (*Deputy Head of Engineering Information Service*); P. J. Darby, MBE (*Senior Assistant to Head of Engineering Information Service*).

A. James, MBE (*Head of Network Planning and Operations Department*); G. Salter (*Studio Technical Systems Adviser*); B. R. Waddington (*Head of Communications Group*); C. W. B. Reis (*Head of Lines Section*); D. C. Griffiths (*Head of Network Planning Section*); to be appointed (*Head of Quality Control Section*).

S. G. Bevan (*Chief Engineer (Transmitter Operations)*); D. S. Chambers (*Head of Operations & Maintenance Group*); J. B. F. Rhodes (*Head of Operations Section*); L. A. Sherry (*Head of Maintenance Section*); J. A. Thomas (*Head of Masts & Aerials Group*); M. J. Lambert (*Head of Masts & Towers Section*).

### REGIONAL ENGINEERS

M. C. W. Gulliford (*East and South*); H. N. Salisbury (*Midlands and North*); L. Evans (*Scotland and Northern Ireland*); G. W. Stephenson (*Wales and West*).

### AREA ENGINEERS

A. V. Sucksmith (*The Borders*); D. M. Hancock (*Central Scotland*); W. D. Kidd (*Channel Islands*); P. T. Firth (*East of England*); G. E. Tagholm, MBE (*London*); A. D. Campion (*Midlands*); E. Warwick (*North and West Wales*); R. W. R. Jones (*North Scotland*); D. E. Rider (*North-East England*); W. G. Learmonth (*North-West England*); R. Cameron, MBE (*Northern Ireland*); E. Howarth (*South Wales*); A. B. Gee (*South of England*); K. Archer (*South-West England*); A. J. Parker (*Yorkshire*).

W. N. Anderson, OBE (*Head of Long Range Studies*).

A. W. Reading, OBE, MC, TD (*Head of Technical Training*); J. W. Morris (*Principal, Harman Engineering Training College*).

G. Mason (*Head of Safety Group*).

### P. B. Rogers (Director of Finance)

M. W. J. Reid (*Deputy Director of Finance*); R. N. Rainbird (*Chief Accountant*); M. H. Stokes (*Deputy Chief Accountant*); J. I. Griffiths (*Financial Accountant*); S. M. Dorward (*Capital and Costing Accountant*); R. Rona (*Salaries and Funds Accountant*); C. J. Glover (*Principal Internal Auditor*); J. V. C. Butcher (*Head of Radio Finance*); B. J. Green (*Chief External Finance Officer*); R. L. Thakrar, P. H. Young (*Senior Accountants*).

### Mrs S. Littler (Director of Administration)

B. Rook (*Secretary to the Authority*); F. B. Symons (*Head of Staff Administration*); D. A. Horn (*Industrial Relations Officer*); G. Whitaker (*Senior Personnel Officer*); D. Henderson (*Head of General Training Section*); P. A. Marmion (*Head of General Administration*); to be appointed (*General Services Manager*); G. Story (*Head of General Services Section*); P. T. Drew (*Manager Purchasing and Supply*); C. F. Tucker (*Data Processing Manager*); A. Brady (*Operations Manager*); R. Chamberlain (*Programming Manager*); M. F. Bull (*Systems Manager*).

### Miss B. N. Hosking (Controller of Information Services)

J. Guinery (*Deputy Controller of Information Services and Head of News and Briefing*); M. C. Melaniphy (*Head of Publications and Publicity*); B. J. Conway (*London Area Officer*); M. H. G. H. Hallett (*Publicity and Broadcasting Gallery Manager*).

### H. G. Theobalds (Controller of Advertising)

D. J. R. Coulson (*Deputy Controller of Advertising*); Mrs Y. A. Millwood (*Senior Advertising Control Officer*); J. B. Smith (*Advertising Control Officer*).

### National and Regional Officers

#### NATIONAL OFFICERS

A. D. Fleck (*Officer for Northern Ireland*); G. B. Marjoribanks (*Officer for Scotland*); E. T. Lewis (*Officer for Wales and West of England*).

#### REGIONAL OFFICERS

Miss S. A. Thane (*East of England*); N. J. Reedy (*Midlands*); R. F. Lorimer (*North-East England, The Borders, Isle of Man*); D. M. Lee (*North-West England*); J. A. Blair-Scott (*South of England*); F. W. L. G. Bath (*South-West England, Channel Islands*); M. J. Fay (*Yorkshire*).



JOHN WHITNEY  
Director General



D. GLENCROSS  
Director of Television



J. B. THOMPSON  
Director of Radio



T. S. ROBSON  
Director of Engineering



P. B. ROGERS  
Director of Finance



MRS S. LITTLER  
Director of  
Administration



MISS B. N. HOSKING  
Controller of  
Information Services



H. G. THEOBALDS  
Controller  
of Advertising

# IBA Offices

## HEADQUARTERS

70 Brompton Road, LONDON SW3 1EY Tel: 01-584 7011; Telegrams: IBAVIEW LONDON; Telex: 24345

ENGINEERING, STAFF ADMINISTRATION AND SERVICES, FINANCE  
Crawley Court, WINCHESTER, Hampshire, SO21 2QA Tel: 0962 823434;  
Telegrams: IBAWIN WINCHESTER; Telex: 477211

## National and Regional Offices

### NORTHERN IRELAND

Royston House, 34 Upper Queen Street, BELFAST BT1 6HG  
Tel: 0232 248733

### SCOTLAND

Fleming House, Renfrew Street, GLASGOW G3 6SU Tel: 041-332  
8241/2 and 041-332 7260. Ground Floor Office, 9 Queen's Terrace,  
ABERDEEN AB1 1XL Tel: 0224 642041

### WALES AND WEST OF ENGLAND

Elgin House, 106 St. Mary Street, CARDIFF CF1 1DX Tel: 0222  
384541/2/3. 8th Floor, The Colston Centre, Colston Avenue, BRISTOL  
BS1 4UB Tel: 0272 213672

### EAST OF ENGLAND

24 Castle Meadow, NORWICH NR1 3DH Tel: 0603 23533

### MIDLANDS

Lyndon House, 62 Hagley Road, BIRMINGHAM B16 8PE Tel: 021-454  
1068. 10-11 Poultry, NOTTINGHAM NG1 2HW Tel: 0602 585105

### NORTH-EAST ENGLAND, THE BORDERS AND ISLE OF MAN

3 Collingwood Street, NEWCASTLE UPON TYNE NE1 1JS Tel: 0632  
610148/323710. 49 Botchergate, CARLISLE CA1 1RQ Tel: 0228 25004

### NORTH-WEST ENGLAND

Television House, Mount Street, MANCHESTER M2 5WT  
Tel: 061-834 2707

### SOUTH OF ENGLAND

Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ  
Tel: 0703 331344/5. Ground Floor, Lyndean House, Albion Place,  
MAIDSTONE ME14 5DZ Tel: 0622 61176/7

### SOUTH-WEST ENGLAND, CHANNEL ISLANDS

Royal London House, 153 Armada Way, PLYMOUTH PL1 1HY  
Tel: 0752 663031/662490

### YORKSHIRE

Dudley House, Albion Street, LEEDS LS2 8PN Tel: 0532 441091/2

## Regional Engineers

### EAST AND SOUTH

Castle Chambers, Lansdowne Hill, SOUTHAMPTON SO1 0EQ  
Tel: 0703 30461/2/3

### MIDLANDS AND NORTH

Pennine House, Russell Street, LEEDS LS1 5RN  
Tel: 0532 433711/2/3/4

### SCOTLAND AND NORTHERN IRELAND

Copland House, Edmiston Drive, Ibrox, GLASGOW G51 2YP  
Tel: 041-427 2261

### WALES AND WEST

Albany House, Hurst Street, BIRMINGHAM B5 4BD  
Tel: 021-622 1635/6/7/8

## The IBA's Advisory Bodies

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 700 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

### General Advisory Council

While some members of the General Advisory Council are chosen for their eminence in public life, the majority come from a wide cross-section of the viewing public and are chosen not as representatives of a particular organisation but as individuals who have or will develop a critical interest in broadcasting. The Council is concerned primarily with the general pattern and content of television programmes, but may also consider other matters affecting Independent Broadcasting referred to it by the Authority. The GAC meetings are attended by senior staff and a Member of the Authority is usually present. The Chairman of the GAC attends the subsequent Authority meeting to present the Council's minutes and to discuss points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

CHAIRMAN: Miss P. Lamburn (*Editorial Director, IPC Magazines Ltd., London*). MEMBERS: N. Arbon (*Head of English, Rickstones School, Witham, Essex*); P. J. M. Bell, JP (*Director, Australian Wool Corporation (Europe)*); Peter G. Bell (*Regional Secretary for North Lancashire NFU*); Mrs L. R. Bevan (*Liaison Officer, Wales, National Federation of Women's Institutes*); J. C. Black (*Group Computing Adviser, Coats Patons PLC, Glasgow*); Mrs G. Brooke (*company director, member of the Mothers' Union National Executive and Chairman of their Media Department*); L. Carter-Jones (*Labour MP for Eccles*); Viscount Chandos (*Banker, Kleinwort Benson*); Ms A. Cosgrave (*freelance writer and voluntary worker*); Mrs J. Crawley (*data processing technician (statistics), Gateshead*); Mrs S. Cross (*teacher, Northampton School for Girls*); Dr J. W. Emberson (*Head of Education Department, Stranmillis College, Belfast*); Ms M. Floyde (*Director, Exeter and Devon Arts Centre*); Dr K. Hampson (*Conservative MP for Leeds North West*); Mrs D. D. Jackson (*local government officer, Twickenham*); F. G. Larminie, OBE (*General Manager, Environmental Control Centre, British Petroleum Company Ltd., London*); B. Lymbery (*Deputy Director, Civic Trust*); W. Morris (*National Secretary, Passenger Services Group, TGWU, London*); A. Parkes (*Superintendent, Devon and Cornwall Constabulary*); Prof. Phyllida Parsloe (*Professor of Social Work, University of Bristol*); O. Philpot, MC, DFC (*formerly Managing Director, Remploy Ltd., London*); E. J. M. Potter (*Greffier of the States of Jersey*); Mrs D. Randerson (*formerly actress and announcer/programme presenter with Grampian Television*); A. Reeves (*Secretary of the Deaf Broadcasting Campaign, Coventry*); Ms V. Stern (*Director of the National Association for the Care and Resettlement of Offenders*); P. Swindlehurst (*Chief Accountant, Blackpool Pleasure Beach Group*); Mrs T. Swift (*insurance broker, Poole, Dorset*); D. M. Walsh, OBE, JP (*travel agent, Bradford, West Yorkshire*).

## National Advisory Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to the Authority about the television services in their area, and to reflect the tastes and interests of those who live there.

### ADVISORY COMMITTEE FOR NORTHERN IRELAND

Mrs J. McIvor (*Chairman*); Dr Hylda Armstrong, OBE; Mrs H. Boyle; Mrs L. Eaton; The Very Revd Dr R. Fitzpatrick; J. Grew, JP, DL; P. McCartan; The Revd J. McKegey; Mrs M. Mooney; Miss M. F. Seale, MBE; C. Ward.

### ADVISORY COMMITTEE FOR SCOTLAND

The Revd Dr W. J. Morris, JP (*Chairman*); Mrs A. E. Burnett; Mrs A. S. Burnett; R. A. Byers; Mrs E. K. Dunlop; The Revd Dr K. W. Dupar; Supt. M. Froad, MBE; J. P. Fyfe; Mrs F. Mackenzie; J. Morton; J. Munro, MBE; J. B. Ramage; Prof. P. Wilkinson.

### ADVISORY COMMITTEE FOR WALES

G. R. Peregrine, JP, DL (*Chairman*); Mrs N. Baird Murray; Cllr. Mrs C. Barton; Dr E. L. Evans; Mrs E. Griffith, JP; The Revd H. Hughes; C. R. Jackson; Mrs E. M. Jones; Cllr. H. J. Morgan, JP; D. Walters; P. G. Weekes, OBE.

## Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the IBA Code of Advertising Standards and Practice.

Prof. A. L. Diamond (*Chairman*); E. Burleton; Dr G. Fryers; Mrs. A. Harris; R. Kaner; D. F. Lewis, OBE; Prof. J. P. Quilliam, D.Sc, FRCP; C. Sandford; R. Singh, JP; Mrs J. Welshman.

### MEDICAL ADVISORY PANEL

Eleven distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel.

Sir Richard Bayliss, KCVO, MD, FRCP; Dr P. A. Emerson, MA, MD, FRCP, FACP; Prof. R. D. Emslie, M.Sc., BDS, FDS; Dr P. Evans, CBE, MD, MSc., FRCP; Miss D. Hollingsworth, OBE, B.Sc., FRIC, FJFST, F.I.Biol.; Prof. H. Keen, MDS, FRCP; T. L. T. Lewis, FRCS, FRCOG; Dr M. J. Linnett, OBE, MB, FRCP; I. G. Robin, MA, FRCS, LRCP; W. B. Singleton, CBE, FRCVS; Dr P. A. J. Smith, MB, BS, FRCP.

## Educational Advisory Council

The central source of advice on the educational policy for the whole Independent Broadcasting system, the Council is divided into three specialist sections: Schools, Adult Education and Radio. Membership is under review.

J. G. Owen, CBE (*Chairman*). SCHOOLS SECTION: Dr T. R. Bone (*Chairman*); D. Banks; C. Brooks; J. Dawkins; Dr Jasmine Dawkins; Mrs K. M. Edwardes; Prof. S. J. Eggleston; Prof. A. Little; S. Maclure; R. A. Perry; J. Rennie; Prof. M. Skilbeck; M. Woodhead; E. Woods. ADULT EDUCATION SECTION: J. G. Owen, CBE (*Chairman*); Mrs P. Batty-Shaw, CBE, JP; D. Blezard; J. Brace; Dr E. Gray, CBE, JP; G. Holland; T. J. Lacey; P. A. Newsam; Ms J. Reed; Mrs A. Risman; Prof. A. Rogers; M. Salmon; Sir Alex Smith; A. Stock; A. Wells. RADIO SECTION: to be appointed.

*HMI Assessors (Schools Section)*: B. Chaplin; J. C. Rankine; T. J. Shaw; W. E. Thomas.

*HMI Assessors (Adult Education Section)*: Dr F. D. Duffin; M. Le Guillou; O. E. Jones; R. G. Wilson.

## Appeals Advisory Committees

Assisting the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television,

the members (appointed jointly by the IBA and BBC) are:

### CENTRAL APPEALS ADVISORY COMMITTEE

Lady Marre, CBE (*Chairman*); E. Adams; D. Baker, MBE; N. Barker; M. Brophy; Prof. A. Buller; Major D. F. Callander, MC; J. Cumber, CMG, MBE; Lady Goronwy-Roberts; Admiral W. J. Graham, CBE; W. E. A. Lewis, OBE; W. McStay; B. Natton; Mrs P. Russell; Mrs J. Saul; Prof. O. Stevenson.

### SCOTTISH APPEALS ADVISORY COMMITTEE

Major D. F. Callander, MC (*Chairman*); Miss J. Castro; M. Chakrabarti; Dr R. Drummond; Mrs F. Love; Prof. E. M. McGirr, CBE; J. McJannet; Mrs M. Smith; Revd R. Smith; Mrs B. Utenthal; Miss S. Verner.

### NORTHERN IRELAND APPEALS ADVISORY COMMITTEE

W. McStay (*Chairman*); Dr Hylda Armstrong, OBE; Mrs S. Gillen; Revd H. Good, MBE; Dr Elizabeth Mayne; Ms A. Rutledge; P. Sweeney; J. Tyrrell.

## Central Religious Advisory Committee

The Authority has always shared with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy relating to matters of a religious nature in the programmes broadcast by the Authority. Six of the committee's members (representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales) form the Panel of Religious Advisers which provides the IBA with advice on matters of programme content. All the ITV companies have three or more religious advisers, closely involved in questions of programme production. The Members of CRAC are:

The Rt. Revd and Rt. Hon. G. Leonard, Bishop of London (*Chairman*); M. Bax; Mrs J. Bruce\*; Miss N. Cattouse; The Revd Canon S. Charles; The Rt. Revd J. Devine; The Revd J. Dey; The Revd Dr K. Dupar\*; The Revd Dr H. Florin; Dr E. Friedman; The Revd Dr B. Greet; The Rt. Revd Mgr. C. Hollis\*; The Revd H. Hughes\*; The Rt. Revd D. Konstant; Dr Una Kroll; The Revd M. Lloyd Davies; The Revd J. McKegey\*; Miss T. McLaughlin; Archbishop M. Ramsay, KGC; The Revd G. Reid; Sheikh G. Solaiman; Ms R. Stephens; The Rt. Revd W. Westwood\*; Prof. J. Whyte; The Revd Dr R. Williams; B. Wilson; The Revd Dr K. Wilson; The Rt. Revd K. Woollcombe.

\*Member of the IBA Panel of Religious Advisers which advises the Authority on matters of programme content.

## Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the IBA in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities.

### ABERDEEN

*Chairman*: Miss M. Winchester. *Secretary*: W. A. Jamieson (IBA Senior Assistant Officer for Scotland)

### AYR

*Chairman*: G. Benedetti. *Secretary*: Mrs V. M. McDowall (IBA Assistant Officer for Scotland)

### BELFAST

*Chairman*: B. Carlin. *Secretary*: A. Bremner (IBA Senior Assistant Officer for Northern Ireland)

### BIRMINGHAM

*Chairman*: R. Cunningham. *Secretary*: Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

### BOURNEMOUTH

*Chairman*: A. Rees. *Secretary*: Mrs T. J. Hoyland (IBA Assistant Regional Officer, South of England)

**REFERENCE: IBA ADVISERS****BRADFORD**

*Chairman:* K. Madeley. *Secretary:* C. T. Livesey (IBA Senior Assistant Regional Officer, Yorkshire)

**BRIGHTON**

*Chairman:* Mrs M. Greenaway. *Secretary:* Mrs T. J. Hoyland (IBA Assistant Regional Officer, South of England)

**BRISTOL**

*Chairman:* Mrs J. Young. *Secretary:* R. MacDonnell (IBA Regional Executive, Bristol)

**CARDIFF**

*Chairman:* M. H. Wilcock. *Secretary:* Miss J. E. James (IBA Local Radio Officer, Wales)

**COVENTRY**

*Chairman:* Mrs H. Bayliss. *Secretary:* Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

**DUNDEE/PERTH**

*Chairman:* Prof. A. Wilkinson. *Secretary:* Mrs V. M. McDowall (IBA Assistant Officer for Scotland)

**EDINBURGH**

*Chairman:* Miss A. Edwards. *Secretary:* W. A. Jamieson (IBA Senior Assistant Officer for Scotland)

**EXETER/TORBAY**

*Chairman:* Mrs P. Lethbridge. *Secretary:* N. Bull (IBA Local Radio Officer, South-West England)

**GLASGOW**

*Chairman:* G. Morton. *Secretary:* W. A. Jamieson (IBA Senior Assistant Officer for Scotland)

**GLOUCESTER & CHELTENHAM**

*Chairman:* R. Wheeler. *Secretary:* Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

**GUILDFORD**

*Chairman:* Mrs J. Davies. *Secretary:* D. J. Vick (IBA Senior Radio Officer, London)

**HEREFORD/WORCESTER**

*Chairman:* Miss E. Hipwell. *Secretary:* Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

**HUMBERSIDE**

*Chairman:* A. Milner. *Secretary:* C. T. Livesey (IBA Senior Assistant Regional Officer, Yorkshire)

**INVERNESS**

*Chairman:* Miss C. MacKenzie. *Secretary:* Mrs V. M. McDowall (IBA Assistant Officer for Scotland)

**IPSWICH/BURY ST. EDMUNDS**

*Chairman:* A. Sexton. *Secretary:* Miss S. A. Thane (IBA Regional Officer, East of England)

**LEEDS**

*Chairman:* J. Shulman. *Secretary:* C. T. Livesey (IBA Senior Assistant Regional Officer, Yorkshire)

**LEICESTER**

*Chairman:* Mrs S. Bray. *Secretary:* Mrs J. Wootton (IBA Regional Executive, East Midlands)

**LIVERPOOL**

*Chairman:* F. Bradley. *Secretary:* Mrs J. Hopkins (IBA Assistant Regional Officer, North-West England)

**LONDON**

*Chairman:* Mrs A. Secker, MVO. *Secretary:* M. S. Johnson (IBA Senior Radio Officer, London)

**LUTON/BEDFORD**

*Chairman:* Mrs L. Needham. *Secretary:* Miss S. A. Thane (IBA Regional Officer, East of England)

**MANCHESTER**

*Chairman:* S. W. Lister. *Secretary:* Mrs J. Hopkins (IBA Assistant Regional Officer, North-West England)

**NEWPORT**

*Chairman:* V. Williams. *Secretary:* Miss J. E. James (IBA Local Radio Officer, Wales)

**NOTTINGHAM**

*Chairman:* B. Pierpoint. *Secretary:* Mrs J. Wootton (IBA Regional Executive, East Midlands)

**PETERBOROUGH**

*Chairman:* Mrs J. Thomas. *Secretary:* Miss S. A. Thane (IBA Regional Officer, East of England)

**PLYMOUTH**

*Chairman:* Mrs D. Nash. *Secretary:* N. Bull (IBA Local Radio Officer, South-West England)

**PORTSMOUTH**

*Chairman:* Mrs R. Pockley. *Secretary:* Mrs T. J. Hoyland (IBA Assistant Regional Officer, South of England)

**PRESTON & BLACKPOOL**

*Chairman:* A. Longworth, OBE. *Secretary:* Mrs J. Hopkins (IBA Assistant Regional Officer, North-West England)

**READING**

*Chairman:* Mrs S. Swift. *Secretary:* M. S. Johnson (IBA Senior Radio Officer, London)

**SHEFFIELD & ROTHERHAM**

*Chairman:* P. G. Bruce. *Secretary:* C. T. Livesey (IBA Senior Assistant Regional Officer, Yorkshire)

**SOUTHEND/CHELMSFORD**

*Chairman:* G. M. Caplan. *Secretary:* M. S. Perkins (IBA Radio Programming Officer, London)

**STOKE-ON-TRENT**

*Chairman:* F. Dale. *Secretary:* Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

**SWANSEA**

*Chairman:* Dr W. D. Treharne. *Secretary:* Miss J. E. James (IBA Local Radio Officer, Wales)

**SWINDON/WEST WILTSHIRE**

*Chairman:* R. Ingham. *Secretary:* R. MacDonnell (IBA Regional Executive, Bristol)

**TEESSIDE**

*Chairman:* J. Brass. *Secretary:* R. F. Lorimer (IBA Regional Officer, North-East England)

**TYNE & WEAR**

*Chairman:* Miss J. Draycott. *Secretary:* R. F. Lorimer (IBA Regional Officer, North-East England)

**WOLVERHAMPTON & BLACK COUNTRY**

*Chairman:* Mrs J. Ayliffe. *Secretary:* Ms E. S. Gaskell (IBA Local Radio Officer, Midlands)

**WREXHAM & DEESIDE**

*Chairman:* J. Gregory. *Secretary:* Miss J. E. James (IBA Local Radio Officer, Wales)

*NB. Comments on an ILR service may be sent to Local Advisory Committees. Letters should be addressed to the appropriate Secretary or through the IBA's Radio Division in London.*

## Further Information

### Programme and General Information

Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company, TV-am, Channel 4 or S4C as appropriate. Other enquiries or comments for the attention of the Authority's staff should in the first instance be addressed to the Information Office at the IBA's Brompton Road headquarters.

