

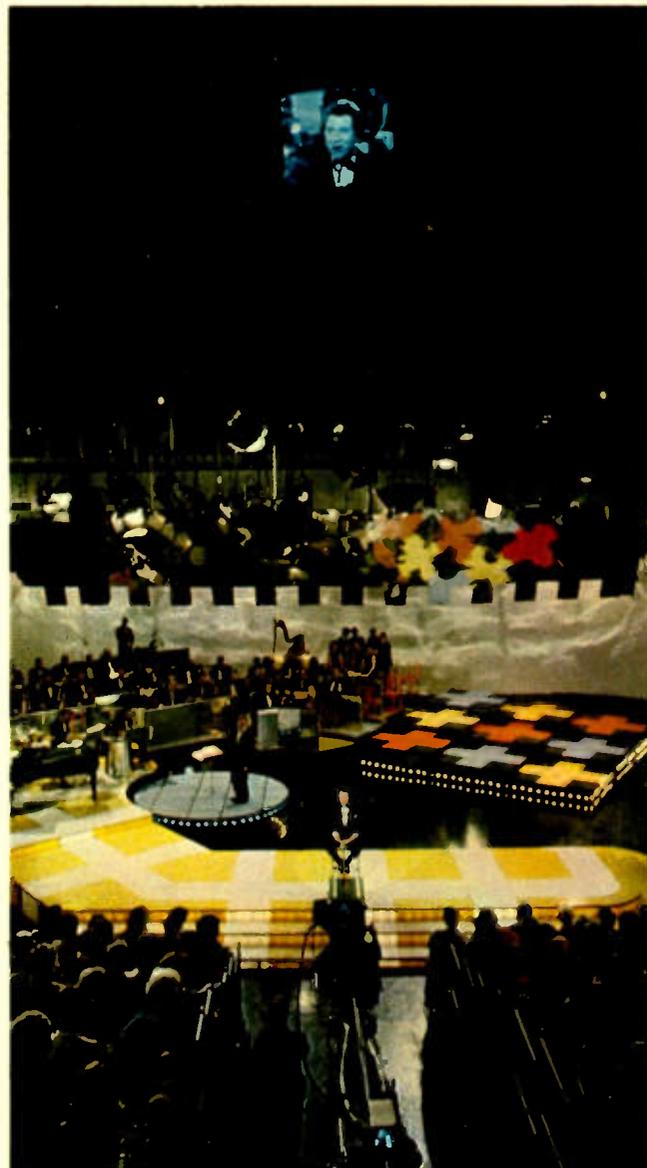
# ITV 1970

## a guide to Independent Television



Independent Television Authority

10s 6d





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Published by the Independent Television Authority  
70 Brompton Road, London SW3  
Editor Eric Croston

Designed and Printed at The Curwen Press Limited  
London England  
Designer Michael F Hill

Distributed throughout the World  
by Independent Television Publications Limited  
247 Tottenham Court Road, London W1P 0AU



**Independent Television Authority January 1970**

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# The Independent Television Authority



Builds, owns and operates transmitting stations  
 Selects and appoints programme companies  
 Controls the programmes  
 Controls the advertising

## Members of the Authority

<b>Chairman</b>	The Rt Hon Lord Aylestone CBE
<b>Deputy Chairman</b>	Sir Ronald Gould
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VHF Transmitters : Caldbeck, Richmond Hill, Selkirk, Whitehaven

**Central Scotland** Scottish Television

VHF Transmitters : Black Hill, Lethanhill, Rosneath, Rothesay

UHF Transmitter: Black Hill

**Channel Islands** Channel Television

VHF Transmitter : Fremont Point

**East of England** Anglia Television

VHF Transmitters : Belmont, Mendlesham, Sandy Heath  
UHF Transmitters: Sudbury\*, Tacolneston\*

**Lancashire** Granada Television

VHF Transmitter : Winter Hill

UHF Transmitters: Pendle Forest\*, Winter Hill

**London Thames Television** (weekdays to 7pm Friday)

London Weekend Television (weekends from 7pm Friday)

VHF Transmitter : Croydon

UHF Transmitters: Crystal Palace, Reigate\*, Tunbridge Wells\*

**Midlands** ATV Network

VHF Transmitters : Lichfield, Membury, Ridge Hill

UHF Transmitters: Brierley Hill\*, Bromsgrove\*, Fenton\*, Oxford\*, Sutton Coldfield, Waltham\*

**North-East England** Tyne Tees Television

VHF Transmitter : Burnhope

UHF Transmitter: Pontop Pike\*

**North-East Scotland** Grampian Television

VHF Transmitters : Angus, Aviemore, Durris, Mouteagle, Rumster Forest

**Northern Ireland** Ulster Television

VHF Transmitters : Ballycastle\*, Black Mountain, Strabane

UHF Transmitter: Divis\*

**South of England** Southern Independent Television

VHF Transmitters : Chillerton Down, Dover, Newhaven\*  
UHF Transmitters: Dover, Rowridge