### Programme Scripts

For details of submission of programme scripts please contact the television programme companies.

### Studio Tickets

Most ITV companies have a limited number of studio tickets available. Please contact the Ticket Unit of your local programme company.

# The ILR Areas

The following pages give details of 48 areas for which contracts will have been awarded or advertised by the end of 1984.

The Association of Independent Radio Contractors (AIRC), 1st Floor, Regina House, 259-269 Old Marylebone Road, LONDON NW1 5RA. Tel: 01-262 6681

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. Set up in 1973, its membership consists of radio companies which are presently on air and also those preparing to begin broadcasting by 1985, providing a range of trade association services for its members including relations with advertisers (in line with the IBA's advertisement control system), agencies and other media bodies.

AIRC also represents ILR to the public and opinion-leaders. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within ILR.

Radio Marketing Bureau (RMB), Regina House, 259-269 Old Marylebone Road, LONDON NW1 5RA. Tel: 01-258 3705

The Radio Marketing Bureau came into being on 1st February 1983. Its objective is to promote the radio medium to advertisers and agencies. RMB collects case histories and research studies of radio advertising and its effects, and encourages further work of

this kind. It uses direct mail and advertisements in the trade press and on radio itself to put across its case, as well as making presentations at conferences and at the offices of advertisers and agencies. It also acts as a 'clearing house' for information from UK radio stations and from abroad and is a central source of ILR-relevant marketing information for all interested parties.

Independent Radio News (IRN). A subsidiary of LBC which acts as a news agency for all other ILR companies by providing spoken and other live material, and a teleprinter service. (Address as LBC)



### Key to maps on following pages

The solid circle shows the general location of each ILR service. The fine line contour represents the general limit of good VHF reception. The rays extend to show the total survey area (marketing area) in much of which satisfactory reception, mostly on medium wave in daylight, may also be obtained.

▲ Transmitters on air M = MF, V = VHF

## ABERDEEN

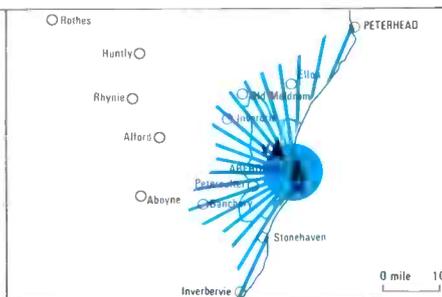


Northsound Radio,  
45 Kings Gate,  
ABERDEEN AB2 6BL  
Tel: 0224 632234

**Directors.** A. D. F. Lewis (*Chairman*); Q. Macfarlane (*Managing Director/Programme Controller*); Miss M. Hartnoll; Prof. A. Kemp; W. McKinlay; J. Wheeler; D. Young.

**Officers.** B. Barrow (*Chief Engineer*); Ms G. Taylor (*Head of Sales*); J. Martin (*Head of Finance*); R. Maclear (*News Editor*); G. Moreland (*Head of Music*); Ms E. Stark (*Senior Producer*).

1035 kHz (290 metres), VHF 96.9 MHz AIR DATE: 27.7.81



## AYR (WITH GIRVAN)

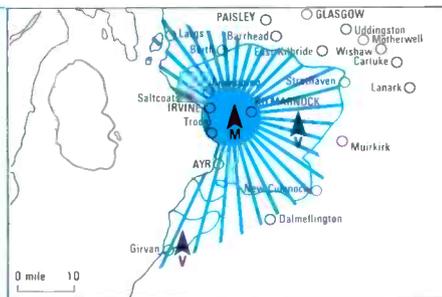


West Sound,  
Radio House,  
54 Holmston Road,  
AYR KA7 3BE  
Tel: 0292 283662

**Directors.** W. J. M. Mowat (*Chairman*); P. C. McNaught (*Deputy Chairman*); J. Campbell (*Managing Director*); W. Aitken, MBE; Mrs F. Grier; F. G. S. Henderson; R. A. McKie; W. Manson; W. B. Miller, OBE.

**Executives.** T. Cairns (*Financial Controller*); J. McCauley (*Programme Controller*); J. Waters (*Sales Manager*); H. Adair (*Chief Engineer*); G. McArthur (*Head of News*).

Ayr: 1035 kHz (290 metres), VHF 96.2 MHz AIR DATE: 16.10.81  
Girvan: VHF 97.1 MHz AIR DATE: 4.12.81



## BELFAST

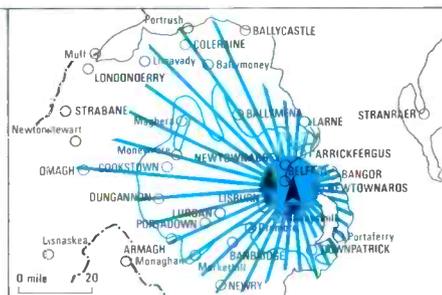


Downtown Radio,  
PO Box 96,  
NEWTOWNARDS BT23 4ES  
Northern Ireland  
Tel: 0247 815555  
Telex: 747570

**Directors.** H. A. Nesbitt (*Chairman*); E. B. Walmsley (*Vice-Chairman*); I. E. Tinman (*Managing Director*); The Duke of Abercorn; D. E. Alexander; D. S. Birley; R. Crane; J. T. Donnelly; J. Hinds; G. Lavery; J. O'Hara; D. Sloan (*Head of News*).

**Officers.** K. Boyle (*Sales Manager*); G. Crithers (*Company Secretary*); B. McCusker (*Chief Engineer*); A. McDowell (*Publicity/Promotions Manager*); J. Rosborough (*Head of Programming*).

1026 kHz (293 metres), VHF 96.0 MHz AIR DATE: 16.3.76



## BIRMINGHAM

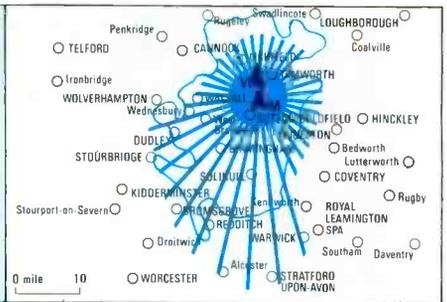


BRMB Radio,  
Radio House,  
PO Box 555,  
Aston Road North,  
BIRMINGHAM B6 4BX  
Tel: 021-359 4481/9  
Telex: 339707

**Directors.** A. J. Parkinson (*Chairman*); D. A. Pinnell (*Managing Director*); G. N. Battman; Mrs M. A. Brown, CBE, JP; Mrs A. M. Coulson; R. S. Davies, TD (*Sales*); J. F. Howard; M. D. Ishmael, MBE; J. C. Mason, OBE; J. Patrick, JP; E. Swainson, CBE.

**Executives.** D. Bagley (*Publicity & Promotions Manager*); R. A. Hopton (*Programme Controller*); B. Sheppard (*News Editor*); L. L. A. Trethewey (*Company Secretary*); D. Wood (*Chief Engineer*).

1152 kHz (261 metres), VHF 94.8 MHz AIR DATE: 19.2.74



## BOURNEMOUTH

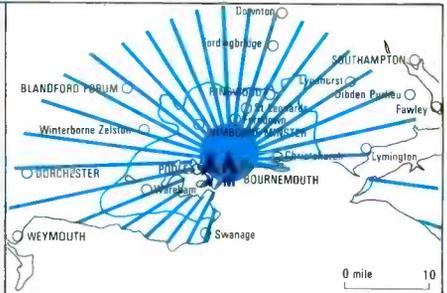


2CR (Two Counties  
Radio),  
Southcote Road,  
BOURNEMOUTH BH1 3LR  
Tel: 0202 294881  
Telex: 418362

**Directors.** The Lord Stokes, TD, DL (*Chairman*); D. J. Porter (*Managing Director*); Miss C. E. Austin-Smith; D. O. Gladwin, CBE, JP; A. R. Hartwell; L. Jackson; Dr G. V. Jaffe; M. R. Pascall; Mrs P. Seeger; D. J. Spokes; T. G. Stevenson; J. N. R. Wilson.

**Senior Staff.** R. Gwynn (*Programme Controller*); S. Horobin (*Chief Engineer*); C. Kelly (*News Editor*); L. Williams (*Sales Manager*).

828 kHz (362 metres), VHF 97.2 MHz AIR DATE: 15.9.80



## BRADFORD/HUDDERSFIELD & HALIFAX

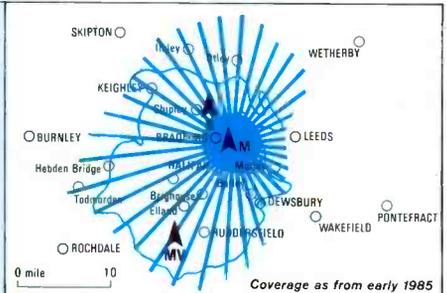


Pennine Radio,  
PO Box 235,  
Pennine House,  
Forster Square,  
BRADFORD BD1 5NP  
Tel: 0274 731521

**Directors.** Sir Richard Denby (*Chairman*); K. Marsden (*Vice-Chairman*); M. S. Boothroyd (*Managing Director and Company Secretary*); D. V. Brennan; S. Carter; J. Dickinson; E. Haigh; S. W. Harris; S. Holland; R. J. Jameson; A. H. Laver; P. J. D. Marshall; D. Roebuck; D. Shutt; J. N. Smallwood; A. I. Sykes; J. S. D. Towler; N. F. M. Walker; E. N. Wood.

**Executives.** R. S. Bowley (*Chief Engineer*); B. McAndrew (*Sales Manager*); W. Venters (*Programme Controller*).

1278 kHz (235 metres), VHF 96.0 MHz  
1530 kHz (196 metres), VHF 103.4 MHz  
AIR DATES: 16.9.75 (BRADFORD) Late 1984 (HUDDERSFIELD & HALIFAX)



## BRIGHTON

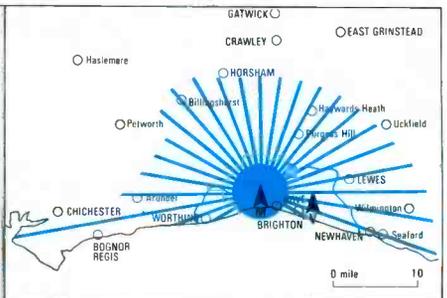


Southern Sound,  
Radio House,  
Franklin Road,  
PORTSLADE BN4 2SS  
Tel: 0273 422288

**Directors.** Q. Barry (*Chairman*); K. Belcher (*Managing Director*); R. McLeod (*Programme Controller*); Cdr. H. S. Marland (*Vice-Chairman*); J. Powell (*Financial Director*); Lord Briggs; R. Chandler; D. Hobman, CBE; D. Kelsey; D. Kennedy; J. King; Lord Romsey; L. Savell-Boss; M. Smith; J. Spiers; R. Stiles; S. Stranks; F. Williams.

**Senior Staff.** J. Sharman (*Head of Sales*); Mrs M. Steer (*Financial Controller*); D. Howells (*News Editor*); Martin Pailthorpe (*Sports*); Paul Moody (*Community Information*); D. Austin (*Engineer*); L. Borg-Cardona.

1323 kHz (227 metres), VHF 103.4 MHz AIR DATE: 29.8.83



## BRISTOL

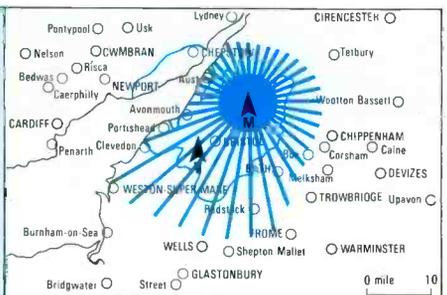


Radio West,  
PO Box 963,  
Watershed,  
Canon's Road,  
BRISTOL BS99 7SN  
Tel: 0272 279900  
Telex: 449238

**Directors.** M. J. Hussey (*Chairman*); F. Lyons (*Deputy Chairman*); J. R. F. Bradford (*Managing Director*); W. Beloe; L. Cary; Miss G. Kitto; D. Parkes; Mrs S. Pirie; J. Pontin; J. Tidmarsh; T. Turvey, OBE; R. Smerdon (*Company Secretary*).

**Executives.** B. Driscoll (*Director of Sales*); S. Egginton (*Head of News*); T. Lyons (*Chief Engineer*); D. Pottier (*Head of Administration/Chief Accountant*); Mark Seaman (*Programme Organiser*).

1260 kHz (238 metres), VHF 96.3 MHz AIR DATE: 27.10.81



## BURY ST. EDMUNDS



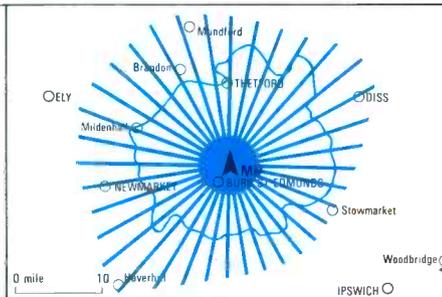
Saxon Radio,  
Long Brackland,  
BURY ST. EDMUNDS,  
Suffolk, IP33 1JY  
Tel: 0284 701511

**Directors.** R. Scott (*Chairman*); S. Alper; Mrs K. S. Blanshard; D. A. Cocks; Dr B. Dorroughue; N. C. Duval; Mrs P. J. Dyer; Cdr J. C. Jacob; A. W. Mills; J. N. Murphy; D. G. Packham; A. R. P. A. Ullstein; B. W. H. Ullstein.

**Executives.** C. Opperman (*Head of News and Features*); S. Gordon (*Company Secretary*); M. Ashby (*Accountant*); C. Green (*Head of Sales*); J. Howard-Davies (*Regional Sales*); N. Hunt (*Chief Engineer*); W. Robinson (*Promotions Manager*).

Saxon Radio is associated with Radio Orwell (Ipswich) through Suffolk Group Radio PLC.

1251 kHz (240 metres), VHF 96.3 MHz AIR DATE 6.11.82



## CARDIFF

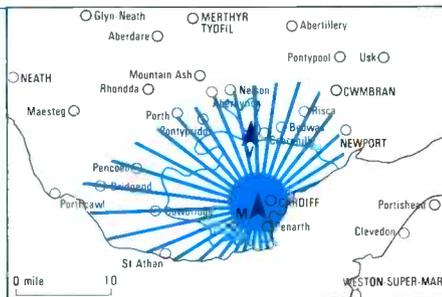


CBC  
(Cardiff Broadcasting  
Company),  
Radio House,  
West Canal Wharf,  
CARDIFF CF1 5XJ  
Tel: 0222 384041  
Telex: 497572

**Directors.** D. Williams (*Chairperson*); A. Michael (*Vice-Chairperson*); Ms S. Davies; T. Dimmick; P. Eddins; N. Follis; D. Greensmith; Mrs J. Marsh; R. Maskrey; P. Powell; T. Shepherd; Ms P. Teagle.

**Senior Staff.** P. Frost (*Senior Engineer*); J. Hawkins (*News Editor*); A. Hopkins (*Sales & Marketing Controller*); W. Waldron (*Programme Controller*).

1359 kHz (221 metres), VHF 96.0 MHz AIR DATE 11.4.80



## COVENTRY

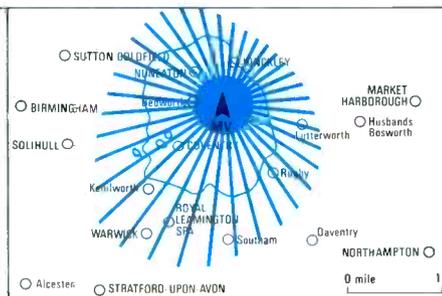


Mercia Sound,  
Hertford Place,  
COVENTRY CV1 3TT  
Tel: 0203 28451  
Telex: 31413

**Directors.** J. B. Butterworth (*Chairman*); I. Rufus (*Managing Director*); Mrs D. Butterworth; P. Davis; W. Everard; B. Gillitt; Lady Liggins, OBE; Clr. E. Lloyd; Miss B. Price; A. J. de N. Rudge; A. Singh; P. White.

**Officers.** B. Napier-Barrett (*Music Organiser*); F. Bradford (*Financial Controller*); P. Lowe (*News Editor*); L. Frayne (*Chief Engineer*); N. Rushbrooke (*Sales Controller*); S. Linnell (*Programme Controller*).

1359 kHz (220 metres), VHF 95.9 MHz AIR DATE: 23.5.80



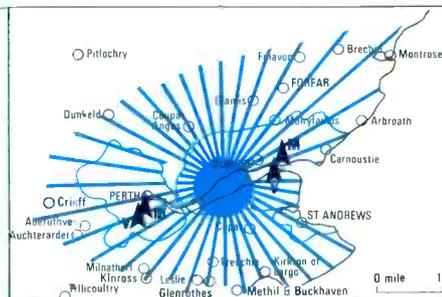
## DUNDEE/PERTH



Radio Tay,  
PO Box 123,  
DUNDEE DD1 9UF  
Tel: 0382 29551  
Telex: 76412

**Directors.** J. Pow (*Chairman*); A. Mackenzie (*Managing Director & Chief Executive*); J. Anderson; A. Garty (*Financial Director and Company Secretary*); M. Goodrich; P. Hattle; D. Hendry; I. Large (*Advertising Director*); G. Mackintosh (*Programming Director*); J. Urquhart.

Dundee: 1161 kHz (258 metres), VHF 95.8 MHz  
Perth: 1584 kHz (189 metres), VHF 96.4 MHz  
AIR DATES: 17.10.80 (DUNDEE) 14.11.80 (PERTH)



## EDINBURGH

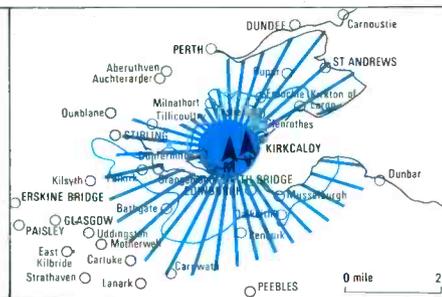


Radio Forth,  
Forth House,  
Forth Street,  
EDINBURGH EH1 3LF  
Tel: 031-556 9255  
Telex: 727374

**Directors.** L. M. Harper Gow, MBE (*Chairman*); R. Findlay (*Managing Director*); K. A. Baker (*Canada*); Mrs W. Blakely; J. H. Currie; D. C. C. Ford; Mrs K. Macfie; A. D. McEwen; R. McPherson; J. A. Romanes; T. Steele (*Programme Director*); A. R. Wilson (*Financial Director and Company Secretary*).

**Executives.** D. Johnston (*News Editor*); I. Wales (*Chief Engineer*); G. Wilson (*Sales Manager*).

1548 kHz (194 metres), VHF 96.8 MHz AIR DATE 22.1.75



## EXETER/TORBAY

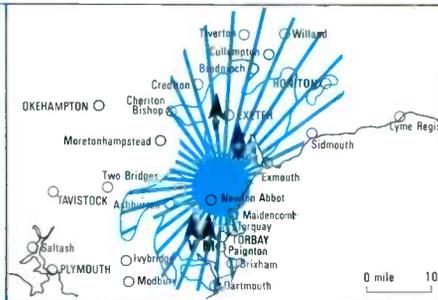


DevonAir Radio,  
35/37 St. David's Hill,  
EXETER EX4 4DA  
Tel: 0392 30703

**Directors.** Sir Ian H. Amory (*Chairman*); D. J. Cousins (*Managing Director and Programme Controller*); H. M. Turner (*Company Secretary*); K. Fordyce; Mrs J. Goodson; K. Holmes; A. J. Martin; Mrs R. W. Mercer; A. Mollett; Dr W. Parker; M. F. Dobson; Mrs A. Devonport.

**Senior Staff.** J. Gibbons (*News Editor*); N. Bennet (*Head of Engineering*); S. Snell (*Sales Manager*).

**Exeter: 666 kHz (450 metres), VHF 95.8 MHz**  
**Torbay: 954 kHz (314 metres), VHF 95.1 MHz**  
**AIR DATES: 7.11.80 (EXETER) 12.12.80 (TORBAY)**



## GLASGOW

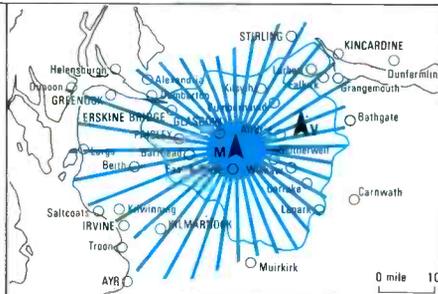


Radio Clyde,  
Clydebank Business Park,  
Clydebank,  
GLASGOW G81 2RX  
Tel: 041-941 1111

**Directors.** F. I. Chapman (*Chairman*); J. Gordon, CBE (*Managing Director*); W. Brown, CBE; K. McKellar; A. R. MacMillan; A. J. Murray (*Company Secretary*); D. Nickson, CBE; Sir Charles O'Halloran; Sir Iain Stewart.

**Senior Executives.** A. Dickson (*Programme Controller*); G. Allan (*Chief Engineer*); N. Quirk (*Chief Accountant*); G. Holliman (*Sales & Marketing Controller*); C. Adams (*News Editor*); D. Williamson (*News Editor*).

**1152 kHz (261 metres), VHF 95.1 MHz AIR DATE: 31.12.73**



## GLOUCESTER & CHELTENHAM

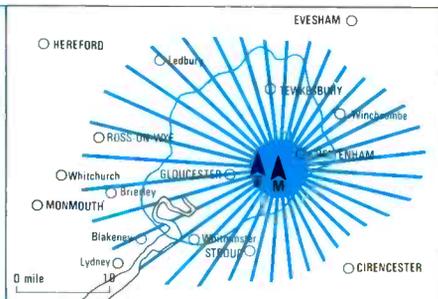


Severn Sound,  
Old Talbot House,  
67 Southgate Street,  
GLOUCESTER GL1 2DQ  
Tel: 0452 423791

**Directors.** C. D. Lindley (*Chairman*); E. R. Vickers (*Managing Director/Programme Controller*); O. Blizard; M. Burton; M. Davison; Miss S. Driscoll; Mrs J. Elliott; M. Hammond; R. Neale; M. F. Orchard, MBE; D. Potter; G. Sigsworth; Mrs S. Webster.

**Senior Staff.** F. B. Houben (*Financial Controller & Company Secretary*); N. Mabe (*Sales Manager*); G. Barratt (*Head of News*); M. L. Marshallsay (*Chief Engineer*).

**774 kHz (388 metres), VHF 95.0 MHz AIR DATE: 23.10.80**



## GREAT YARMOUTH & NORWICH

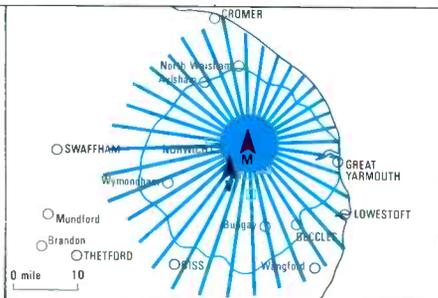


Radio Broadland,  
47-49 Colegate,  
NORWICH NR1 3DD  
Tel: 0603 630621

**Directors.** C. J. M. Hardie (*Chairman*); G. R. Stuart (*Managing*); W. H. Beets; M. S. Bradbury; D. H. Cargill; F. W. Cheetham; Viscount Coke; G. Copeland; R. C. Frostick; R. Gawn; D. Hampson; P. L. Hollis; A. Jeffrey; E. B. Lytton; D. McCall; W. Roy; J. G. Swinfield; M. Taylor.

**Executives.** M. Stewart (*Programme Controller*); R. Young (*Sales Controller*); B. Barr (*Chief Engineer*); J. Smith (*News Editor*).

**1152 kHz (260 metres), VHF 97.6 MHz AIR DATE: 1.10.84**



## GUILDFORD

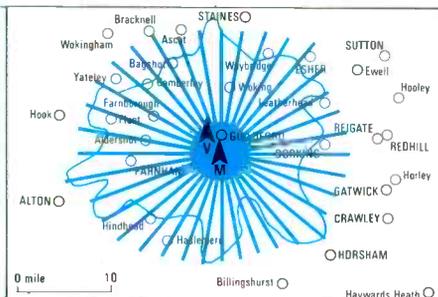


County Sound,  
The Friary,  
GUILDFORD GU1 4YX  
Tel: 0483 505566

**Directors.** J. N. Cunningham (*Chairman*); D. Lucas (*Managing Director*); K. Loughnan (*Company Secretary*); R. Haynes; D. Bellerby, JP; M. Gammon; F. Muir, CBE; L. Reed; R. Symes Schutzmann; I. McKenzie; Cllr. P. Drake-Wilkes, OBE; R. Hill, MBE; J. Downham; P. Wannell.

**Executives.** N. Reeve (*Sales Director*); M. Powell (*Programme Controller*); M. Deacon, (*News Editor*); R. Lawley (*Chief Engineer*); D. Roberts (*Accountant*).

**1476 kHz (203 metres), VHF 96.6 MHz AIR DATE: 4.4.83**



## HEREFORD/ WORCESTER

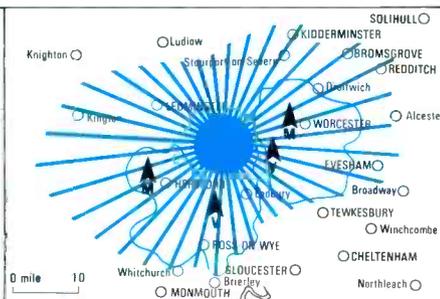
**RADIO  
WYVERN**

Radio Wyvern,  
5/6 Barbourne Terrace,  
WORCESTER WR1 3JS  
Tel: 0905 612212

**Directors.** Sir John Cotterell (*Chairman*); N. B. Bilton (*Managing Director*); R. Corbett; P. S. Hill; P. Marsh; Mrs E. Mears; A. G. Mollett; A. Organ; L. Pike, OBE; D. A. Pinnell.

**Executives.** D. M. Holdsworth (*News Editor*); J. M. Owens (*Financial Controller*); T. Farris (*Sales Manager*).

**Hereford: 954 kHz (314 metres), VHF 95.8 MHz**  
**Worcester: 1530 kHz (196 metres), VHF 96.2 MHz**  
**AIR DATE: 4.10.82**



## HUMBERSIDE

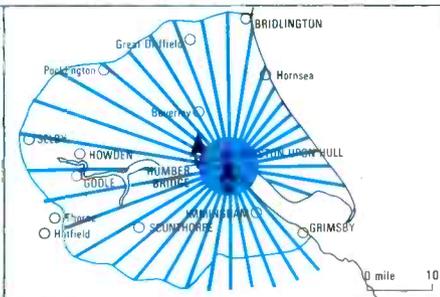
**Viking  
Radio**

Viking Radio,  
Commercial Road,  
HULL HU1 2SG  
Tel: 0482 25141

**Directors.** Tony Wilbraham (*Chairman*); Ian Blakey (*Deputy Chairman*); Roger Brooks (*Managing & Programme Director*); Janet Blackman; Jack Clayton; Peter Carver; John Davis; John Dixon; James Jackson; Bill MacDonald; John McDermott; Alan Plater; Dudley Ramsden; Jack Sturman; George Wright.

**Executives.** Dave Jamieson (*Presentation Controller*); John Hodgson (*Sales Controller*); Colin Palmer (*News Editor*); John Radley (*Company Secretary*).

**1161 kHz (258 metres), 102.7 MHz VHF AIR DATE: 17.4.84**



## INVERNESS

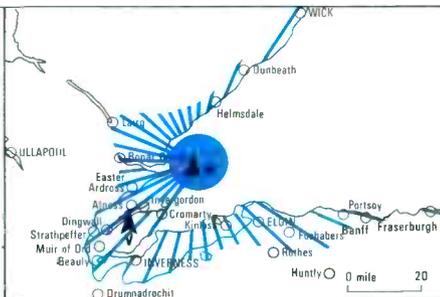


Moray Firth Radio,  
PO Box 271,  
INVERNESS IV3 6SF  
Tel: 0463 224433  
Telex: 75643

**Directors.** D. A. Gardner (*Chairman*); D. R. R. Graham (*Deputy Chairman*); T. Prag (*Managing Director*); A. J. Cameron; R. G. Grant; S. Henderson; D. Henry; C. I. R. MacRae; Mrs C. G. MacWilliam, OBE; Dr S. G. Marshall; A. G. Mollett; W. C. H. Phillips; D. H. Waters.

**Executives.** B. Anderson (*Programme Organiser*); M. Hurry (*Head of News*); N. Shaw (*Office Manager*); B. Smith (*Chief Engineer*); R. Webster (*Head of Sales*).

**1107 kHz (271 metres), VHF 95.9 MHz AIR DATE: 23.2.82**



## IPSWICH

**257  
Radio  
Orwell**

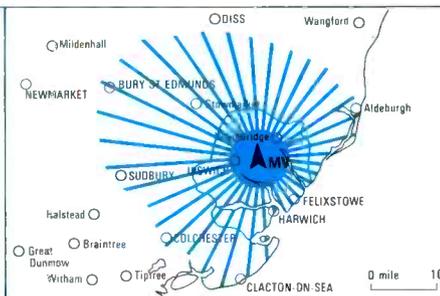
Radio Orwell,  
Electric House,  
Lloyds Avenue,  
IPSWICH IP1 3HZ  
Tel: 0473 216971  
Telex: 98548

**Directors.** Cdr. J. C. Jacob (*Chairman*); D. A. Cocks (*Managing Director*); R. Blythen; A. H. Catchpole; T. R. Edmonson; W. LeG. Jacob; D. H. S. Missen; Mrs R. A. Skeritt; S. F. Weston.

**Executives.** M. Ashby (*Accountant*); Mrs S. Gordon (*Company Secretary*); N. Hunt (*Chief Engineer*); C. Opperman (*Head of News and Current Affairs*); Ms C. Andrews (*Traffic Manager*); Mrs W. Robinson (*Promotions Manager*); M. Noye (*Head of Sales*).

Radio Orwell is associated with Saxon Radio (Bury St. Edmunds) through Suffolk Group Radio PLC.

**1170 kHz (257 metres), VHF 97.1 MHz AIR DATE: 28.10.75**



## LEEDS

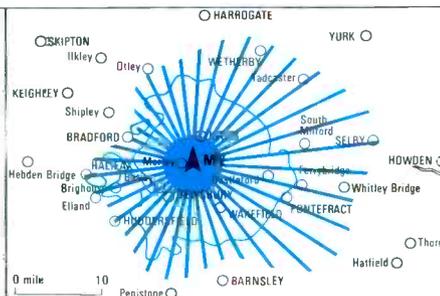
**Radio  
AIRE**

Radio Aire,  
PO Box 362,  
LEEDS LS3 1LR  
Tel: 0532 452299

**Directors.** R. M. Walker (*Chairman*); P. A. H. Hartley (*Deputy Chairman*); D. P. F. Maitland (*Managing Director*); B. P. Atha; A. K. Banerjee; Mrs M. R. Cooney; D. M. Corbett; D. Daniel; D. Drew; Dr A. G. Fongra; J. W. H. Hartley; G. Kirkham; Mrs P. J. Landey; A. G. Mollett; J. E. Parkinson; M. P. Robinson, OBE; C. Welland.

**Executives.** C. Ackroyd (*News Editor*); J. R. Fearnley (*Company Secretary/Financial Controller*); Mrs H. Hallam (*Sales Controller*); J. W. Orson (*Chief Engineer*); Tony Blewitt (*Head of Music*).

**828 kHz (362 metres), VHF 94.6 MHz AIR DATE: 1.9.81**





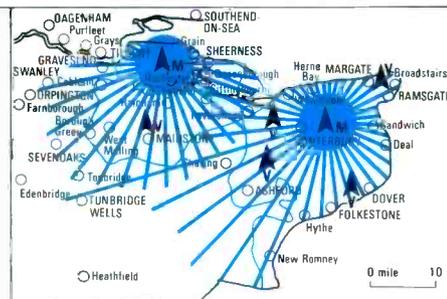
## MAIDSTONE & MEDWAY/ EAST KENT



Invicta Sound plc  
(incorporating Northdown  
Radio and Network East  
Kent), 37 Earl Street,  
MAIDSTONE  
15 Station Road East,  
CANTERBURY CT1 2RB  
Tel: 0227 67661

**Directors.** Richard Sturt (*Chairman*); Harry Lambert (*Joint Deputy-Chairman*); George Stewart (*Joint Deputy-Chairman*); Cecilia Garnett (*Managing Director*); Anthony Brook; Roger Francis; Richard Harvey; The Hon. Michael-John Knatchbull; Richard Morris; Lady Northbourne; Ken Piper; Richard Sease; David Shaw; David Thompson, JP.

**Maidstone & Medway:** 1242 kHz (242 metres), VHF 103.8 MHz  
**East Kent:** 603 kHz (497 metres), VHF 95.1 MHz (Canterbury),  
95.9 MHz (Thanet), 97.0 MHz (Dover), 96.3 MHz (Ashford)  
AIR DATE: LATE 1984.



## MANCHESTER



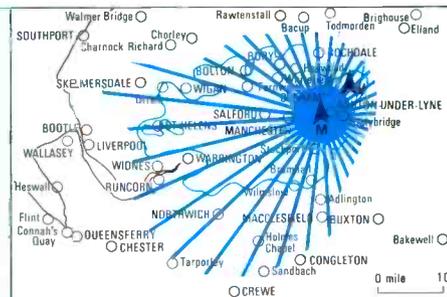
Piccadilly Radio,  
127-131 The Piazza,  
Piccadilly Plaza,  
MANCHESTER M1 4AW  
Tel: 061-236 9913

**Directors.** N. Quick, CBE (*Chairman*); P. T. Birch (*Deputy Chairman*); C. Walters (*Managing Director and Chief Executive*); T. Arnold, MP; A. Blond; Mrs K. Brandon; S. Friedland; A. Hopcraft; Mrs M. Mason; D. May; M. Peacock; Mrs J. Taylor; Lord Winstanley; R. G. Jones, FCA (*Secretary*).

**Senior Executives.** S. Barnes (*Chief Engineer*); M. Briscoe (*Head of News and Current Affairs*); S. Cole (*Head of Programmes*); H. Tatlock (*Sales Director*).

**Senior Staff.** Ms L. Bracken (*Commercial Traffic*); J. Hancock (*Current Affairs*); J. Pickford (*Head of Sport*); B. Beech (*Head of Promotional Development*).

1152 kHz (261 metres), VHF 97.0 MHz AIR DATE: 2.4.74



## NEWPORT (GWENT)

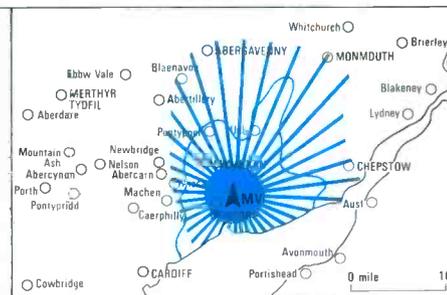


Gwent Broadcasting,  
PO Box 230,  
173 Chepstow Road,  
NEWPORT.  
Gwent, NPI 8GH  
Tel: 0633 56230

**Directors.** R. Fox (*Chairman*); Don Moss (*Managing Director/ Programme Controller*); A. Babbidge (*Company Secretary*); B. Bradley; T. Coughtrie; T. Crowther; M. Dean; F. Dodsworth; M. Hughes; M. Lindley; J. Miller; J. Oliver; J. Ryan; S. Salter; D. Touhig.

**Executives.** Diane Watts (*Chief Sales Executive*); Kerian Edwards (*Accounts Controller*).

1305 kHz (230 metres), VHF 104.0 MHz AIR DATE: 13.6.83



## NORTHAMPTON

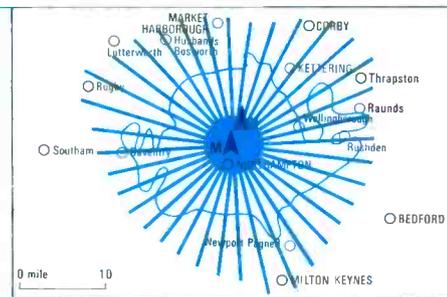


Hereward Radio,  
PO Box 1557,  
Abington Street,  
NORTHAMPTON NN1 2HW  
Tel: 0604 29811

**Directors.** Patrick Sharman (*Chairman*); Leslie Okman (*Deputy Chairman*); Stewart Francis (*Managing Director*); Jean Barker; David Bural; The Earl of Dalkeith; Martin George; William Gibbs; Harry Giltrap; Derek Harrison; Max Hastings; Denzil How; Tony Rounthwaite; John Sharman (*Company Secretary*); Dick Shaw; Baroness Stedman, OBE, John Westcombe; Charles Winfrey.

**Senior Staff.** Paul Needle (*Station Manager*); Mike Day (*News Editor*); Stewart Lythe (*Engineer in Charge*); Phil Wass (*Sales Manager*).

1557 kHz (193 metres), VHF 102.8 MHz AIR DATE: 1.10.84



## NOTTINGHAM

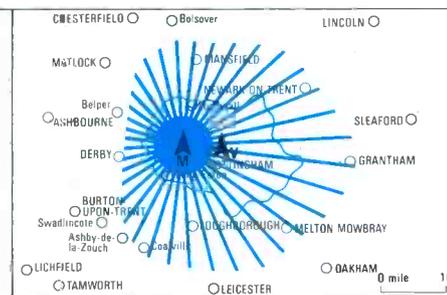


Radio Trent,  
29/31 Castle Gate,  
NOTTINGHAM NG1 7AP  
Tel: 0602 581731

**Directors.** F. E. Doherty (*Chairman*); Mrs A. Stanley (*Deputy Chairman*); R. Coles (*Managing Director*); J. Clayton; R. J. Godfrey; T. W. H. Kearton; Miss M. J. Lyon; A. G. Mollett; B. Porter.

**Executives.** A. D. Churcher (*Deputy Managing Director & Sales Manager*); C. C. Hughes (*Programme Controller*); J. Lockwood (*Company Secretary & Accountant*); D. Newman (*News Editor*); G. E. Woodward (*Chief Engineer*).

999 kHz (301 metres), VHF 96.2 MHz AIR DATE: 3.7.75



## PETERBOROUGH

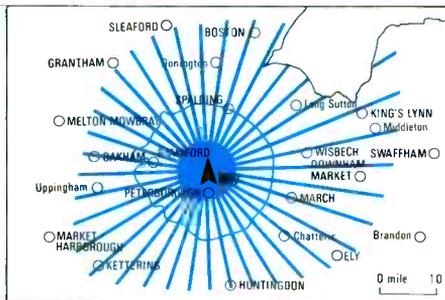


Hereward Radio,  
PO Box 225,  
114 Bridge Street,  
PETERBOROUGH PE1 1XJ  
Tel: 0733 46225

**Directors.** Patrick Sharman (*Chairman*); Leslie Oldman (*Deputy Chairman*); Stewart Francis (*Managing Director*); Jean Barker; David Burall; The Earl of Dalkeith; Martin George; William Gibbs; Harry Giltrap; Derek Harrison; Max Hastings; Denzil How; Tony Rounthwaite; John Sharman (*Company Secretary*); Dick Shaw; Baroness Stedman, OBE; John Westcombe; Charles Winfrey.

**Senior Staff.** John Armstrong (*Head of News*); Andy Gillies (*Station Manager*); David Lovell (*Company Accountant*); James Warrack (*Chief Engineer*); Ray White (*Sales Manager*).

1332 kHz (225 metres), VHF 95.7 MHz AIR DATE: 10.7.80



## PLYMOUTH

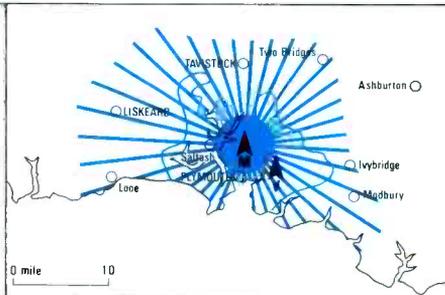


Plymouth Sound,  
Earl's Acre,  
Alma Road,  
PLYMOUTH PL3 4HX  
Tel: 0752 27272  
Telex: 45682

**Directors.** The Earl of Morley, JP (*Chairman*); S. Edgcombe, JP (*Vice-Chairman*); R. B. Hussell (*Managing Director/Programme Controller*); D. J. Cherrington; J. A. Constable, JP; G. E. H. Creber, CBE; Mrs H. Day; Mrs J. Doyle; R. Gilbert; Mrs S. Grier, JP; R. K. L. Hill, CBE; J. H. Trafford; P. G. Vosper.

**Executives.** Mrs R. Arnold (*Company Accountant*); J. M. Carroll (*Head of News and Public Affairs*); Miss L. Churchill (*Deputy Programme Controller*); H. Bowles (*Head of Sales*); J. White (*Chief Engineer*).

1152 kHz (261 metres), VHF 96.0 MHz AIR DATE: 19.5.75



## PORTSMOUTH

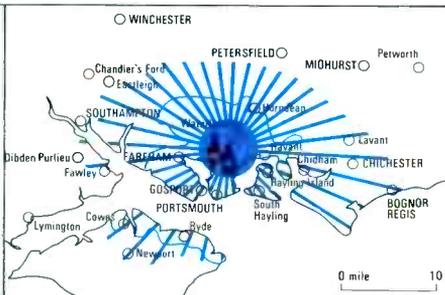


Radio Victory,  
PO Box 257,  
PORTSMOUTH PO1 5RT  
Tel: 0705 827799  
Telex: 86856

**Directors.** M. D. Poland (*Chairman*); B. H. Jenkins (*Managing Director*); J. H. Roach (*Sales Director*); J. P. N. Brogden; G. A. Day; F. P. Faulkner; R. T. Glanville, MBE; Miss C. Hurlin; The Earl of March; K. Mason; Mrs L. McCormack; J. S. Mc Kerchar; J. L. S. Mitchell; J. A. Nye; A. S. Reynolds; B. A. Wallis.

**Senior Executives.** I. G. Gilchrist (*Head of Programmes and News*); C. Rider (*News Editor*); R. Tollerfield (*Chief Engineer*).

1170 kHz (257 metres), VHF 95.0 MHz AIR DATE: 14.10.75



## PRESTON & BLACKPOOL

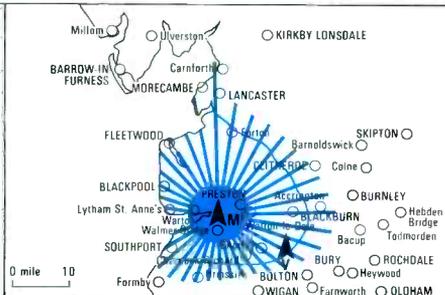


Red Rose Radio,  
PO Box 301,  
St. Paul's Square,  
PRESTON PR1 1YE  
Tel: 0772 556301  
Telex: 677610

**Directors.** Sir Frank Pearson (*President*); O. J. Oyston (*Chairman*); R. P. Gibrail (*Deputy Chairman*); D. R. Maker (*Managing Director*); W. B. Beaumont, OBE; R. Harty; C. Lloyd; D. Moore; Mrs P. Prevost; Mrs M. Taylor; P. Taylor; Prof. G. Williams; Ms V. Wood.

**Executives.** M. Henfield (*News Editor*); D. Cockram (*Chief Engineer*); K. Macklin (*Head of Programmes*); P. Salt (*Sales and Marketing Director*); T. Wadson (*Financial Controller*).

999 kHz (301 metres), VHF 97.3 MHz AIR DATE: 5.10.82



## READING

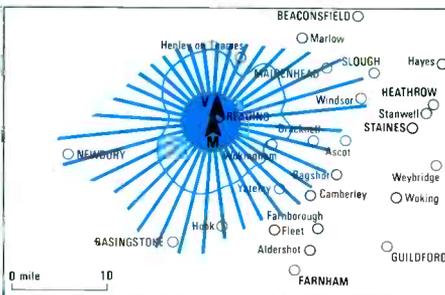


Radio 210,  
(Thames Valley  
Broadcasting),  
PO Box 210,  
READING,  
Berkshire, RG3 5RZ  
Tel: 0734 413131

**Directors.** Sir John Colville, CB, CVO (*Chairman*); A. L. Grundy (*Managing Director*); F. A. Butters; B. Cowgill; The Marchioness of Douro; J. Fowles; R. Gilbert; B. Harpur (*Deputy Chairman*); A. Jones; M. Lawson (*Company Secretary*); H. McGhee; Mrs B. Nash; R. Palmer; Mrs E. Salisbury; A. Steele; A. D. Stoller.