**South-West England** Westward Television

VHF Transmitters : Caradon Hill, Huntshaw Cross, Stockland Hill

**Wales and West of England** Harlech Television

VHF Transmitters : South Wales and West of England: St Hilary (Channel 10), Bath

Wales: Abergavenny, Arfon, Bala, Bath, Brecon\*, Ffestiniog, Llandoverly, Llandrindod Wells, Moel-y-Parc, Presely, St Hilary (Channel 7)

UHF Transmitters: Kilvey Hill\*, Mendip\*, Wenvoe\*

**Yorkshire** Yorkshire Television

VHF Transmitters : Emley Moor, Scarborough, Sheffield  
UHF Transmitters: Chesterfield\*, Emley Moor, Sheffield\*, Wharfedale\*

\*Due 1970

- VHF stations
- UHF/Colour stations (by 1970)
- ◐ VHF/UHF stations





# The Independent Television System



## Introduction by Sir Robert Fraser *Director General of the Independent Television Authority*

Independent Television is now in its fifteenth year of broadcasting. Throughout the period, it has remained a distinctive system of broadcasting among the world's many television services.

For the last eight of these years, this guide has appeared in successive annual editions. The demand for it at home has steadily grown, and copies may now be found abroad wherever television services exist.

To these overseas countries, ITV sells many of its programmes, more and more every year, where they become part of the television services of some sixty or seventy nations.

At home, this guide is ITV's own handbook, a record for its viewers of the programmes that have entertained them, explained things to them, amused them, pleased them, interested them in some way or another—and doubtless sometimes failed to do any of these.

For readers at home, the guide, with its description of programmes and its many illustrations of them, can be a pleasant reminder of a year's viewing. It may also increase their awareness of the wide range of ITV programmes, and may lead them to discover pleasures in types of programmes with which they are not familiar, and yet have as much excellence as the programmes of which the names are household words.

The guide is also a directory of Independent Television. There is only one BBC, but there are fifteen ITV programme companies, and the viewer can in these pages find a description of his or her own company, and of all the others with which it works to compose the complete ITV service.

For most television viewers, it is what they see on the screen that matters. And it matters a great deal to them, for everyone knows that watching television is much the largest of all leisure activities. Television viewers are intensely critical. It is not really very sensible to suggest that they do not know what they want, and cannot tell whether they are being pleased or not pleased. They are filling in their millions of ballot papers every viewing evening, and they vote in millions of little clicks. Television also has its landslides, and its close finishes.

But some viewers are also interested in the kind of organization through which their programmes reach them. How does it all work, who decides things, who gives them the power to decide, who does what, what makes it tick? For these readers, the guide provides the answers. It describes a national television service which may or may not be the best of all television services, but is certainly, in its organization and arrangement, the only one of its kind in the world.

The provision of its network programmes by five separate companies, the division of function between these network companies and the ten local companies, its need to earn every penny of its income by its own efforts, its total freedom from sponsored programmes, its interplay between private enterprise companies earning that income and providing all the programmes and a powerful public authority that appoints them, sets programme standards, and transmits the service—all these in combination are features of no other television service anywhere. And this guide, for the interested ones, explains a good deal of the merits of such a system. Professional television administrators will be able also to guess the nature of the difficulties that sometimes have to be overcome.

*Robert Fraser*

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# The ITV System in 1970

Parliament created the Independent Television Authority (ITA) in August 1954 for ten years, and then extended its life for another twelve years to 1976. Its function, as defined by the 1964 Television Act, is to provide public television services of information, education and entertainment. The Authority accordingly:

**Builds, owns and operates transmitting stations** (over 40 ITA stations provide a service on VHF 405 lines covering about 98 per cent of the population; the introduction of colour programmes on UHF 625 lines started in November 1969).

**Selects and appoints programme companies** (fifteen companies operate in the ITA's fourteen areas, obtaining their revenue from the sale of advertising time and paying a rental to the ITA and a levy, based on net advertisement revenue, to the Exchequer).

**Controls the programmes** (ensuring that they are in accordance with the Television Act, including the accuracy of news, impartiality in matters of controversy, balance in subject matter, and the maintenance of good taste).

**Controls the advertising** (ensuring that in frequency, amount and nature advertisements accord with the Television Act and the rules and principles laid down by the Authority).

The Authority comprises a Chairman, a Deputy Chairman and nine Members. They are distinguished persons from different walks of life, appointed by the Minister of Posts and Telecommunications (formerly the Postmaster General). Three of the Members have as their special care the interests of Scotland, Wales and Northern Ireland. The present Chairman is the Rt Hon Lord Aylestone, CBE, appointed on 1 September 1967.