**Associate Directors.** P. Coope (*Head of News*); P. Robbins (*Chief Engineer*).

1431 kHz (210 metres), VHF 97.0 MHz AIR DATE: 8.3.76





## SWINDON/WEST WILTS.

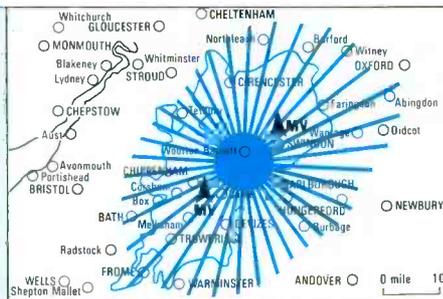


Wiltshire Radio,  
Lime Kiln Studios,  
Wootton Bassett,  
SWINDON SN4 7EX  
Tel: 0793 853222

**Directors.** N. Tresilian (*Chairman*); H. Cory (*Vice-Chairman*); R. Bernard (*Managing Director and Programme Controller*); P. Angus (*Sales Director*); R. Baldwin; R. Banks; Dr B. Clay; Mrs J. Dann; Mrs J. Grigson; P. Harford; Miss C. Hayman; Lord Kennet; Mrs H. Kime; H. Meakin; R. Nethercott; A. Roberts; G. Roberts; R. Savage; W. Wilder; A. Dann (*Company Secretary*); J. Lewis (*Company Accountant*).

**Executives.** L. Couch (*Head of News*); Q. Howard (*Chief Engineer*); P. Eade (*Head of Music and Presentation*); S. Cooper (*Programme Co-Ordinator*).

Swindon: 1161 kHz (258 metres), VHF 96.4 MHz  
West Wilts: 936 kHz (321 metres), VHF 97.4 MHz  
AIR DATE: 12.10.82



## TEESSIDE

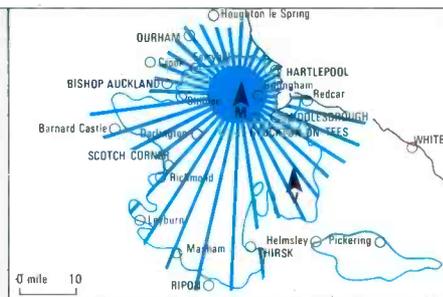


Radio Tees,  
74 Dovecot Street,  
STOCKTON-ON-TEES,  
Cleveland, TS18 1HB  
Tel: 0642 615111

**Directors.** T. W. G. Jackson (*Chairman*); J. F. Blood (*Managing Director*); D. Bowles (*Sales*); D. Cline (*Programmes and Production*); W. Allison; M. L. Cohen; Lord Crathorne; R. Crosthwaite; M. A. Heagney; D. S. Hellewell; P. A. Hill-Walker; M. E. Humphrey; K. Lister; Mrs R. Mackenzie; H. Whitehead; T. R. C. Willis.

**Senior Staff.** D. Moss (*Chief Engineer*); H. Williams (*News Editor*); D. C. Fawcett (*Company Secretary*); Mrs N. Barber (*Head of Administration*).

1170 kHz (257 metres), VHF 95.0 MHz AIR DATE: 24.6.75



## TYNE & WEAR



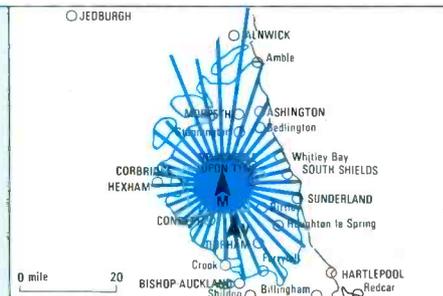
Metro Radio,  
NEWCASTLE UPON TYNE  
NE99 1BB  
Tel: 091 4883131

**Executive Directors.** Sir William Elliott (*Chairman*); N. S. Robinson (*Managing Director*); M. J. Dobson (*Sales Director*); M. Johnson (*Programme Director*); J. Josephs (*Financial Director/Co. Secretary*).

**Directors.** R. Baker; M. Davidson; L. Harton, JP, CBE; Mrs. I. R. Jacobson; K. Lister; D. S. Vernon; E. Ward; Ms J. Wright; H. Whitehead.

**Executives.** T. Cartledge (*News Editor*); C. Harrison (*Sports Editor*).

1152 kHz (261 metres), VHF 97.0 MHz AIR DATE: 15.7.74



## WOLVERHAMPTON & BLACK COUNTRY

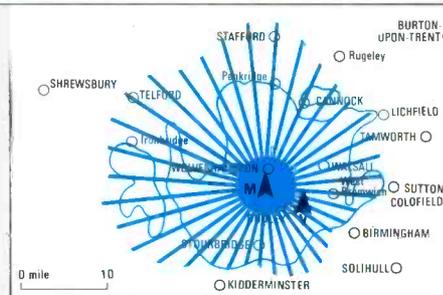


Beacon Radio,  
PO Box 303,  
267 Tattenhall Road,  
WOLVERHAMPTON  
WV6 0DQ  
Tel: 0902 752111  
Telex: 336919

**Directors.** A. W. Henn (*Chairman*); R. P. Tomlinson (*Managing Director*); K. Baker; B. F. Blakemore; M. G. D. Graham; H. J. Hill; R. Pierson (*Programme Controller*); F. Selwyn; B. Wallis.

**Senior Staff.** P. Brookes (*Head of News*); P. Foley (*Head of Sport*); N. Fincham (*Sales & Marketing Manager*); J. B. Plant (*Company Secretary*); D. Tristram (*Commercial Production Manager*); B. Warburton (*Chief Engineer*); J. Watson & R. Caperon (*Production Unit*); M. Baker (*Head of Music*).

990 kHz (303 metres), VHF 97.2 MHz AIR DATE: 12.4.76



## WREXHAM & DEESIDE

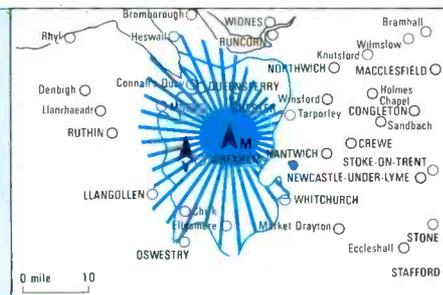


Marcher Sound/  
Sain-Y-Gororau,  
The Studios,  
Gwersyllt,  
WREXHAM,  
Clwyd, LL11 4AF  
Tel: 0978 752202/0244  
372202  
Telex: 61340

**Directors.** The Rt Hon. Lord Evans of Cloughton (*Chairman*); M. Thomas, QC, OBE (*Vice-Chairman*); His Grace The Duke of Westminster; J. P. B. Bell; N. Dickens; D. E. H. Edwards; B. Hogg; D. L. Jones; K. P. Jones; H. S. Martin; G. K. Medlock, JP; W. Pryce Griffiths; Mrs M. Rogers, JP; J. A. Rylance; E. Stansfield; G. C. Thomas.

**Executives.** I. Godfrey-Davies (*Programme Controller*); P. Mewics (*Head of News*); E. Jones (*Head of Music/Welsh*); D. W. Rutherford (*Company Secretary*); D. L. Jones (*Accounts/Adm. Manager*); J. Humberstone (*Sales and Promotions Controller*); K. Penrhyn Jones (*Community Liaison Officer*); P. Duncan (*Consultant Chief Engineer*).

1260 kHz (238 metres), VHF 95.4 MHz AIR DATE: 5.9.83





Anglia House, NORWICH NR1 3JG  
Tel: 0603 615151 Telex: 97424  
Brook House, 113 Park Lane, LONDON  
W1Y 4DX  
Tel: 01-408 2288 Telex: 25353  
Macintosh House, Shambles Square,  
MANCHESTER M4 3AF  
Tel: 061-833 0688  
Regional News Centres: Chelmsford  
Tel: 0245 357676; Luton Tel: 0582 29666;  
Peterborough Tel: 0733 46677;  
Northampton Tel: 0604 24343

**Directors.** The Marquess Townshend of Raynham\* (*Chairman*); Lord Buxton\*, MC, DL (*Chief Executive, Anglia Television Group Ltd.*); P. C. Garner\* (*Programme Controller*); P. W. Gibbings; R. G. Joice; D. S. McCall\* (*Chief Executive, Anglia Television Ltd.*); Mrs. J. Nutting, JP; P. G. Sharman; D. Puttnam.

\* *Executive Directors*

**Executives.** Mrs. J. Bailey (*Public Relations Officer*); A. T. C. Barnett (*Chief Engineer*); V. B. H. Birtles (*Group Press Officer*); H. S. Brooker (*Head of Presentation*); J. Bunyan (*Production Controller*); D. Dawson (*Head of Stills*); K. Elphick (*Deputy Programme Controller/Programme Planning Controller*); C. Ewing (*Assistant Programme Controller*); M. J. Hughes (*General Manager*); D. S. Little (*Programme Business Manager*); P. Meier (*Personnel Controller*); G. M. Rae (*Group Financial Controller/Company Secretary*); J. Rosenberg (*Head of Drama*); P. J. Waldron (*Station Engineer*); M. Wall (*Sales Controller*); H. J. A. Wilson (*Head of News/Assistant Programme Controller*); S. West (*Promotions Manager*); T. Wootton (*Sales Director*); B. Connell (*Programme Adviser*); Revd I. Bailey (*Religious Adviser*); P. Stibbons (*Education Officer*).

**International Television Enterprises Ltd.** T. Buxton (*Chief Executive*); B. Keyser (*Sales Director*).

**Survival Anglia Ltd.** (Natural History Unit) Lord Buxton (*Executive Director*); M. Hay (*General Manager*).

**Engineering.** Anglia Television's headquarters are in the centre of Norwich at

Anglia House where there are two main production studios – Studio A, 3,224 sq.ft. and Studio F, 1,980 sq.ft. A further studio, Studio B, 1,025 sq.ft. is available if required. There is also a continuity studio of 234 sq.ft. Situated approximately half a mile from Anglia House are further facilities which contain Studio E, 5,000 sq.ft. The central technical facilities area in Anglia House contains 16mm and 35mm telecine facilities, digital still picture equipment and colour photographic slide transmission facilities. The VTR facilities include 2in. cartridge machines, 2in. reel to reel and 1in. reel to reel. There is also 3in. ENG payout and record facilities. Studio E also has its own VTR facilities. Post production facilities consist of two full broadcast lin. editing suites together with a synchronised audio suite. Off-line facilities are also provided. Electronic caption generator equipment is available at Anglia House and Studio E. The Outside Broadcast facilities consist of three mobile units together with lin. VTR recording equipment.

**Film Facilities.** There are four film sound units serviced by a 16mm colour processing plant using Kodak VNF process. The Norwich studios are equipped with ten film cutting rooms. There are ten more in London handling the work of the Natural History Unit. Both Norwich and London have a 16mm preview theatre and Norwich has 35mm projection, a nine-channel dubbing theatre and a film sound transfer suite.

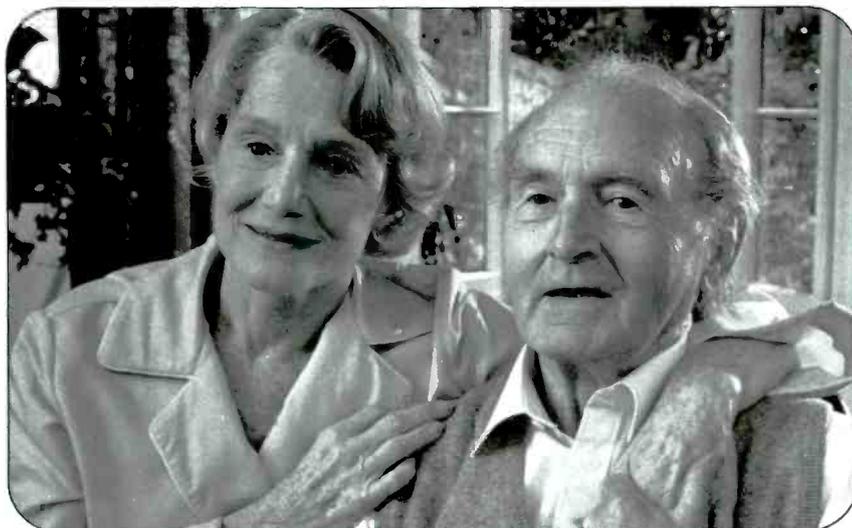
**New and Weather Facilities.** Anglia operates five staff units, four of them ENG, from Norwich and county news centres at Peterborough, Luton, Northampton and Chelmsford. Editorial staff at these centres work direct to a purpose-designed news complex at Anglia House. There are direct vision links for transmission of ENG material between Norwich and the news centres at Chelmsford, Luton and Peterborough and a further direct link between Norwich and Northampton

should be in operation by August 1985.

**Programmes.** NEWS AND MAGAZINES: *About Anglia; Anglia News; Checkout; Round Robin; Write Now!; On Call; Eastern Sport; Patrick's Pantry; Police Call.* CURRENT AFFAIRS AND DISCUSSIONS: *Anglia Reports; Arena; Cross Question; Farming Diary* (part networked). FEATURE SERIES: *Bygones; Folio* (arts magazine); *Movie Memories* (networked); *The Professions.* DOCUMENTARIES: *English Civil War; Space on Earth* (Ch.4); *About Britain* (networked); *Look What We've Found.* CHILDREN: *Animals In Action* (networked); *Alice in Wonderland* (networked). RELIGIOUS: *Morning Worship* (networked); *Tuesday Topic; Highway* (networked); *Bible for Today; Reflections; Personal View; Your Music At Night.* ENTERTAINMENT: *The Zodiac Game* (networked); *Gambit* (networked); *Peterborough Festival of Country Music; Cambridge Folk Festival; Miss Anglia.* SPORT AND OUTSIDE EVENTS: *Billiards, Bowls, Cycling, Darts, Newmarket Racing* (networked), *Snooker – A Frame with Davis* (Ch.4), *Hofmeister World Doubles* (networked), *Tolly Cobbold English Professional Championships, Speedway, Squash, Stock Car Racing.* DRAMA: Under John Rosenberg, Head of Drama, the department is producing a third P. D. James crime serial – *Cover Her Face* – with Roy Marsden cast again as the detective hero Adam Dalgliesh. Also in production is *Love Song*, a two-hour film scripted by Paul Ableman and based on a short story by Jeffrey Archer which stars Maurice Denham, Constance Cummings, Michael Kitchen and Diana Hardcastle. NATURAL HISTORY: The Survival Unit supplies the network and overseas with half-hour series and one-hour specials.

Anglia is also a partner in Oxford Scientific films and includes their natural history productions in its catalogue.

*Love Song. Constance Cummings and Maurice Denham as Philippa and William in later years in Anglia's two-hour film.*





Television Centre, CARLISLE CA1 3NT  
Tel: 0228 25101  
33 Margaret Street, LONDON W1N 7LA  
Tel: 01-637 4363

**Directors.** Prof. Esmond Wright (*Chairman*); The Earl of Lonsdale (*Vice-Chairman*); James Graham (*Managing Director*); J. Derek Batey (*Director of Programme Policy*); Tim Glover (*Sales Director*); Melvyn Bragg; H. John Brewis; Peter Brownlow (*Company Secretary*); Mary E. Burkett, OBE; John C. Clucas, JP; Dr June Paterson-Brown; J. I. M. Smail, OBE, MC, TD, DL; David W. Trimble; J. R. Wills.

**Officers.** J. Buckley (*Chief Engineer*); D. Merrall (*Regional Sales Manager*); Paul Corley (*Programme Controller*); E. Hadwin (*Assistant Programme Controller (Planning)*).

**Religious Advisers.** Revd A. Cameron Gibson (*Church of Scotland*); Revd Dr John Marsh (*Free Church*); Revd C. J. Morris (*Church of England*); Father David Murphy, VF (*Roman Catholic*).

**Staff.** Total members of staff: 215.

**Script Requirements.** Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Controller of Programmes (Production) in Carlisle.

**Programme Journal.** A special Border edition of the *TVTimes Magazine* gives full details of all the programmes.

**Studios.** The studio centre, situated in Carlisle, includes two colour studios of 94 sq.m. and 58 sq.m., a colour presentation studio of 20 sq.m., with remotely controlled camera and a film interview studio of 16 sq.m. The complement of studio cameras includes two lightweight cameras which can be adapted to operate from normal studio pedestals, lightweight pedestals or shoulder mounts. The latest lighting control system and traversing barrel lighting grid have been installed.

The Central Technical Area has been com-

pletely redeveloped in order to update facilities and to cater for Channel 4 requirements. A new telecine suite houses two multiplexed photoconductive and two flying-spot machines with comprehensive magnetic sound follower systems. The new videotape area is equipped with three quadruplex videocassette machines, which can handle commercials for both channels, and two quadruplex reel-to-reel machines. These are shortly to be replaced by one-inch machines.

**Film Facilities.** The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelances cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

**Programmes.** Over the past twelve months Border's network programme output has trebled. The success of *Land of the Lakes*, written and presented by Melvyn Bragg (the company's first contribution to Channel 4), has led to other programme commissions. These have included six climbing films – five with Everest conqueror Chris Bonington – and *Land of the Borders*, a follow-up to *Land of the Lakes*, again featuring Melvyn Bragg. A 90-minute documentary on the *History of the Grand Order of Water Rats*, presented by Derek Batey, has also been produced for Channel 4; and Border has contributed a major, controversial 12-part religious series *Revelations*.

Other new programmes have included a *BMX Freestyle Championship* for younger viewers, which broke new ground in the use of outdoor technology. Another technological first was an outside broadcast in conjunction with Tyne Tees Television from a can-

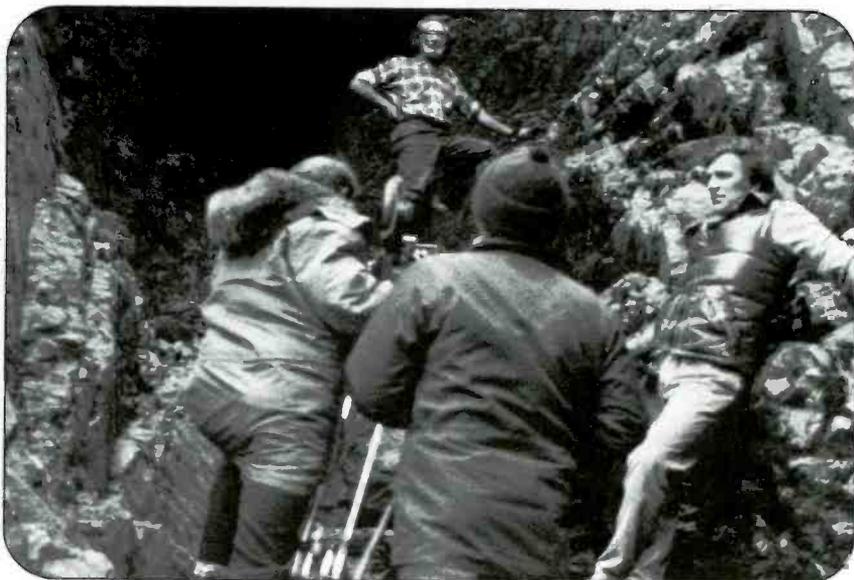
teen inside the Sellafield nuclear complex.

A new current affairs series is being produced along with a new youth culture programme *Studio 1* aimed at younger viewers throughout the Border region. This is in addition to the regular local programmes including the flagship news magazine *Lookaround* (Mondays to Fridays).

Among the feature programmes are *Nature Trail*, a natural history series with location film and experts in the studio; *What on Earth*, a light-hearted and informative gardening quiz with film of Border gardens and lots of hints and advice. *Farmers World*, our occasional series for Border farmers occupies a 15-minute slot on Mondays alternating with such programmes as *Canon in the Kitchen*, a popular cookery show presented by Canon John Eley and *Travellers Tales*, a series in which Borderers tell their stories of expeditions and journeys in different parts of the world.

The political scene is reflected nightly in *Lookaround* and in half-hour programmes at the end of each parliamentary session when Border MPs review the events of that period and look forward to the next. *Triangle* is our occasional arts magazine and among the light entertainment shows produced are *Mr & Mrs*, the network husband and wife quiz show and *Look Who's Talking*, a chat and entertainment series also taken by the network. Other light entertainment shows are *Try for Ten*, a true or false quiz show; *Friday People*, a light-hearted get together of Border entertainers, and *The Memory Match*, a series featuring interesting and unusual items with viewers and studio contestants being challenged to remember all they see.

*Border TV film unit high in a gully on Scafell for the documentary on the story of rock climbing. A Century on The Crag, a production for Channel 4.*





## WEST MIDLANDS

Central House, Broad Street, BIRMINGHAM  
B1 2JP Tel: 021-643 8988

## EAST MIDLANDS

East Midlands Television Centre, Lenton  
Lane, NOTTINGHAM NG7 2NA  
Tel: 0602 863322

**Directors.** Sir Gordon Hobday (*Chairman*); John Jackson (*Deputy Chairman*); Robert Phillis (*Managing Director*); Cliff Baty (*Financial Director*); Andy Allan (*Director of Programmes*); Dick Emery (*Director of Sales*); David Justham (*Chairman - West*); John Madocks, CBE, DL (*Chairman - East*); Charles Denton; Ellis Birk; G. Maitland Smith; I. R. Maxwell, MC; Jean Parker; Sir Leo Pliatzky, KCB; Murray Thomson; Colin Campbell (*Company Secretary and Legal Officer*).

**Officers.** Alan Pankhurst (*Director of Personnel and Industrial Relations*); Peter Gardner (*Director of Operations*); Marshall Stewart (*Director of Public Affairs*); Philip Jones (*Controller, International Sales & Marketing*); Gerry Kaye (*Chief Engineer*); Tony Salmon (*Head of Information Services*); Richard Creasey (*Controller of Features & Channel 4 Offers*); Ted Childs (*Controller of Drama*); Jon Scofield (*Controller of Entertainment and Music*); Lewis Rudd (*Controller of Young People's Programmes*); Robert Southgate (*Controller of News and Current Affairs*); Billy Wright, CBE (*Controller of Sport*); David Gerrard (*Controller of Regional Programmes (East)*); Philip Grosset (*Controller, Education and Religion*); John Terry (*Controller of Programme Planning and Presentation*); Keith Smith (*Controller of Public Affairs*); David Davidovitz (*Studio Controller (West)*); Peter Pearson (*Studio Controller (East)*); Wendy Nelson (*Editor, Central News (West)*); Chris Robertson (*Editor, Central News (East)*); Gary Newbon (*Head of Sport (West)*); Brian Roberts (*Head of Company Promotion*); Reg Harcourt (*Political Editor*).

**Central Productions.** 46 Charlotte Street, LONDON W1P 1LX.

**Zenith Productions Limited.** 35/38 Portman Square, LONDON W1

**Sales Department.** Stanley Smith (*General*

*Sales Manager*), Central House, Birmingham; Malcolm Grant (*Sales Controller*), 35/38 Portman Square, LONDON W1.

**Studios** Central serves both its regional population of over 8½ million people and the wider, national audience with programmes originated from studios located wholly in the Midlands.

To complement the existing studios in Birmingham, now undergoing further expansion, the newly-completed East Midlands Studio Centre in Nottingham provides three additional production studios - two with a floor area of over 7,000 sq.ft. each and the third of more than 3,000 sq.ft. With reporters based in Birmingham, Nottingham, Stoke, Leicester, Oxford and Hereford, working with nine electronic camera teams, and with a fleet of three new outside broadcast units, Central's coverage of news and events in the region has expanded significantly, underlining the company's commitment to its Midlands audience.

**Programmes.** Central has achieved national and international recognition with programmes as diverse as *Kennedy*, and *Auf Wiedersehen, Pet*; *Decade of Destruction* and *Spitting Image*. *Kennedy* as well as picking up awards, became the first series to be shown simultaneously on American and British networks. It has now been seen in more than 70 countries. *Auf Wiedersehen, Pet* provided a type of humour which also brought awards to Central; its stars, some of them comparatively unknown before the series, developed a cult following. Also strong in the drama stakes was *Charlie*, a four-parter which had David Warner making his debut on the small screen. *Facelift* with Martin Shaw as a musical magician; *Annika*, a three-part love story; and *Shine on Harvey Moon* returning for third and fourth series, were other highlights. The ever popular *Crossroads* celebrated its 20th birthday and also its 4,000th episode. *The Last Place on Earth*; *It's A Whopper*; *A Kind of Alaska*; and *Connie*, are in production.

The game show *The Price is Right*, hosted by Leslie Crowther, became a Saturday night ratings winner. The long-running *Family Fortunes* was re-introduced with Max Bygraves; while Jim Bowen continued to establish himself in *Bullseye*. *Pull The Other One*, with Michael Elphick, and *I Thought You'd Gone* with Peter Jones, were both new series given peak-time slots. *Spitting Image* characterised national and international figures of the day in a satirical series which provided a new concept in puppetry.

In documentaries, *Decade of Destruction* provided three hours on ITV and an hour for Channel 4 on the destruction of the rain forests of South America, while *The British Desk* was a report on South Africa's Intelligence operations in Britain. John Pilger provided a light-hearted look at the competition in America between the Pepsi and Coke companies in *Burp! Pepsi versus Coke in the Ice Cold War* and *Hope and Glory* marked the 50th anniversary of the death of Sir Edward Elgar. Documentary series included six programmes on *Cuba* marking 25 years

of Revolution, and a thirteen-part series recording the social history of the car - *Automania*; *Man and the Motor Car*. Nine local documentaries were networked in the *England Their England* series.

For young people, programmes like *The Saturday Starship*, *Emu's All Live Pink Windmill Show*, *Murphy's Mob*, *What's Happening* and *Luna* proved ever popular, while new contributions to the network were *Adventure of a Lifetime* and *Star Family Challenge*. Central made several programmes in the *Dramarama* slot. Programmes for pre-school children included *Let's Pretend*, *Orm and Cheep* and *Thomas the Tank Engine* and for schools, *Believe It Or Not*, *Good Health*, *Stop, Look, Listen*, *Starting Science*, and *Basic Maths*.

Adult education programmes included *Parents and Teenagers* and *Crafts Made Simple*, while religious programmes included *Encounter* and *Appeals*, as well as church services.

Contributions to Channel 4 included Mike Leigh's *Meantime*; *Rockers Road Show* - a series about black music; *Ancient Lives*, about life in ancient Egypt; and a documentary on the rock group UB40.

Local programming included *Central News and Sport* - East and West - *Venture*, *Central Lobby*, *Gardening Time*, *Farming '84*, *Here and Now*, *Link*, *Getting On*, *Citizen '84*, *Gi' It Some 'Ommmer*, *Contact* and *Take 30*.

*Spitting Image*. Mick Jagger, one of the many famous people featured in this original and satirical puppet series.





Channel Four Television Company Ltd.,  
60 Charlotte Street, LONDON W1P 2AX  
Tel: 01-631 4444 Telex: 892355

**Directors.** The Rt. Hon. Edmund Dell (*Chairman*); Sir Richard Attenborough, CBE (*Deputy Chairman*); Jeremy Isaacs (*Chief Executive*); Justin Dukes (*Managing Director & Deputy Chief Executive*); Paul Bonner (*Controller of Programmes*); Lord Blake, FBA, JP; James Gatward; John Gau; Roger Graef; David McCall; Dr Glyn Tegai Hughes; The Hon. Mrs Sara Morrison; Mike Scott; Anthony Pragnell, OBE, DFC; Peter Rogers; Brian Tesler.

**Heads of Department.** Gillian Braithwaite-Exley (*Head of Programme Planning*); Larry Coyne (*Head of Business Development*); Ellis Griffiths (*Controller of Technical Operations & Chief Engineer*); Colin Leventhal (*Head of Programme Acquisition*); Frank McGettigan (*Head of Administration & Industrial Relations*); Pam Masters (*Head of Presentation*); David Scott (*Controller of Finance and Company Secretary*); Sue Stoessl (*Head of Marketing*).

**Senior Commissioning Editors.** Mike Bolland (*Light Entertainment*); Liz Forgan (*News & Current Affairs*); David Rose (*Drama*); Naomi Sargant (*Education*).

**Commissioning Editors.** David Benedictus (*Drama Series and Serials*); John Cummins (*Youth*); Farrukh Dhondy (*Multiculture Programmes*); Alan Fountain (*Independent Film & Video*); Carol Haslam (*Education & Documentary Series*); Michael Kustow (*Arts*); Paul Madden (*Animation, Single Documentaries, Media*); Adrian Metcalfe (*Sport*); Andy Park (*Music*); John Ranelagh (*Science, Religion, Ireland*); Caroline Thomson (*Finance & Industry*).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its programme schedule of nearly 75 hours per week is planned to complement ITV's at all times.

The Channel Four Television Company Limited is a wholly-owned subsidiary of the IBA, charged with the responsibility of

assembling the programme schedule for the channel but *not* with making programmes. Apart from a weekly 'answerback' show for viewers, the channel makes nothing itself but commissions or buys programmes from a diversity of sources, including the ITV companies, programme suppliers and film distributors world-wide. But the company is also required to commission a 'substantial' proportion of programmes from independent production companies, which the existence of Channel 4 has encouraged to flourish (of almost 200 companies contributing to Channel 4's first year, the vast majority were newly created).

The channel is financed by subscriptions from the ITV companies levied by the IBA and passed on to the Channel 4 company (and to the quite separate Welsh Fourth Channel Authority). In return for this, the ITV companies have the right to sell advertising time on Channel 4 in their own regions. Apart from Wales, the advertisements are the only regional differences in an otherwise completely national channel.

On the Sianel Pedwar Cymru service in Wales (S4C) the Welsh Fourth Channel Authority\* is scheduling some 22 hours of Welsh language programming supplied by HTV Wales, the BBC and independent producers, so that *all* programmes in Welsh are now concentrated on one channel. In addition, S4C relays most of Channel 4's 75 hours of programmes each week, either simultaneously or rescheduled.

Channel 4 has a team of Commissioning Editors who sift proposals for programmes, choose them and follow through their progress, while the company's Acquisitions Department negotiates contracts with the suppliers and its accountants monitor the flow of expenditure on many hundreds of projects simultaneously.

These programmes are then scheduled for transmission by the Chief Executive, Jeremy Isaacs, and Programme Controller, Paul Bonner, and are played out from the most technologically advanced TV control centre at Channel 4's Charlotte Street headquarters. The channel's Presentation Department provides the continuity between the programmes and creates some coherent identity to link the channel's disparate sources of programming. It also produces enticing promotional trailers to whet viewers' appetites.

From Charlotte Street the signal is passed via the nearby British Telecom Tower (better known as the Post Office Tower) to regional ITV stations, where local advertisements are inserted and thence to the IBA's network of Channel 4 transmitters, installed alongside the existing transmitters for ITV.

**Channel 4 Programmes.** Channel 4 is different not only in the process whereby programmes are produced and funded, but also in the range of programmes which are scheduled.

Channel 4 is fulfilling its charge to be distinctively different by serving a whole range of tastes and needs which existing channels have been unable to accommodate with limited airtime. It is providing programmes like *Play at Home*; and *The Tube* for the 15-24 age-group who have always

been under-served by television. There is also British TV's first year-round weekly magazine for the over 60s, *Years Ahead*; and several weekly slots reflect the life, culture and concerns of the ethnic communities that are now an established part of British life (*Black on Black*, *Eastern Eye*, both returning in January).

Channel 4 is providing more television news coverage with an hour of news each weeknight, mainly from ITN, going beyond the front page treatment of existing TV news programmes to examine in depth the topics found on the inside pages of newspapers, such as industry, science and technology and the arts, and is supplementing the news with a *Comment* spot four times a week, and other current affairs series.

Channel 4 is required by the IBA to devote 15% of its airtime to educational programmes. None of these constitutes formal education in the existing sense; virtually all are for adults and designed to help people get more out of their lives. But there are one or two series for young children as well.

Beyond this, Channel 4 has a duty to entertain and aims to provide programmes 'for all of the people some of the time', attempting to serve those who may feel that at any time there is nothing for them on the existing channels.

\*Welsh Fourth Channel Authority, Clos Sophia, CAERDYDD (Cardiff) CF1 9XY Tel. 0222 43421

Right to Reply, Channel 4's only in-house programme, offers viewers an opportunity to answer back to the channel and its programme-makers with the aid of the 'Video Box'.





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Tel: 0534 73999 Telex: 4192265 CTVJYG  
The Television Centre, St. George's Place, ST. PETER PORT, Guernsey, Channel Islands  
Tel: 0481 23451

**Directors.** J. R. Riley (*Chairman*); K. A. Killip, OBE (*Managing Director*); Harold Fielding; Mrs M. Kay-Mouat; D. J. Le Marquand; G. Le G. Peek; J. C. Rowe.

**Officers.** John Henwood (*Programme Controller*); Michael Le Cocq (*Controller of Sales & Marketing*); Andrew Hearne (*Technical Controller*); Tim Parker-Garner (*Company Secretary*); Robin Wright (*Editor, Channel TVTimes*).

**Staff.** The total staff of the company is 80.

**Religious Advisory Committee.** The Very Revd Canon John Foster, Dean of Guernsey (*representing Anglican Church, Guernsey*); The Very Revd Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Revd D. Mahy (*Roman Catholic, Jersey*); The Rt. Revd Mgr. W. Raymond Lawrence (*Roman Catholic Church, Guernsey*); Revd A. Morton (*Free Church, Guernsey*); Revd K. E. Street (*Free Church, Jersey*).

**Programme Journal.** *Channel TVTimes* is published by Channel Islands Communications (Television) Ltd. and its editorial address is: The Television Centre, St. Helier, Jersey. *Editor:* Robin N. Wright.

**Technical Facilities.** JERSEY: The main studio is 1,000 sq.ft. with three cameras and normal sound facilities for live and recorded productions. The Presentation studio has one camera for in-vision presentation. Two multiplexed telecine units provide facilities for transmission of 16mm film, 35mm film and 35mm slides and sepomag capability with 16mm film. There are three ENG units in the field equipped with Sony Broadcast BVP300P, BVP3P cameras and BVU50P portable recorders. Editing consists of three suites, the first being a one into one using BVU800P recorders and the others being two into one using a BVU820P, two BVU800Ps with BVE800P editor, cox vision mixer, colour corrector and Audio Developments

sound mixer. Audio post production is carried out using a Q lock synchroniser with a BVU800P video recorder and two Studer A810 audio recorders. There is a preview theatre with 16mm film projection as well as video viewing facilities from the technical area.

GUERNSEY: The studio is 500 sq.ft. with facilities for two cameras and is used for live inserts during local programmes via microwave link to Jersey as well as recorded productions. There is one ENG unit in the field equipped the same as the Jersey units.

**Programmes.** The smallest of all the ITV companies Channel still manages to provide between four and five hours of local programmes each week. Most are of a factual nature; news, current affairs and documentaries providing the bulk of local programming. Two busy news and current affairs offices are maintained, one in the main studio centre in Jersey, the other in a new, purpose-built complex in Guernsey. A morning conference signals the start of a new day with the senior Guernsey-based reporter making an input via an open line between the offices. From this point the day builds to its first peak, *The Lunchtime News*.

Unlike many other stations Channel's 1.20 p.m. bulletin runs between six and eight minutes and is fully illustrated with ENG inserts; it also includes a weather forecast and *What's On Where*, a diary of minor local events.

A brief early afternoon lull gives way to the build-up to the next crisis which precedes *Channel Report*, a half-hour news magazine broadcast at 6 p.m. This programme is the station's top rating show and it is viewed by a huge proportion of the 130,000 inhabitants of the Channel Islands. *Channel Report* is a programme of distinct parts. The first half is hard news: coverage of the day's important and significant events in all the islands. Three ENG units are deployed in the larger islands, but with no permanent unit based in either Alderney or Sark, camera teams have to be sent from Jersey and Guernsey by air or sea.

The second half is given over to features. Communities as small as the Channel Islands do not generate enough hard news to sustain a full half-hour every day, but they are rich in many areas of interest. Regular features include, 'Growing Islands', for the agricultural and horticultural communities; 'Look-back', a nostalgic glance at the way things were; 'Heritage', encouraging viewers to preserve the uniqueness of their island homes. Other regular spots involve sport, cookery, gardening and keep fit. With *Channel Report* over quiet descends again, but the day's not over. The station broadcasts a *Late News Headlines* at 10.30 p.m. and like the earlier bulletins this makes frequent use of ENG inserts. The last news of each weekday is in French. *Actualités* is broadcast at the end of the evening.

Channel is not just a news station, though, and it produces a regular flow of documentaries, many of which earn a wider audience through series like *About Britain*. Among recent documentaries to earn public acclaim are *The Battle of Britain Memorial Flight*; *Alderney - Fortress Isle*, and *Too Good A Chance To Miss*, the sad and moving story of a kidney transplant patient.

*In Camera* at 10.30 p.m. on Friday nights examines in depth the principal political issues of the week. It has provided a number of local 'scoops' in its attempt to raise the level of understanding of the local political arena.

Local religious programmes have always been part of Channel's schedule, currently through *I Believe*, *Good News* and *Starting Point*.

Music is also important and in a region so full of talent, much of it amateur, Channel offers an opportunity to local musicians to appear on television. Folk and country music, jazz, the classics, rock and pop and show music have all featured in Channel's programmes recently.

*Roy Manning during the making of Channel's Les Casquets Reef which looked at the lifestyle of lighthouse keepers.*





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23/25 Huntly Street, INVERNESS IV3 5PR

Tel: 0463 242624

10 Manor Place, EDINBURGH EH3 7DD

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29 Glasshouse Street, LONDON W1R 5RG

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**Directors.** Iain M. Tennant, JP (*Chairman*); Calum A. MacLeod (*Deputy Chairman*); Alex Mair, MBE (*Chief Executive*); Robert L. Christie (*Operations Manager*); The Lord Forbes, KBE, DL, JP; Dr Fiona J. Lyall; Angus Macdonald; Neil Paterson; Sir George Sharp, OBE, JP; Donald H. Waters (*Company Secretary*); Neil R. Welling (*Sales Director*).

**Officers.** Alastair Beaton (*Programme Planning Controller*); Alan Blackburn (*Regional Sales Manager*); Edward Brocklebank (*Head of News and Current Affairs*); Sydney Clark (*Administration Executive*); Graham Good (*Financial Controller*); Elizabeth Gray (*Personnel Officer*); John Hughes (*Production Executive*); Eric Johnstone (*Production Services Executive*); Christopher Kidd (*Sales Controller*); Michael J. McLintock (*Publicity and Promotions Executive*); Alec Ramsay (*Head of Engineering*); John R. Stacey (*Sales Administration Manager*); Michael Stubbings (*Facilities Executive*); Sheena Young (*Education Officer*).

**Religious Advisers.** Revd Prof. Alan Main (*Church of Scotland*); Revd Dr James S. Wood (*Church of Scotland*); The Very Revd Father Charles McGregor (*Roman Catholic*); The Very Revd Donald Howard (*Episcopalian*); Mrs Edith Cram; John M. MacLeod.

**Schools Advisory Committee.** James R. Clark, CBE (*Former Director of Education*); L. Ollason Brown (*Education Institute of Scotland*); Cllr. J. Campbell (*Convention of Scottish Local Authorities*); Nisbet Gallacher (*HMI Chief Inspectorate*); Torquil B. MacKenzie (*Educational Institute of Scotland*); George MacGregor (*Educational Institute of Scotland*); Robert B. Murdoch (*Educational Insti-*

*tute of Scotland*); Brian Marjoribanks (*IBA Officer for Scotland*).

**Staff.** Total members of staff 307.

**Sales and Research.** Grampian's service to advertisers is centred in sales offices in London, Aberdeen, Dundee, Inverness and Edinburgh, where a young professional team offers the benefits of advertising in an oil-fuelled growth market.

**Studios.** ABERDEEN: Two studios of 800 sq.ft. and 2,000 sq.ft. are at present in service, with a central technical area serving ITV, Channel 4 and production studios. Dedicated transmission facilities consist of: two Cintel Mk 3 Telecines; one Cintel Mk 2 Telecine; two RCA TCR 100 2in. Cart VTRs; two Ampex MR2 1in. VTRs; one Quantel DLS 6000 Electronic Slide Store. A 350 sq.ft. presentation studio with colour camera is available for Continuity. In addition the following equipment is available in support of production operations: one Ampex VPR2; four Marconi MR2Bs with Datatron Super Tempo Editing Suite; one Cintel Mk 3 Telecine; one Quantel DLS 6000 Electronic Slide Store; one RCA TR6000 2in. Quad VTR; one RCA TCR100 2in. Cart VTR; one NEC E-FLEX. As part of a programme of modernisation, there is a new suite of control rooms servicing existing studios which operate three RCA TK47 colour cameras.

One outside broadcast unit equipped with three IVC 7000P and one HL79D IKIGAMI camera and extensive sound and vision equipment is based in Aberdeen. One production film unit and two ENG units are based in Aberdeen. These are supported by four film edit suites, three ENG edit suites and sound dubbing facilities.

DUNDEE: Dundee is served by a modern centre with a 450 sq.ft. interview studio containing a remote-controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG unit.

INVERNESS: Served from a modernised building on the banks of the River Ness containing a 420 sq.ft. studio with remote-controlled colour camera linked to Aberdeen, and with a reporter and ENG crew. Opened by Lord Thomson of Monifieth on 29th June 1984.

**Programmes.** Grampian Television's trans-

mission area, stretching from Shetland in the north to Fife in the south and west to Lewis, contains over one million people and spans a wide range of cultural, industrial and economic interests and problems. The challenge of reporting and reflecting the area's rapidly changing events is met by the News and Current Affairs Department. *North News* at lunchtime and the late evening *North Headlines* support *North Tonight*, the six o'clock news magazine programme. Along with the summer magazine *Summer at Six*, it also helps viewers to cope with life and leisure with regular consumer, legal, arts, gardening, cookery and other spots. Sport features prominently in *North Tonight* and in special events.

The fortnightly current affairs series *Crossfire* provides in-depth coverage of politics, industry and economics in Scotland. In addition, major documentaries and news specials are produced. Series such as *On the Road Again* reflect the beauty, culture and treasures of the area. Contributions to the network include *HomeStyle*, which advises viewers on how to make the most of their homes, and a series for the deaf and hard-of-hearing, co-produced by Grampian and TSW. Light entertainment shows include *The Highland Road* featuring the folk music of the Macalms; a series of six programmes with French pianist Richard Clayderman; and the comic quiz, *Shanmy Dab*. In *Guess Who's Coming to Dinner?* celebrity guests talk after dinner on sports subjects they have in common. Other series include *Bits 'n' Pieces*, the user-friendly computer-program programme, and *Save!* which aims to offer the householder basic skills in domestic management. Religious programming has the daily *Reflections* and *First Thing*, network church services and contributions to *Highway*, and the series *Personal View* and *Cause for Rejoicing*. Schools programmes include *Naturally Scottish*, *Getting It Right*, and *Gather Round*. Gaelic programming includes the news magazine *Cramn Tara*, *A Iomadh Duthaich* for children, and other occasional series and programmes.

*Grampian Television Chairman, Iain M. Tennant (left) and IBA Chairman, Lord Thomson, at the opening of the new studio centre at Inverness.*





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Tel: 01-734 8080

**Directors.** Sir Denis Forman (*Chairman*); Alex Bernstein (*Deputy Chairman*); David Plowright (*Managing Director*); Harry Coe (*Financial Director*); Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Andrew Quinn (*General Manager*); Peter Rennie (*Sales Director*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*).

**Members of the Programme Committee.** Brian Armstrong; David Boulton; Rod Caird; Michael Cox; Ray Fitzwalter; John Hamp; Stephen Leahy; Gus Macdonald; Steve Morrison; Bill Podmore; Jack Smith; Leslie Woodhead.

**Officers.** Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); Barbara Blyth (*Head of Music*); Tony Brill (*Head of Production Services*); Jules Burns (*Manager, Programme Services*); Walter Denning (*Head of Film*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Gerald Hagan (*Head of Scripts*); David Highet (*Manager, Liverpool Studio Centre*); Doreen Jones (*Head of Casting*); Bill Lloyd (*Deputy General Manager*); Alastair Mutch (*Company Secretary*); Don Raw (*Head of Technical Operations*); Jo Rigby (*Head of Programme Planning*); Ray Sale (*Regional Sales Manager*); Ewart Wooldridge (*Head of Personnel*).

#### Studio and Outside Broadcast Facilities.

Granada TV Centre's studios and facilities extend over a 7½-acre site in central Manchester. Four main TV studios range in size from 2,400 to 7,800 sq.ft. Newest technical developments include a 15,000 sq.ft. production stage capable of seating audiences of 1,000 for televised entertainment and sports events, and conversion of an historic Victorian warehouse into a modern production

and location facilities centre. Alongside are two of the country's most famous streets – the exterior set for *Coronation Street* and a reconstruction of Baker Street for the *Sherlock Holmes* dramas.

Granada has five electronic newsgathering units shared between the Liverpool news centre and Manchester, and one large six-camera outside-broadcast unit and a two-camera lightweight mobile recording unit.

**Programmes.** **DRAMA:** *The Adventures of Sherlock Holmes*, Jeremy Brett and David Burke return for a further six adventures as Holmes and Watson in Conan Doyle's classic stories. *The Ebony Tower*; Laurence Olivier plays an exiled painter in John Mortimer's dramatisation of John Fowles' novella. *Ann and Debbie* by Lionel Goldstein has Deborah Kerr and Claire Bloom as the widow and mistress of a dead man, meeting at the Ritz. *Bulman*, television's quirkiest detective, played by Don Henderson, has resigned from the police and is now going 'private' for 13 episodes. *Travelling Man* stars Leigh Lawson as a man on a quest along the canals of Britain. *Group Practice* concerns the life and case histories which pass through a Manchester inner-city health centre. *December Flower* from Judy Allen's novel, stars Jean Simmons as Etta Marsh, who goes to care for her aunt – with surprising results. *Shades of Darkness*, more tales of the supernatural. *Lost Empires*, a lavish serial from J. B. Priestley's novel of the music-halls. *Grape Street Market*, a twice-weekly series based on the lives and life-styles of stall holders in a Northern market. *Coronation Street*, TV's longest-running drama serial, approaches its Silver Jubilee in December 1985.

**REGIONAL:** *Granada Reports* brings live news of the region each day at 6.30 p.m. – moving in the summer to the new Liverpool News Centre on the South Dock waterfront, the most up-to-date regional news room in Europe. *Weekend* takes a more amused look at the week on Fridays at 6.00 p.m. *Down to Earth* looks at countryside matters. *This is Your Right* is the region's consumer advice service, with *Aap Kaa Hak* as its Asian edition. *The Week Tonight* on Monday nights looks at the region's politics and current affairs. *Flying Start* encourages new business enterprises, and *The Glass Box* allows personalities to select the visual memories and objects that best sum up their lifetime.

**FEATURES:** *On the Market* is ITV's Wednesday lunchtime shopping and food advice service, presented by Trevor Hyett and Susan Brookes. *Union World* on Saturday nights on Channel Four, presented by Gus Macdonald, reports the information through *Union World* eyes. *Gardeners' Calendar*, twice a month on Channel Four, charts a horticultural air, and features a team of resident experts, based at the Royal Horticultural Society's Wisley Garden. *Lancaster's Gardens* on Channel Four gives Roy Lancaster an opportunity to describe the great British plant collection.

**LIGHT ENTERTAINMENT:** *The Comedians*: the best of Britain's funnymen with a barrage of non-stop jokes. *The Grumbleweeds Radio Show*: Britain's top comedy group with a

manic mixture of sketches, music and impressions. *Some You Win*: Lulu, Kenneth Williams and Ted Robbins introduce life's winners and losers. *The Hall of Fame*: with top musical performers. *The Electronic Hook*: viewers at home vote for the best new talent.

**CURRENT AFFAIRS, DOCUMENTARIES:** *The Cold War*: a serial history of East-West crises and confrontations 1945–85. *Action Replay*: the sixties and seventies as captured for the archives by 21 years of *World in Action*. *What the Papers Say*: weekly analysis of Fleet Street's output – and ITV's longest-running current affairs programme.

**QUIZZES:** *University Challenge*; *The Krypton Factor*; *The Sensible Show*: Matthew Kelly makes sense of your senses; *Busman's Holiday*: Teams from different occupations compete for intriguing travel prizes.

**CHILDREN'S:** *Tickle-on-the-Tum*: Ralph McTell and Danusia Harwood introduce community life in a small town with Penelope Keith, Billy Connolly and Joan Sims. *Hold Tight!*: Pop, fun and games on the world's biggest snakes and ladders board, with Bob Carolgees and Sue Robbie. *First Post*: Sue Robbie presents young viewers' comments on Children's ITV. *Starstrider*: The intergalactic quiz for mere school mortals. *Museum Trail*: Britain's museums come alive. *Cartoon Marathon*: Pop, cartoons and fun. *Our Backyard*: Home life through 3-year-old Laura's eyes for our pre-school audience.

**SCHOOLS:** New series include *Let's Go Maths!* (infant numeracy) and *The Micro at Work* (for 9–13 year-olds), while established series such as *Picture Box*, *History Around You*, *A Place to Live*, *Facts for Life*, *Physics in Action*, *Experiment* and *Evolution* are also watched in thousands of the country's schools.

Jayne Dowell, presenter of the documentary *River of Sun and Moon* which looked at the legends and ghosts of Merseyside.





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 HTV West, Television Centre, Bath Road, BRISTOL BS4 3HG Tel: 0272 778366  
 HTV Limited, 99 Baker Street, LONDON W1M 2AJ Tel: 01-486 4311  
 Television Centre, Pontcanna, CARDIFF CF1 9XL Tel: 0222 590590  
 Civic Centre, MOLD, Clwyd, CG1 1YA Tel: 0352 55331

**Directors.** The Rt. Hon. Lord Harlech, KCMG, K.St.J. (Chairman); I. E. Symonds (Vice-Chairman and Chairman of the Welsh Board); G. E. McWatters (Vice-Chairman and Chairman of the West of England Board); R. W. Wordley†\* (Managing Director); P. S. B. F. Dromgoole†\* (Assistant Managing Director); T. Knowles (Assistant Managing Director); C. R. M. Atkinson\*; W. G. Beloe\*; Mrs R. W. Buchanan\*; H. H. Davies† (Director of Programmes, Wales); T. G. R. Davies†; A. R. Edwards†; T. R. Edwards, OBE†; Sir Geraint Evans, CBE†; R. S. Evans\* (Director of Programmes, West of England); R. A. Garrett\*; Mrs M. Gwynn-Jones†; Lady Merrison\*; The Lord Oaksey\*; C. D. Romaine (Sales Director); E. L. Thomas†; M. R. Towers (Director of Operations).

†Member of the Welsh Board  
 \*Member of the West of England Board

**Officers of the Management Group.** R. W. Wordley (Managing Director); P. S. B. F. Dromgoole (Assistant Managing Director); T. Knowles (Assistant Managing Director); A. J. Burton (Chief Accountant); H. H. Davies (Director of Programmes - Wales); R. S. Evans (Director of Programmes - West of England); T. P. George (Technical Controller); C. D. Romaine (Sales Director); M. R. Towers (Director of Operations); G. S. Tovey (Company Secretary).

**Religious Advisers.** HTV WEST: The Rt. Revd Peter Firth, Suffragan Bishop of Malmesbury (Church of England); Revd Ian Lunn (Free Church); Father Michael House (Roman Catholic). HTV WALES: Canon Edwin Reagan (Roman Catholic); Revd D. L. B. Evans (Church in Wales); Revd W. I. Cynwil Williams (Free Church).

**Studios.** The start of operations at the £15

million television complex at Culverhouse Cross means that HTV can call upon a total of seven permanent production studios equipped to the most exacting standards, and offering a combined floor space exceeding 28,000 sq.ft. The long established centres at Bristol and at Pontcanna, Cardiff, continue in full production and so too does the studio at Mold in North Wales. The outside broadcast fleet includes a six-camera scanner, and two two-camera units, with a full range of supporting vehicles.

**HTV Wales Programmes.** HTV's new television centre at Culverhouse Cross, on the outskirts of Cardiff, came into operation during the summer of 1984, the first programme being made there at the end of July. An hour-long 'live' spectacular with American singer Jack Jones topping the bill was the opening night show in early October. The new centre incorporates two large production studios where most of HTV Wales' programmes for its own English language service and most of its Welsh language programmes for S4C will in future be made.

HTV Wales' nightly news programme *Wales at Six* has become firmly established as the most popular news programme serving the area, and the current affairs series *Wales This Week* won a major award in the 5th Celtic Film Festival held in Cardiff in April. The farming magazine programme *Farming Wales* is shown fortnightly on Sundays.

HTV maintained its close involvement with the major events on the Welsh calendar - the Royal National Eisteddfod of Wales, The Urdd National Eisteddfod, the International Musical Eisteddfod at Llangollen, and the Royal Welsh Agricultural Show. The company continued sponsorship of the Cardiff Festival of Choirs.

HTV was again involved in staging the business ideas competition *Opportunity Wales*, in its 4th year, and the final was televised.

Welsh-born singer Tom Jones' homecoming concert at St. David's Hall, Cardiff, was networked in *Here Where The Heart Is*.

Viscount Tony Pandy, former Speaker of the House of Commons, hosted his own series, *George Thomas in Conversation*.

**DOCUMENTARIES:** included the award-winning *The Far Ago Land*; *The Lady From Portmeirion*; *George Thomas*; *Miss Wood*; *Llangollen*; *I'm Coming Home*; *Turning Pro*; *My Way*. **ARTS AND MUSIC:** *The TSB All Wales Young Musician of the Year*; *The Suzuki Children*; *In A Chord*; *Writers On Our Time*; *A Curse On Their Despoilers*; *Welsh Festival of Massed Choirs*; *The Charabanc Outing*; *A Partridge In A Pear Tree*; *Highway from Mold, Swansea, Cardiff and St. David's*. **LIGHT ENTERTAINMENT:** *Elinor*; *So Long, Farewell*; *Showbiz*; *Here Where The Heart Is*; *On The Fringe*. **EDUCATION AND MAGAZINE PROGRAMMES:** *Another Window On The World*; *Play It Safe*; *Body and Soul*. **SPORTS:** rugby, soccer, boxing, bowls, snooker, pool, swimming and horse trials, and the award-winning *Survival of the Fittest*.

**HTV West Programmes.** **DRAMA:** The success of *Robin Hood of Sherwood* prompted a second series of seven one-hour programmes.

In addition the Bristol-based drama team produced the spectacular *Arch of Triumph* (Anthony Hopkins, Lesley-Anne Down and Donald Pleasance); *The Master of Ballantrae* (Michael York, Richard Thomas, Sir John Gielgud and Finola Hughes); *Function Room*, a series which featured such artistes as Barry Foster, Annie Ross, Toyah Wilcox and Russell Hunter, and *Festival '84*, the 14th annual edition of a programme devoted to the talented amateur.

**NEWS AND CURRENT AFFAIRS:** The news operation, and its back-up programming, give the essential day-to-day character to the HTV West service. These programmes include *Problems*, which has dealt with many thousands of issues raised by viewers; *Police Five*, *Sport West*, *Jobline*, *The Good Neighbour Show*, *Your Say*, *What's On*, *Press Call*, *West Country Farming* and *The West This Week*.

Young West Country musicians are proud that the programme they helped to create, *Dangerous Music*, went on to win an International Emmy; *Scene* took a regular look at the arts; and documentaries reflecting the West Country life-style included *Ian Botham - A Country Lad*, *The Last Cathedral*, *A Place To Win*, *Wild Beasts and Living Pictures*, *Clive Gurnell Walks The Parrot* (series), *Treasures of Bristol*, *Road Dreams*, *You're The Boss* (series), *In The Garden*, *Video and Chips*, *Jo Durie Tennis Star*, *Bath - Built on Spec*, *Bath - A City Reprieved*, *Wells - City Limits* and *At Home* (series).

**LIGHT ENTERTAINMENT:** The series *Definition* and *Three Little Words* were networked. Other shows included: *Rock Alive*; *Best Band West*; and *Acker At The Fleecy*.

**RELIGION:** *Morning Worship*; *The Final Word*; *Highway*; *Scorn Not His Simplicity*.

**SPORT:** *Dartsathlon* (series); rugby; football.

**Channel Four.** Output included: **DOCUMENTARIES:** *Village Wedding*; *Island At The Edge Of The World*; *South Seas Voyage* (series); *Wildscreen*, *The Art of Visual Persuasion* (series). **ARTS:** *Dangerous Music*; *Gallery*. **EDUCATION:** *Manscape* and *The Good Food Show*. **ENTERTAINMENT:** *Wedlock Special* and *Stately Homes Quiz*.

Lord Harlech, Chairman of HTV, laying the foundation stone at the new television centre at Culverhouse Cross, Cardiff, which came into operation in mid-1984.





London: South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9LT  
Tel: 01-261 3434  
Regional Sales Office: 6th Floor, Adamson House, Shambles Square, MANCHESTER M3 1RE  
Tel: 061-834 6718.

**Directors.** Brian Tesler (*Chairman & Managing Director*); John Birt (*Director of Programmes*); Peter Cazaly (*Director of Production*); Vic Gardiner, OBE (*General Manager*); Peter McNally (*Group Finance Director*); Ron Miller (*Sales Director*); Jeremy Potter (*Director of Corporate Affairs*); Christopher Bland; Heather Brigstocke; Roland Freeman; Roger Harrison; The Hon. David Montagu; Robin Scott, CBE.

**Executives.** Rod Allen (*Controller of Development*); Roger Appleton (*Director of Engineering*); David Bell (*Controller of Entertainment*); Bernard Bennett (*Controller of Research*); Sid Blumsom (*Head of Engineering Services*); Alan Boyd (*Head of Light Entertainment*); Melvyn Bragg (*Head of Arts*); Warren Breach (*Controller of Programme Planning, Presentation & Promotion*); Martin Brierley (*Head of Location Productions*); John Bromley (*Controller of Sport*); Ken Burley (*Promotions Manager*); Alan Chilton (*Marketing Manager*); Peter Coppock (*Head of Press Relations*); Barry Cox (*Controller of Features & Current Affairs*); David Cox (*Head of Current Affairs*); John Donovan (*Group Chief Accountant*); Richard Drewett (*Head of Specials - Entertainment*); Nick Elliott (*Controller of Drama & Arts*); Bernard Finch (*Head of House Services*); Colin Freeman (*Controller of Programme Resources & Finance*); Roy van Gelder (*Director of Staff Relations*); Suzanne Hatley (*Head of Programme Research*); Robert Healy (*Controller of Studio Production*); Derek Hemment (*Sales Manager*); Jane Hewland (*Head of Features*); John Howard (*Head of Visual Services*); Mike Humphreys (*Head of Film*); Skip Humphries (*Head of Music Services*); Paul Kelly (*Head of Planning & Installation*); Stuart McConachie (*Deputy Controller of Sport*); Diana Parry (*Head of Casting*); Craig Pearman (*Sales Controller*); Sydney Perry (*Director of Programme Organisation*); Doug

Pettitt (*Head of Administration Services*); Les Roworth (*Controller of Production Engineering*); Clifford Shirley (*Chief Accountant*); Mike Southgate (*Head of Studio & Location Services*); Vic Symonds (*Head of Scenic Design*); Judith Thomas (*Company Secretary & Controller of Legal Services*).

**London Weekend Television International Ltd.** (*programme sales*). **Directors.** Vic Gardiner, OBE (*Chairman*); John Birt; Richard Leworthy; Peter McNally; Ron Miller; Sydney Perry; Richard Price; Brian Tesler. London Office: Seymour Mews House, Seymour Mews, Wigmore Street, LONDON W1H 9PE  
Tel: 01-486 1362. New York Office: Robert Shay, 444 Madison Avenue, NEW YORK NY 10022  
Tel: (212) 7513045. Los Angeles Office: Michael Clark, 11500 West Olympic Boulevard, Los Angeles, CALIFORNIA 90064  
Tel: (213) 3124806.

**The South Bank TV Centre.** The South Bank TV Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated TV centres in Europe, containing five studios with a net total of 22,050 sq. ft. of floor space.

**Enquiries and Tickets for Programmes.** Enquiries about artists and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

**Programmes.** London Weekend Television broadcasts from 5.15 p.m. on Friday evening until closedown on Sunday, serving an area with a population of more than 10 million.

LWT assumes the principal network responsibility at weekends for entertainment, with programmes such as *Game For A Laugh* and *Live From Her Majesty's*; current affairs, with the widely acclaimed *Weekend World*; sport, with *World of Sport* and coverage of international events such as the *World Cup*, and the arts, with ITV's major arts programme, *The South Bank Show*, winner of BAFTA awards and many international prizes including three Prix Italias.

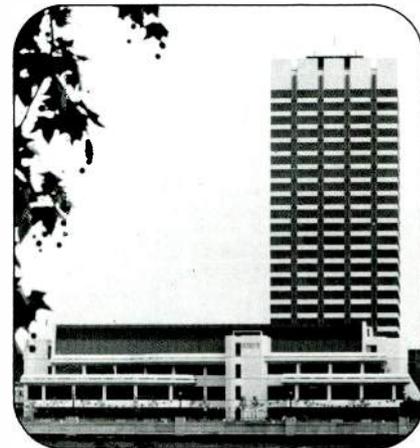
The company provides much ITV networked drama and entertainment and is a major supplier of programmes to Channel 4. Among the thousands of hours of programmes produced since the formation of London Weekend in 1968, those which have won awards, audiences, critical acclaim and world-wide sales include comedy series such as *A Fine Romance*, *Now And Then*, *No Problem!*, *Struggle*, *Me & My Girl*, *Bottle Boys*, *Pig In The Middle* and *Whoops Apocalypse*; entertainment shows such as the multi-award-winning *Stanley Baxter Shows*, the *Cannon And Ball* series, *Surprise, Surprise!*, *Aspel & Company*, the Clive James programmes, *Go For It*, *Tell The Truth*, *Babble*, *A National Salute*, *Russ Abbot's Madhouse*, *Child's Play*, *The Pyramid Game*, *Bruce Forsyth's Play Your Cards Right*, *Punchlines*, Denis Norden's *It'll Be Alright*

*On The Night*, *The Krankies*, the *An Audience With . . .* programmes, *The Goodies*, *Knees-Up*, *The Children's Royal Variety Performance* and *All Star Secrets*; plays and series such as the Agatha Christie specials and *Partners In Crime*, the film *Blue Money* with Tim Curry, Debby Bishop and Billy Connolly, *Marlowe - Private Eye*, *Mitch* with John Thaw, *Mapp And Lucia* with Geraldine McEwan, Prunella Scales and Nigel Hawthorne, *Dempsey & Makepeace* with Michael Brandon, Glynis Barber and Ray Smith, *Drummonds*, *Weekend Playhouse*, *The Gentle Touch*, *We'll Meet Again*, *Outside Edge*, *A Married Man* with Anthony Hopkins, the action series *The Professionals*, single plays, drama anthologies from Alan Bennett and Dennis Potter (including the Prix Italia award-winning drama *Cream In My Coffee*), *Lillie*, *Love For Lydia*, *Bouquet of Barbed Wire* and *Upstairs, Downstairs*; factual and special programmes for national and Channel 4 audiences including *The South Bank Show* specials, *Laurence Olivier - A Life*, *Stravinsky*, *Vaughan Williams*, *David Lean*; *Understanding Opera*, *Eastern Eye*, *Black on Black*, *The Law Machine*, *Playing Shakespeare*, *The Trial of Richard III*, *Starting Out*, *The Great Depression*, *The Channel 4 Debate*, *Weekend World Inquiry*, *Credo*, *Book Four*, *Jesus - The Evidence*, *Breadline Britain*, *Divided We Stand*, *The Big Match*, *Questions*, *The History of Britain*, *Arts Review of the Year*, *Hey*, *Good Looking!* and *From the Shadow of the Gun - The Search for Peace in Northern Ireland*.

The company's programmes for its London audience include *The 6 O'Clock Show*, *The London Programme*, *South of Watford*, *Sunday Sunday*, *The Square Mile*, *The Making of Modern London*, *Police 5*, *Around Midnight*, *The London Documentary*, *The Summer Arts Festival* (in conjunction with the GLC) and special events.

Through its London Community Unit and Community Information Service the company involves voluntary groups in the London region in broadcasting and offers them access to the screen.

*London Weekend's South Bank Television Centre, overlooking the River Thames.*





Cowcaddens, GLASGOW G2 3PR  
Tel: 041-332 9999

The Gateway, EDINBURGH EH7 4AH  
Tel: 031-557 4554

7 Adelaide Street, LONDON WC2N 4LZ  
Tel: 01-836 1500

Thomson House, Withy Grove, MANCHESTER  
M60 4BJ Tel: 061-834 7621

Station Tower, COVENTRY CV1 2GR  
Tel: 0203 29724

**Directors.** Sir Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Ferdi Coia (*Director of Facilities*); Hugh W. Henry (*Chairman and Chief Executive, Airtime International*); David K. Johnstone (*Director of Programmes*); Jonathan F. Shier (*Director of Sales and Marketing*); Sir Kenneth Alexander; Gavin Boyd, CBE; Bill Bryden; Revd Robin D. Buchanan-Smith; Mrs Dorothy Dunnett; Charles A. Fraser, MVO; Sir Iain M. Stewart.

**Executives.** Shaun Clamp (*Controller of Engineering*); Don Kinloch (*Company Secretary and Financial Controller*); Alan L. Montgomery (*Director of Finance and Administration*); John Loch (*Public Relations Manager*); Robert McPherson (*Assistant Controller of Programmes and Edinburgh Controller*); Colin S. Waters (*Controller, Personnel and Industrial Relations*).

**Officers.** Russell Galbraith (*Assistant Controller of Programmes*); Sean Magee (*Assistant Controller of Facilities*); Peter Alexander (*Head of Design*); Ken Blackie (*Head of News*); Arthur Blake (*Musical Director*); John Dunlop (*Chief Engineer*); Brian Durkin (*Head of Network Co-ordination*); Revd Dr Nelson Gray (*Assistant Head of Religion*); Douglas Hall (*Industrial Relations Officer*); Les Hatton (*Publicity and Promotions Manager*); Walter Hayward (*Sales Controller, Scotland*); Robert Love (*Head of Drama*); Brian MacLaurin (*Head of Information*); Liz Moriarty (*Head of Programme Services*); Douglas Odam (*Chief Accountant*); Jack O'Neil (*Channel 4 Co-ordinator*); Michael Paterson (*Assistant Head of Education*); John Paton (*Recruitment and Training Officer*); Bob Potts (*Technical Services Manager*); Cameron Slater (*Programme Schedule Plan-*

*ner*); Geoff Smith (*Administration Manager*); Clarke Tait (*Head of Entertainment*); Michael Trotter (*Head of Programme Sales and Purchase Department*).

**Staff.** Permanent members of staff: 760

**Education Advisors.** Cllr. Dan Buchanan; Leslie Clarke; Cllr. T. M. Dair; Dr Ethel Gray, CBE; Cllr. Michael Kelly; I. MacDonal; Nicol MacNicol; A. W. Miller; Miss Eileen Murdoch; Richard MacGregor; A. Nicolson; George Paton; Cllr. W. Perry; Cllr. D. Sandersou; D. Sempie; Cllr. W. M. Timoney; J. I. Wallace; Douglas Weir.

**Religious Advisors.** Revd Douglas Alexander; Mrs Mary Campion; Revd T. Connelly; Revd Dr Ian B. Doyle; Revd Fergus Macdonald; Revd David Reid; Mrs Jean Smith.

**Technical Facilities.** GLASGOW: Studio 'A' of 6,200 sq.ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq.ft. is used principally for the production of day-to-day news, features and sports programmes. STV's Outside Broadcast facility comprises two OB units, a remote camera unit and an OB caption unit, plus two ENG units backed up by two ENG editing suites. STV's Research and Development department continues to be at the forefront of the industry's drive for greater technological refinement. EDINBURGH: The 4,500 sq.ft. four-camera studio centre includes rehearsal rooms and a remote-control news studio with permanent links to the main complex in Glasgow.

**Sales and Research.** STV offers advertisers a complete marketing area. Research, statistical and marketing information for the Central Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry.

**Programmes.** Scotland, a nation-within-anation, has its separate church, educational and legal systems and football league. Scottish Television's prime objective is to produce a range of programmes to meet this national commitment and to provide a comprehensive service to viewers in Central Scotland.

*Scotland Today*, the nightly news magazine, covers the main news stories as they arise. *Scotland Today Report*, a weekly half-hour film, examines topical issues in depth. Four community information programmes - *Crime Desk*, *Job Spot*, *Action Line* and *Bodyline* - provide viewer advisory services. The political scene is highlighted weekly in *Ways and Means*.

STV's documentaries have included a celebration of the 100th birthday of Manny Shinwell in *The Oldest Rebel*; *Gone for a Soldier*, marking the 70th Anniversary of the outbreak of World War I; and *Sounds of Rebellion*, celebrating the '45 rebellion in song and music. A highlight for STV was the transmission of *Scotland's Story*, the 24-part documentary series on the history of the Scottish people.

Sport is covered in regular weekly programmes and outside broadcasts. *Scotsport*

highlighted the best of the football action from the Scottish and English leagues as well as European and international championships, and minority sports including basketball, archery, judo, karate and ice hockey. In golf, the Scottish P.G.A. Championship and the Glasgow Open were given live and high-lights coverage daily.

Drama for the network included *The Old Master*, starring Andrew Keir, and the highly successful serial *Take The High Road*. A series of the best of *Preview*, which over the years has given opportunities to writers new to television, was shown on Channel 4.

STV's wide range of schools programmes continued and in adult education *I'm Young But Special* and *Feeling Better* looked at a variety of mental and physical illnesses. A new direction has been *Homework*, a series for the network on improving your home.

A visit to Scotland of His Holiness The Dalai Lama of Tibet provided STV with a further notable interview in the series *My Vision*, while the religious programmes output continued to provide regular Sunday services and studio discussions, as well as contributions to the network series *Highway*.

A major arts project was the special studio recording of Scottish Opera's production of *The Marriage Contract*, a one-act comic opera by Rossini. International jazz celebrity Dave Brubeck was invited to Scotland to record two programmes with the Scottish National Orchestra. In addition, the monthly *Studio* and *Between the Lines* dealt with the wide and active arts in Scotland. The Royal Television Society's Award for the Best Regional Programme for 1984 went to the arts documentary *I Can Hear You Smile*, which featured blind artist Carolyn James.

In entertainment the emphasis was on comedy and music, with a new series *Funny You Should Say That . . .*, and a one-hour special featuring Gemma Craven in *Gemma, Girls and Gershwin*. A further series of *All Kinds of Country* was shown, and STV's popular word-quizz game *Now You See It* continued with host Johnny Beattie.

The traditional Scottish anniversaries of Burns' Night, St. Andrew's Night and Hogmanay were also celebrated.

Filming in Glasgow for Taggart.





London: Thames Television House, 306-316 Euston Road, LONDON NW1 3BB  
Tel: 01-387 9494

149 Tottenham Court Road, LONDON W1P 9LL Tel: 01-388 5199

Teddington: Teddington Lock, TEDDINGTON, Middlesex, TW11 9NT Tel: 01-977 3252

Regional Sales: Norfolk House, Smallbrook Queensway, BIRMINGHAM B5 4LJ  
Tel: 021-643 9151

Mobile Division: Twickenham Road, HANWORTH, Middlesex Tel: 01-898 0011

**Directors.** H. S. L. Dundas, CBE, DSO, DFC, DL (*Chairman*); Sir John Read (*Deputy Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord B. a-bourne; Sir Richard Cave; The Rt. Hon. the Viscount Colville of Culross, QC; John T. Davey; Richard Dunn (*Director of Production*); Tony Logie (*Director of Sales & Marketing*); Ian Scott (*Director of Finance*); J. A. Sibley; Muir Sutherland (*Director of Programmes*); Colin S. Willis.

**Executives.** Ben E. Marr (*Company Secretary & Director of Personnel*); Fred Atkinson (*Production Director Euston/Hanworth*); Donald Cullimore (*Public Relations Director*); Philip Jones, OBE (*Director of Light Entertainment*); Tony Kenber (*Programme Business Director*); Eric Parry (*Production Director, Teddington*); Barrie Sales (*Director of News & Current Affairs and Deputy to the Director of Programmes*); Roy Addison (*Chief Press & Public Relations Officer*); Ronald Allison (*Controller of Sports & Outside Broadcasts*); James Corsan (*Controller, Programme Administration*); Derek Baker (*Assistant Company Secretary*); Paul Cheffins, MBE (*Controller, Sales Administration*); Mike Coxill (*Technical Controller*); Patrick Downing (*Controller, Visual Services*); Catherine Freeman (*Controller, Documentaries & Features*); James Gilbert (*Head of Comedy Programmes*); William Goddard (*Head of Presentation*); Johnny Goodman (*Executive Director of Production, Euston Films*); Mike Harvey (*Controller of Publicity*); Ian Howard (*Controller of Contracts*); Derek Hunt (*Deputy Director of Finance*); Peter Kew (*Head of Central Planning*); Max Lawson (*Assistant Director of Finance*); Bob Louis (*Assistant Controller of Light Entertainment*); Geoffrey Lugg (*Head of Programme Liaison*); Pat

Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller, Educational Programmes*); Jim McDonald (*Controller, Technical Operations, Teddington*); Marjorie Sigley (*Controller of Children's Programmes*); Ewart Needham (*Head of Film*); Vic O'Brien (*Technical Controller, Euston*); A. C. Parkinson (*Controller, Administration*); Tim Rioridan (*Controller, Programme Planning & Presentation*); Lloyd Shirley (*Controller, Programme Drama Division*); Brian G. Scott (*Chief Engineer*); Ken Smallwood (*Head of Staff Relations*); Barry Spencer (*Controller, Sales*); Douglas Thornes (*Controller, Sales Research & Development*); Brian Walcroft (*Assistant Controller, Drama*); Mark Stephens (*Industrial Relations Adviser*).

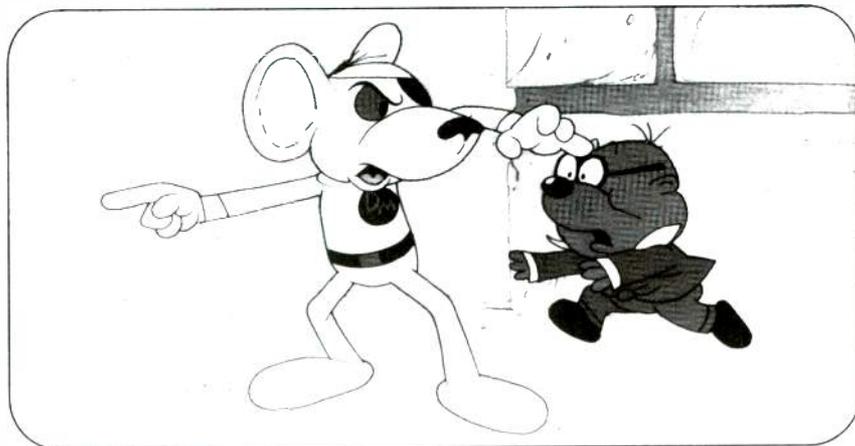
**Programmes.** Thames Television's area covers about 10½ million people in and around London from Monday morning to 5.15 p.m. on Friday. The company makes a vast range of programmes to entertain, amuse and educate ITV viewers of all classes and tastes, but Thames' fame extends throughout the world. Thames Television International received the 1984 Queen's Award for Export Achievement, and the company has sold its product to 127 of the 134 countries that have television transmitters.

In the 16 years since Thames took up its contract, its programmes have won over 170 national and international awards, including the Prix Italia five times, six American Emmys, and for each of the last two years, the Montreux Comedy Prize. Technological advances in cable TV, satellites and video mean that there are growing new markets for Thames' programmes and the company continues to develop its interests and potential in such areas. Most of Thames' programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base is Euston Films which produces major film dramas and drama series, on location. Just outside Manchester is Cosgrove Hall Productions, Thames' animation subsidiary for such series as *Danger Mouse* and *The Wind in the*

*Willows.*

So all Thames' international success is achieved with programmes made here in Britain – specifically with the aim of pleasing ITV viewers. **DRAMA:** *The Bill*; *Mr Palfrey of Westminster*; *Minder*; *Rumpole of the Bailey*; *Widows*. **CHILDREN'S:** *Dramarama*; *Mr Stabs*; *Dodger, Bonzo & The Rest*; *CBTV*; *Freetime*; *Flicks*; *Letters in Wonderland*; *Words, Words, Words*; *The Wall Game*; *Illusions*; *Rainbow*; *Sooty*; *Rod, Jane and Freddy*; *Button Moon*; *Chorlton and the Wheelies*; *Pied Piper of Hamelin*. **LIGHT ENTERTAINMENT:** *Give Us A Clue*; *Jim Davidson*; *This Is Your Life*; *The Benny Hill Show*; *Name That Tune*; *The Des O'Connor Show*; *Looks Familiar*; *The TVTimes Top Ten Awards*; *Never The Twain*; *Keep It In The Family*; *Mike Yarwood*; *Whose Baby*; *Carry On Laughing*; *It Takes A Worried Man*; *Password*; *Jeopardy*; *Bruce Forsyth*; *Chance In A Million*; *Trippler's Day*; *The Lonelyhearts Kid*; *Mann's Best Friend*; *What's My Line?*; *Moving*; *The Kit Curran Radio Show*; *Fresh Fields*; *Bring Me Sunshine* – a tribute to Eric Morecambe. **CURRENT AFFAIRS:** *TV Eye*; *Thames News*; *Reporting London*; *Safe From The Sea*; *Talking Personally*. **DOCUMENTARIES AND FEATURES:** *A Shred of Evidence*; *Bomber Pilot*; *Good Companions*; *The British Connection*; *Crime Inc.*; *Thank You Jesus*; *The Sitting Lifer*; *Lifers*; *Human Rights*; *Summerstown*; *Whatever Happened to Bill Brunskill?*; *Citizen 2000*; *Treasure Trove*. **SPORTS AND OUTSIDE BROADCASTS:** *Ice Skating*; *Golf*; *Motor Racing*; *Speedway*; *Ice Hockey*; *Midweek & Bank Holiday Sport Special*; *Thames Sport*; *Football*; *Racing*; *Snooker*; *Darts*; *Show Jumping*; *Swimming*; *Boxing*. **SPECIALS:** *Perry*; *A Golden Hour*; *Fatima Whitbread*; *Miss UK*; *British Beauty Championships*; *Royal Film Premières*; *Torvill and Dean: The Path to Perfection*; *Torvill and Dean Ice Gala*; *Wish You Were Here ...?*; *Miss World*; *Stunt Challenge*. **EDUCATION:** *For What It's Worth*; *Help!*; *Database*; *All In The Mind*; *Under Fives*; *Composers on Composing*; *The Set-backs*; *The English House*; *Jobs Limited*; *Divorce*. **RELIGION:** *My Brother's Keeper*; *Night Thoughts*.

*Danger Mouse. Popular at home and abroad.*





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LONDON W2 5RH Tel: 01-727 8080  
The Colston Centre, Colston Street, BRISTOL  
BS1 4UX Tel: 0272 21131

95 High Street, BARNSTAPLE EX31 1HR  
Tel: 0271 762556

15 South Street, BRIDPORT DT6 3NR  
Tel: 0308 25922

Trehiddle House, Trehiddle Road,  
ST. AUSTELL, Cornwall, PL26 7AD  
Tel: 0726 67301

**Directors.** Sir Brian Bailey, OBE (*Chairman*); Sir John Colfox, Bt., DL (*Vice-Chairman*); Kevin Goldstein-Jackson (*Chief Executive and Director of Programmes*); Michael Reinhold (*Programme Controller*); Rosamund Davies (*Deputy Programme Controller*); John Roberts (*Financial Director*); Harry Turner (*Sales Director*); Fred Hain; Douglas Hale; The Earl of Idlesleigh, DL; David Johnstone; Gareth Keene; Bob Perry; John Peters, MBE; Norman Thompson; Dr Jennifer Trusted; Bernard Webster.

**Officers.** Patricia Stewart (*Company Secretary and General Manager - Plymouth*); Richard Griffiths (*Head of Contracts and Rights*); Ken Seymour (*Head of News and Documentaries*); David Sunderland (*Head of Presentation, Programme Planning and Publicity*); David Jenkin (*Head of Engineering*); Mary-Jane Mansfield (*Programme Development Manager*); Thomas Goodison (*Head of Education*); John Bartlett (*Head of Religious Programmes*); Wendy Bowes (*Head of Office Services*); Michael Boddy (*Chief Accountant*); Eric Kennaugh (*Industrial Relations and Training Manager*); Pauline Shuker (*Sales Controller and Deputy Head of Sales Department*); Martin Bowley (*Regional Sales Manager - Plymouth*); Derek Prosser (*Regional Sales Manager - Bristol*); Elizabeth Mahoney (*Programme Planning Manager*); Leslie Bryant (*Presentation Manager*); Martin Morrall (*Press and Public Relations Executive*).

**Advisory Board Members.** TSW has 109 members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion. There is also a fisheries sub-committee.

**Technical and Studio Facilities.** TSW contin-

ued its multi-million pound programme of expansion and re-equipment, bringing a new current affairs studio and control rooms 'on air', and refurbishing a 2,500 sq. ft. studio with extra lighting, a larger sound control room and the fully automatic Hitachi 110 cameras. A second VTR editing suite has been built, housing a Datatron ST5 editing facility and incorporating three Sony BVH 2000 1-inch VTR machines, a Cox T16 vision mixer and a 10-channel Audio Developments sound mixer. In addition, a three-camera mobile recording unit, mounted on an 11-tonne Mercedes chassis, gives TSW more space for three Sony BVH 330P cameras and two C-format VTRs.

**Programmes.** TSW's nightly news magazine *Today South West* continued to inform viewers with improved news coverage of the region and to entertain with several popular weekly features. *Today South West* also provided extended outside broadcast coverage of the 1984 Transatlantic Single-handed Yacht Race from Millbay Docks, an outside broadcast programme from Torquay, and a three-part series on life at sea for the Devonport-based type 22 frigate HMS *Broadsword*.

Late 1983 and 1984 brought network showings for a live TSW outside broadcast of the Remembrance Sunday service from Plymouth Hoe's Naval War Memorial in *Morning Worship*; The Christmas Day religious musical *Messengers to Earth*; a shocking documentary about the loss of 750 American lives in D-Day rehearsals in South Devon, *Sands of Silence*; four chat-shows with TSW presenter Judi Spiers, *Judi*; and the award-winning seven-part natural history series *Secrets of the Coast* with Su Ingle. TSW programmes for Channel 4 included *A Part of Life*, the moving story of Dr Sheila Cassidy and Plymouth's St. Luke's Hospice; *Country Crisis*, an eight-part political education series which examined the problems of rural Britain; and *Robinson Country*, a seven-part series in which broadcaster Robert Robinson visited his favourite people and places in the South West. Future Channel 4 showings will include *The Unvarnished Truth*, a farce with Tim Brooke-Taylor and Graeme Garden, and a repeat transmission of TSW's award-winning single drama *Heather Ann* with Susan Penhaligon and Maurice Roëves.

The networked *About Britain* series selected several TSW *Scene South West* documentaries for transmission, including 'Characters of Cornwall', 'Splashdance' (coverage of the Fosters Lager Euro-Pro, Europe's first professional surfing contest, held in Cornwall), and 'Lazy Daze' (coverage of Cornwall's annual Elephant Fayre).

TSW continues its commitment to the arts. 1984 saw the opening of a National Open Art Exhibition, organised by TSW and South West Arts. Nearly 2,500 artists throughout Great Britain entered paintings in the Open Art Competition, 60 of which were selected for the exhibition which toured Plymouth, Bristol, Belfast, Cardiff, Llandudno, Glasgow, Jarrow and London. The competition and exhibition were the subject of a 50-minute documentary *Next One Please*. Other

TSW arts programmes include *View From This Side*, a series of late night arts programmes; *January*, a documentary co-production with the American Viola Farber Dance Company; *Painting the Warmth of the Sun*, three hour-long documentaries on artists in Cornwall; and *A Breath of Fresh Air*, a documentary on the Newlyn school of art. DOCUMENTARIES: *Scene South West*. DOCUMENTARY SERIES: *The Sheep Walk*; *Robinson Country*. NEWS AND MAGAZINES: *Today South West*; *The South West Week* (for the deaf and hard-of-hearing); *TSW Regional News*; *Farming News*; *South West Weather and Shipping Forecast*; *Newsport*. SPORT: *Sport-sweek*; *On The Water*; *Arrows Away* (darts); *Pitch-In* (farm sports); *Pilgrims' Progress* (Plymouth Argyle's run for the 1984 FA Cup). POLITICS: *Politics South West*. RELIGION: *Postscript*; *Highway*; *Remembrance Sunday Service*; *Messengers To Earth*. GARDENING: *Gardens For All*. FEATURES: *What's Ahead*; *Holiday Happenings* (information for tourists in English and French); *Televiws*. YOUNG PEOPLE'S PROGRAMMES: *Freeze Frame*; *Look and See*; *Gus Honeybun's Magic Birthdays*. MUSIC: *Sidmouth Folk Festival*; *Invitation to the Dance*; *The Strawbs In Rehearsal*; *The Strawbs In Concert*; *Jazz Cellar*; *Concert at Killerton* (Albion Wind Ensemble). LIGHT ENTERTAINMENT: *Mr and Miss TSW Competition*; *That Chat Show*; *Judi*; *That's My Dog*. COMEDY: *The Unvarnished Truth*. EDUCATION: *Country Crisis*; *An Canker Seth* (Cornish language instruction). DRAMA: *Hotel Amigo*. EDUCATIONALLY SOCIALLY PURPOSIVE: *South West Week*; *Consumer Check*; *Getting On . . . Plus*; *Action South West*; *Liveline*. ARTS: *View From This Side*; *Painting the Warmth Of The Sun*; *January*; *Next One Please*; *A Breath of Fresh Air*; *Dorset Poetry*. FISHING: *Fisheries News*.

*TSW's new Mobile Recording Unit takes television to the people of the South West from Bridport to Land's End.*





Breakfast Television Centre, Hawley Crescent, LONDON NW1 8EF  
Tel: 01-267 4300 and 01-267 4377

**Board of Directors.** Timothy Aitken (*Chairman*); Bruce Gyngell (*Managing Director*); Adrian Moore (*Director of Studio Operations/General Manager*); Alan Ford (*Company Secretary*); Michael Deakin (*Director*); Roger Frye (*Director of Finance*); Tony Vickers (*Sales Director*); Jonathan Aitken; Michael Davies; David Frost; The Lord Matthews; Ian Irvine.

**Contacts.** Michael Hollingsworth (*Programme Controller*); Peter McHugh (*Editor Weekdays*); Bill Ludford (*Editor News*); Kathy Rowan (*Features Editor*); John McColgan (*Weekend Editor*); Nicholas Wilson (*Producer/Director of Children's Programming*); Bob Mills (*Sport*); Andy Webb (*Politics*); Howell James (*Press and PR*); Wincey Willis/David Philpott (*Weather*).

TV-am broadcasts from 6.25-9.25 a.m. on Monday-Friday, 6.00-9.25 a.m. on Saturday and 7.25-9.25 a.m. on Sunday, seven days a week, 365 days a year, to all areas of the United Kingdom. Transmissions of the breakfast service are available to the public on ITV.

TV-am's presenters are all well-known personalities and journalists in their own right - Nick Owen, Anne Diamond, John Stapleton and David Frost. The breakfast show *Good Morning Britain* is live and offers a fast-moving blend of news, current affairs, analysis and entertaining features.

**Programmes.** TV-am went on-air at 6 a.m. on Tuesday 1st February 1983. *Good Morning Britain*, every weekday morning from 6.25-9.25 a.m., is presented by Nick Owen, Anne Diamond and John Stapleton. This magazine programme is a fast-moving blend of news and interviews with features on a wide range of topics including sport, cookery, consumer issues, keep fit, and competitions. The overall presentation is informal and conversational with Wincey Willis presenting the weather in a lively manner and Rustie Lee, TV-am's cook, who offers her own very individual menus and food ideas. The show also broadcasts items of interest to

younger viewers with Roland Rat, TV-am's now legendary pet, presenting his own show during the school holidays.

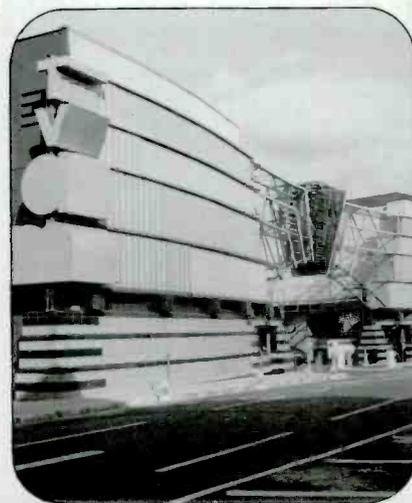
Regional interests are not overlooked: TV-am has studios in Manchester, Cardiff and Glasgow with a presenter in each region reflecting items of interest to these various areas into the show. It is also possible to buy advertising time in the separate regions.

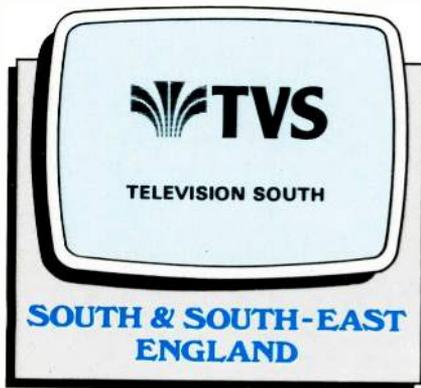
At the weekend the *Good Morning Britain* show is different to reflect the change of pace, aiming to offer a range of programming that will ensure that TV-am viewers have a full weekend. Celebrity interviews and topical features combine with items on D-I-Y, pop music, cinema and gardening to give the Saturday show, presented by Henry Kelly, its unique feel. And after *Good Morning Britain* on Saturday there are children's programmes for 8-14-year-olds, from 8.40-9.25 a.m.

On Sunday, TV-am broadcasts from 7.25-9.25 a.m. Programming starts with *A Thought For Sunday* where a well-known personality offers a religious or spiritual reflection. *Rub-A-Dub-Tub*, the programme for 4-8-year-olds, follows and is introduced by the Breakfast Beans; this early morning children's show offers cartoons and regular features, as well as Dick King-Smith and his dog, Dodo, taking a regular walk in the countryside. David Frost hosts the Sunday edition of *Good Morning Britain* with guests in the studio, where he offers a discursive and informative start to the day.

From left to right: Jayne Irving, Anne Diamond, Nick Owen, Wincey Willis and Mad Lizzie.

TV-am's Breakfast Television Centre.





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**Directors.** Lord Boston of Faversham (*Chairman*); David Quayle (*Deputy Chairman*); James Gatward\* (*Managing Director*); Anthony Brook\* (*Deputy Managing Director*); John Fox\* (*Director of Sales & Marketing*); W. M. Fernie; Mrs Blanche Lucas; Guy Libby; Frank Sanderson; Baroness Sharples; Malcolm Truepenny\* (*Director of Production Operations*).

**Executives.** Greg Dyke\* (*Director of Programmes*); Anna Home\* (*Contoller of Programmes South-East*); Martin Jackson\* (*Contoller, Public Affairs*); Peter Thomas\* (*Contoller of Finance*); Richard Triance\* (*Contoller of Programme Business Affairs*); John Kempton\* (*Chief Engineer*); Peter Plant\*, H. V. Urquhart\* (*General Managers*); Martin Cox (*Sales Contoller*); Hugh Johnson (*Contoller, Research & Marketing*); John Miller (*Head of Features and Educational Programmes*); Bob Gardam (*Executive Producer/Director Outside Broadcasts*); Mark Sharman (*Head of Sport*); Bev Smith (*Managing Editor, News*); Peter Pritchett-Brown (*Head of Presentation*); Anthony Howard (*Head of Channel 4 Production*); Gordon Tucker (*Press & Public Relations Manager*); Geoffrey Castle King (*Southern Area Sales Manager*); John Robertson (*South-East Area Sales Manager*); Joe McMahon (*Northern Sales Manager*); Peter Clark (*Chief Executive - TVS International*).

**Regional Executives.** Patricia Sloman (Dor-

set); Norman Hoskins (Reading); Michael Warner (Brighton).

\*Members of the Executive Management Board.

**Studios.** On 6th January 1984, the Prime Minister The Rt. Hon. Margaret Thatcher opened the new TVS Television Centre at Vinters Park, Maidstone, fulfilling the company's pledge to provide an equal service to all 4½ million viewers on both sides of the South and South-East dual region.

The 800 sq.m. of studio floor space in Maidstone is a complementary facility to the updated Southampton production centre which, in turn, provides two studios of 558 sq.m. and 279 sq.m. respectively. In addition, the Television Theatre at Gillingham has a studio area of 500 sq.m.

TVS operates three comprehensively equipped outside broadcast units complete with video records and links. The dual region News Department is totally self-contained and is supported by five ENG camera units, plus four news film units. There are a further three sync-sound units for documentary and features production.

**Programmes.** *Coast to Coast*, the award-winning nightly news magazine produced in two separate local editions from Southampton and Maidstone, is the flagship programme of the 14 hours of regional coverage. Successful spin-off productions have included *Airmail*, presenting viewers' letters in separate local editions each week and *Police Beat* which encourages close co-operation between the public and police.

Sport is another mainstay of regional output with *Friday Sportshow* featuring a wide variety of sporting activities; *The Race Is On* documentaries, *The Boat Show*, and for the younger audience *Starkids*.

*Afternoon Club added a whole new dimension to daytime viewing in the TVS region.*



A major innovation for local viewers is *Afternoon Club*, a two-and-a-half-hour daily package, unique to TVS of locally hosted access, community and audience participation programme together with a regular diet of popular drama. A successful experiment in audience involvement has been the TVS Viewers' Club set up in tandem with the afternoon programmes which has attracted more than 40,000 members.

Other regular regional programmes include *An Englishman's Home*, featuring some of the stately homes of the South and their owners, *Backchat*, a series of audience debates, *Just Williams*, a season of local documentaries, *Enterprise South*, monthly programmes encouraging small businesses, and *Putting On The South* coverage of the regional arts and televised concerts by the Kent Opera and Bournemouth Symphony Orchestras.

The 40th anniversary of D-Day was an important event in the South and TVS marked the celebrations with day-long coverage of the Queen Mother at the Portsmouth Thanksgiving and a much acclaimed documentary on the TV network, *Nan Red*.

Other networked documentaries from the same team have included *The Purple Line* and *The Patients Are Changing Colour*, while on Sundays *The Human Factor* explores the many ways the human spirit can triumph over adversity.

Expanding production into network drama, *The Brief* was a thirteen-week series with a court room theme. TVS also made a significant globe trotting game show, *Ultra Quiz*, and at the other end of the spectrum was the gentle melodic artistry of *Mary O'Hara and Friends*.

For younger viewers, the fantasy world of *Fraggle Rock*, together with *On Safari*, *Talking Animal* and the Saturday morning fun behind the now famous front door of *No. 73* have become firm favourites.

Children's drama is an integral part of TVS output with serials like *Letty* and the single plays of the award-winning *Dramarama*.

**Channel 4.** Tom Stoppard's challenging film drama on the birth of Solidarity, *Squaring the Circle*, commanded wide international attention and critical acclaim. Another critical success was *A Passage To Britain* tracing the historic roots of immigration and *Space Invaders* and *Earth Year 2050* both took a fascinating look into the future with distinguished scientists.

In partnership with the *Theatre of Comedy* TVS is adapting such classic British farce as *See How They Run*, while in contrast TVS also provides *Little Armadillos* and the off-beat fringe humour *They Came from Somewhere Else* in the late Saturday night 'alternative' comedy slot.

**TVS Charitable Trust.** With a guaranteed income of £100,000 a year together with the equivalent of 15 per cent of the company's distributed dividend, the TVS Charitable Trust has aided hundreds of community, educational, sport and arts activities throughout the region.



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**Directors.** Sir Ralph Carr-Ellison, TD, (Chairman); R. H. Dickinson (Deputy Chairman); D. W. Reay (Managing Director); C. W. Stoddart (Director and General Manager); A. J. Wonfor (Director of Programmes); D. S. Hellewell (Director of Finance and Company Secretary); R. Eagle (Sales Director); Prof. L. W. Martin; P. D. Nicholson, DL; P. S. Paine, CBE, DFC; Viscount Ridley, TD; H. D. Stevenson, CBE; Sir Maurice Sutherland; G. E. Ward Thomas, CBE, DFC; J. N. Wilkinson; G. O. Worsley, TD.

**Executives.** David Reay (Managing Director); Andrea Wonfor (Director of Programmes); Chris Stoddart (General Manager); David Hellewell (Director of Finance and Company Secretary); Ron Eagle (Sales Director); Anthony D. Sandford (Chief Executive International Sales); Peter Moth (Deputy Programme Controller); Howard Thompson (Head of Programme Planning and Presentation); Brian Lavelle (Technical Controller); John Brown (Production Controller); Dr Geoff Brownlee (Head of Public Relations and Publicity); Janet Jacobson (Personnel Manager); Peter McArthur (Contracts Manager); Andrea Kinghorn (Education Officer).

**Religious Advisers.** Rt. Revd Michael Ball, Bishop of Jarrow (Church of England); Father Thomas Towers (Roman Catholic); Revd Stanley O. Jones (Free Church).

**Technical Facilities.** There are three main studios at Newcastle: a 220 sq.m. 3-camera studio, a 360 sq.m. and a 416 sq.m. studio which share four permanent cameras operated from a central production control room. The largest studio can accommodate seven cameras. These studios have dedicated one-inch VTR machines and they can all access digital still storage facilities. There are comprehensive video and sound post production

editing suites for ENG and VTR. Animation facilities are provided by a fully computerised rostrum camera. Location production is covered by a recently delivered 7-camera OB unit backed up by a new 3-machine VTR mobile and four microwave link units. News gathering is accomplished electronically by four ENG units while feature programming has access to four 16mm film units. There is a 53 sq.m. 2-camera studio in Middlesbrough which also acts as a base for two of the ENG units. Central Transmission Facilities include two 2-inch, five 1-inch videotape recorders and two Bosch computerised multicassette VTRs, together with three MK3 Cintel telecine machines and one Bosch machine.

**Programmes.** NEWS: *Northern Life* dominated the regional ratings as the most popular news magazine. With ENG editing now available at the Middlesbrough studios, the coverage of Cleveland and North Yorkshire has been greater than ever. The News Department continued to be a heavy supplier for ITN national bulletins. It again presented the popular Catterick Assault Course, attracting thousands of entries and spectators. It has also highlighted several YTS schemes and other issues of interest in the community.

**CURRENT AFFAIRS AND DOCUMENTARIES:** *Briefing* maintained its reputation for analysis and explanation, and filmed with Nissan in Japan to focus the region's thoughts on a *Strategy for the North*. *Farming Outlook* continued to serve the farming community in the North and will soon reach an even wider audience on Channel 4 - where *Face the Press* and *Coping* enjoyed a further run, augmented by a *Listening Eye* series for the deaf. *Friday Live* celebrated its 100th edition and departed to make way for a new late-night programme. Documentaries included *A Day to Remember*, the story of one man's D-Day, and Magnus Magnusson's own pilgrimage to Lindisfarne.

**DRAMA:** *The Wedding* (with Tom Bell and Meg Wynn Owen) adapted from a V. S. Pritchett short story won acclaim from critics and public alike. The remarkable 13-episode *Supergran* series introduces a new dimension

in spectacular comedy drama for children of all ages.

**MUSIC:** *The Tube* and *Razzmatazz* reached new heights in rock and pop entertainment attracting a unique blend of world famous names and those bound for stardom. The five-hour live rock spectacular *The Midsummer Night's Tube* was voted an even bigger hit than last year's historic event.

**CHILDREN AND YOUNG PEOPLE:** Matthew Kelly presented the popular networked series *Madabout* revealing unusual hobbies and leisure pursuits and visited West Africa to spotlight the plight of children in the Third World, in a one-hour documentary special. The off-beat comedy game show *How Dare You!* provided slapstick fun for younger viewers in its 13-week network run.

**RELIGION:** Three networked services were transmitted plus exclusive coverage of a Billy Graham meeting from Roker Park, Sunderland. Other productions included the teenage discussion series *Are You Taking the Tablets?*, five *Highway* programmes plus the regular local *Morning Glory* and *Epilogue* programmes.

**SPORT:** *Extra Time*, a 45-minute Sunday afternoon programme featured local sporting news, views and features; an international field in the knockout indoor bowling series *Best of Three*; a pro-am 8-match *Darts Masters* competition; the 15-week battle among the region's top quiz league contestants in *Sporting Chance*, plus two days of International Cricket, and a second documentary on world 1,500 metres star Steve Cram.

**ARTS AND ENTERTAINMENT:** *Come In* featured, among many new programmes, a special 60-minute documentary on the life and work of sculptor Henry Moore and a rare backstage portrait of singing legend Gracie Fields. Tony Bilbow chatted to celebrity guests in the networked *Play It Again* and in the Channel 4 series *Super Troupers* a host of today's stars paid homage to the great entertainers of the '30s and '40s.

*Ken Dodd* in *Super Troupers*, the series that pays tribute to the stars of the variety house era.





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**Directors.** Dr R. B. Henderson, CBE (*Chairman*); J. B. McGuckian (*Deputy Chairman*); J. D. Smyth (*Managing Director*); P. Battle (*Sales Director*); J. A. Creagh (*Assistant Managing Director*); R. E. Benner, OBE; Miss Betty E. Box, OBE; H. R. C. Catherwood; Viscount Dunluce; Capt. O. W. J. Henderson, OBE, DL; G. C. Hutchinson; Mrs A. McCollum; Mrs Betty E. MacQuitty; J. O'Driscoll; Miss Joan Trimble; J. B. Waddell (*Programme Controller*).

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**Religious Advisory Panel.** The Rt. Revd Dr Robin Eames (*Bishop of Down and Dromore*); The Revd Dr Eric Gallagher, OBE; The Very Revd Dr J. Maguire; The Very Revd Dr A. J. Weir.

**Educational Advisory Panel.** Dr J. Kincade; Prof. A. Rogers; M. Murphy; W. McKay Kenny; Mrs J. Fitzpatrick.

**Staff.** Ulster Television employs a total of 267, of whom 35 are located in the London Sales Office.

**Sales.** The majority of the company's sales personnel are based in the York Street, London office. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

**Technical.** The central technical area has been completely re-designed and now

includes separate engineering and presentation control rooms and a new continuity studio. The presentation control room contains a CDL MC990 switcher. The VTR area has four Sony BVH 2000 machines and three TCR 100 Video cart machines.

The production studios are also being re-equipped; Studio One with a Neve Sound Desk and Studio Two with three Ikegami HK 381 cameras and Neve Desk. Both studios are equipped with Telestage Lighting Grids and Strand Duet Lighting controls.

The company has a 4-camera outside broadcast unit equipped with Sony BVP330A cameras, two BVH 1100 VTR machines, Neve Sound Desk and Grass Valley switcher. The 12KVA on-board generator has been supplemented by a 75KVA mobile generator.

Production on film has been totally replaced by the Betacam 1/2 in. format, operated by four staff crews and two stringers.

There is a contribution studio and office suite in the City of Londonderry.

**Programmes.** Among the highlights of the company's 25th anniversary year was the big budget production of a 90-minute drama, *The Hidden Curriculum*, a powerful, moving and humorous play of substantial contemporary significance. It was written by Graham Reid, a leading figure in the new wave of Ulster writers.

There was also a considerable array of talent from the world of entertainment in a special show on Hallowe'en Night, October 31st, to mark the actual birthday. *All In a Day's Walk* was an important milestone. This six-programme series was the first adult education programme produced by Ulster Television for the ITV network.

*Party With The Rovers* was a big budget series featuring a group of Ulster-born musicians who are top names in Canada, their adopted country.

Other entertainment specials included the

final of *The Entertainer* talent search and a series featuring top Ulster artists, *On Stage Tonight*.

Sports events covered by the OB unit included the popular *Lakeland Games*, the Irish Cup Final and bowling.

Religious programming included *A Prayer for the Province* - a series of ten fifteen-minute programmes featuring well-known public figures; the annual *Church Reports* on the deliberations of the four main churches; special Holy Week epilogues; and the ever-green weekly *Witness* message. There were also contributions to the network *Morning Worship* services and to *Highway*.

There were encouraging viewer follow-ups to *Lifestyle* and *Advice*, programmes which encouraged new interests in daily life, health - and information to make life that much smoother.

*Good Evening Ulster* continues as the top rating local news magazine programme, and other news is covered in *Lunchtime*, *Ulster News Headlines* and *News At Bedtime*.

The current affairs programme *Counterpoint* covers important local issues and many of the topics covered were transmitted in *Irish Angle* on Channel 4.

In addition to its regular coverage of the latest topics of importance to the agricultural community, *Farming Ulster* again sponsored a farm inventions competition.

Planning and production were proceeding during the latter half of the year on a variety of other projects, including another drama production, a series on various forms of model making and documentaries on some of the lessons of the last 15 years in the Province. Programmes for local schools include *Ulster Landscapes*, *Hop, Skip And Jump* and *Face Your Future*.

*Ulster Television's 25th anniversary prize-winning float in the Belfast Lord Mayor's show.*





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**Programmes.** Yorkshire Television which serves more than six million viewers in the

vast area from the Pennines to Humberside, from North Yorkshire to The Wash, has been enjoying one of its most fruitful periods with 23 programme awards in 18 months.

The thriller *Harry's Game* won five national and international awards, and the *First Tuesday* investigation into the Windscale nuclear plant has so far won four, including the Broadcasting Press Guild Best Documentary of the Year Award and the Prince Rainier Award for the Best Environmental Documentary at Monte Carlo. Gerald Seymour, writer of *Harry's Game*, was also the author of YTV's most ambitious drama production, *The Glory Boys*. The three-part thriller starred Rod Steiger and Anthony Perkins.

Another production notable for its outstanding cast was the new production of *Frankenstein*, with Robert Powell, David Warner, Carrie Fisher and Sir John Gielgud. One of the most acclaimed series of the year was *Sorrell and Son*, starring Richard Pasco with John Chelson and Gwen Watford in Jeremy Paul's skilful adaptation of the Warwick Deeping novel.

Six single plays made up the *Love and Marriage* series. The casts included Julie Walters, John Duttine, Renee Asherson, Hugh Lloyd, Brenda Bruce, Noël Dyson, Ralph Michael and Wanda Ventham.

*Emmerdale Farm*, now in its thirteenth year, continued to prosper with its refreshing view of life in the Yorkshire Dales.

Few documentaries have had the impact of the Windscale film which led to the setting up by the Government of an inquiry within 24 hours of transmission. It was shown under the banner of *First Tuesday* which has consolidated its reputation as the outstanding monthly documentary magazine. Under the editorship of John Willis, its team have produced a succession of notable films. Jonathan Dibley, who presents the series with Jane Walmsley, also made a quartet of programmes in the United States as he journeyed *In Search of the American Dream*. Dr Miriam Stoppard was in charge of a new series of *Where There's Life*. Jimmy Young made his ITV network debut with six programmes on

topical issues.

*Duty Free* was another situation comedy success for award-winning writer Eric Chappell who combined with his assistant Jean Warr to make this Number One in the ratings; Keith Barron, Gwen Taylor, Joanna Van Gyseghem and Neil Stacy starred in the two hilarious series of romantic complications on a Spanish holiday. A new thought-provoking comedy was *There Comes a Time* with Andrew Sachs and Judy Cornwell. Two perennial favourites returned in popular series: Mollie Sugden in *That's My Boy* and Thora Hird, OBE, in *Hallelujah!* in the Salvation Army role which won an award for writer Dick Sharples.

The successful game show *3-2-1*, with Ted Rogers, reached its 100th edition, while Jimmy Tarbuck presented the tenth series of *Winner Takes All*. *Just Amazing!* found more extraordinary feats around the world.

ITV's longest-running cookery series, *Farmhouse Kitchen*, passed its 200th edition. Other adult education series included *Baby & Co.*, Colin Morris's *My Life and Turning Point* and *Me and My Micro*.

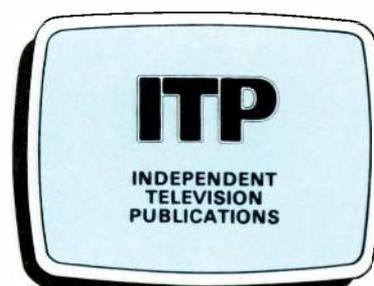
For Channel 4, YTV produced *Case on Camera*, the first-ever British series of small claims cases settled before the cameras; *Sex Matters*; and Jack Charlton's country pursuits series, *Jack's Game*. The word game *Countdown* continued, and *Seven Days* examined each week moral issues behind the news.

For children, Alun Armstrong enthusiastically presented the sixth series of *The Book Tower*, and *Passport to Treasure Brought to life* the heritage of the National Trust.

The professional mix of news and features on *Calendar* again won the major share of the weekday regional audience, and in addition to its popular spin-off programmes there were *Calendar* specials on the York Minster fire, the Selby coalfield and the renaissance of Studley Royal. The initiative of the annual *Enterprize*, which encourages young business people, was recognised by the Shell UK Award.

The *Glory Boys* with Rod Steiger (right) and Anthony Perkins.





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ITN provides the daily programmes of national and international news for the Independent Television network and a weekday news and news analysis programme for Channel 4. It also produces other programmes and services for the ITV companies.

**Directors.** Lord Buxton, MC, DL (*Chairman*); Sir Alastair Burnet; Bryan Cowgill; Paul Fox; William Hodgson (*Director of Development*); Alex Mair, MBE; David McCall; Paul McKee (*Deputy Chief Executive*); Daniel Moloney (*Company Secretary & Finance Director*); David Nicholas, CBE (*Editor & Chief Executive*); Robert Phillis; David Plowright; Brian Tesler; Ronald Wordeley.

**Senior Executives.** Michael Batchelor (*Assistant General Manager (Operations)*); Paul Mathews (*General Manager*); Michael Morris (*Head of Production*); Derek Murray (*Deputy Editor*); Stewart Purvis (*Deputy Editor - Channel Four News*); Norman Rees (*Chief Assistant Editor*); Derek Walker (*Staff Controller*); Peter Ward (*Director of Engineering*); Hugh Whitcomb (*Managing Editor*).

**Managers.** Peter Banyard (*Manager, Film & ENG Production*); Peter Cole (*Assistant Editor, Input*); Derek Dowsett (*Programme Editor - News at 5.45*); Margaret Eales (*Senior Foreign Editor*); Brian Edmonton (*Production Controller*); Jim Green (*Head of News Information*); Peter Hall (*ORACLE Manager*); Nigel Hancock (*Senior News Editor*); Ronnie Hubbard (*Head of Assignments*); Martyn Hurd (*Assistant Manager, Production Planning*); Michael Jessey (*Manager, Hire of Services*); Chris Long (*Manager, Computer Services*); Lawrie Reed (*Manager, Studio Services*); Brian Pendry (*Manager, Production Facilities*); Geraldine Sharpe-Newton (*Head of Public Relations*); Terry Shore (*Manager, Production Planning*); Derek Taylor (*Newsroom Manager*); Sue Tinson (*Assistant Editor - Special Programmes*); David Warner (*Manager, Film Library*); Derek Young (*Personnel Manager*).

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Incorporated as a company limited by guarantee, ITCA is the trade association of the ITV companies. The organisation provides a central Secretariat to service those needs of the industry requiring a co-ordinated and centralised approach. The governing body is the Council, comprising all the Managing Directors, and its main task is to determine the joint policy of the companies over a wide range of industry matters.

**Officers.** David Shaw (*General Secretary*); Ivor Stolliday (*Secretary*); Colin Shaw (*Director, Programme Planning Secretariat*); Brian Sanctuary (*Head of Marketing Services*); John Jackson (*Head of Copy Clearance*); Norman Green (*Co-ordinating Engineer*); John Calvert (*Director, Industrial Relations*).

The Programme Planning Secretariat serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

The Industrial Relations Secretariat is responsible for the overall co-ordination and direction of the network's IR policy. This involves the annual pay negotiations with seven trade unions, the resolution of disputes which reach national level, the interpretation of the national agreements and provision of advice to companies.

The ITV companies compete with each other for advertising revenue, and although this means that each company must be free to determine its own marketing policy, there are nevertheless certain marketing issues which require a joint approach. The role of the Marketing Department is to co-ordinate this centralised approach.

The Engineering Department is responsible for co-ordinating research on technical matters and disseminating technical information throughout the network.

The Association has a special Copy Clearance Department which deals with the examination and approval of all television and radio advertisements before transmission to ensure that they conform to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.

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