The Authority has a staff of about 880, of whom 450 are administrative and technical staff at headquarters, 400 engineers and others at the transmitters, and 30 regional staff (the Authority has regional offices in Belfast, Birmingham, Cardiff, Carlisle, Glasgow, Leeds, Manchester, Newcastle upon Tyne, Norwich, Plymouth, St Helier, and Southampton).

The Authority is aided by advisory committees on which serve many distinguished and representative people. In addition to a General Advisory Council and Scottish, Northern Ireland and Welsh Committees, the following deal with specific subjects: Advertising Advisory Committee (plus Medical Advisory Panel); Central Appeals Advisory Committee (plus Scottish Appeals Advisory Committee); Central Religious Advisory Committee (plus Panel of Religious Advisers and Scottish Religious Advisory Panel); and Educational Advisory Council (plus Schools Committee and Adult Education Committee).

The programmes are produced by the fifteen programme companies in fourteen separate areas. National news bulletins for all areas are provided by Independent Television News, a non-profit-making company in which all the programme companies are shareholders.

The programme companies under contract with the Authority for the six-year period until the end of July 1974 are: Anglia Television (*East of England*); ATV Network (*Midlands*); Border Television (*The Borders and Isle of Man*); Channel Television (*Channel Islands*); Grampian Television (*North-East Scotland*); Granada Television (*Lancashire*); Harlech Television (*Wales and West of England*); London Weekend Television (*London weekends from 7.00 pm Friday*); Scottish Television (*Central Scotland*); Southern Independent Television (*South of England*); Thames Television (*London weekdays to 7.00pm Friday*); Tyne Tees Television (*North-East England*); Ulster Television (*Northern Ireland*); Westward Television (*South-West England*); and Yorkshire Television (*Yorkshire*).

The programme companies must consult the Authority in advance about their programme schedules. Within the approved schedules, the Authority may subsequently call for detailed information about particular programmes, or a company may itself seek the views of the Authority about a particular programme.

The main formal channels of communication between the Authority and the programme companies are a Standing Consultative Committee, presided over by the Authority's Director General; and a Programme Policy Committee, presided over by the Chairman of the Authority. Senior executives of each company and senior staff of the Authority attend the meetings of these committees. There are also various informal channels for consultation and the exchange of information.

In any one service area, viewers of Independent Television can see about 70–75 hours of programmes each week. About one third of the programmes are of a serious or informative nature. The fifteen programme companies of Independent Television each week provide for transmission a total of about 135 hours of different programmes produced in their own studios, accounting for about 50–55 hours of the programmes seen in any one service area. The remaining programmes comprise British film material made for television or the cinema, much of which is produced by subsidiaries of the programme companies or in association with them; and foreign recorded programmes.

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## ITA TELEVISION GALLERY

118 countries have television services. Over 200 million sets are in use today. But it is hard for the interested layman to find out more about the subject. Most books are highly specialized, the coverage elsewhere is not great. Now, for the first time, the main facts are gathered together for the public to see.

The Authority has planned and built the Television Gallery as an information centre covering the whole story of television, past and present. The exhibition sets out visually the history of the invention of television, shows the state of television throughout the world, and describes the workings of television as it is today.

The story is told for the layman and technical matters are presented in terms that all can understand.

For the technically minded, and for those who wish to study any point in greater detail, the Library and Reading Room provide a quiet place for study.

The Television Gallery was opened by Admiral of the Fleet The Earl Mountbatten of Burma on 25 September 1968.

The Television Gallery is available for the public by appointment during office hours. Visitors who write or telephone for an appointment will be welcome. (ITA Television Gallery, 70 Brompton Road, London SW3. Telephone 01-584 7011)

*Further details on pages 222–3*

# The Authority's Contract Policy

The Authority has three main functions. It has a general responsibility for the institutional shape of the system: how many programme companies there should be, the areas they should serve, and what their general nature should be. It is responsible for the character of the programme service of Independent Television, through the exercise of the statutory duties placed upon it. It is also a broadcaster, in the technical sense of operating a national network of transmitting stations, owned and planned by it.

The application of the Authority's policy in relation to programmes, advertising and the transmitter network is fully described in the various sections of this book. The following pages set out the decisions which have determined the institutional shape of the Independent Television system.

## **Contract Policy 1955–1964**

Initially the Authority had at its disposal only sufficient frequencies to cover the whole country with a single network of stations, and therefore decided to inject the greatest possible measure of competition by the division of the three central areas—London, Midlands and the North—between four programme companies each providing programmes for part of the week. Outside these areas, the Authority appointed independent companies serving each major area during the whole week.

The structure created by the Authority was thus in many ways an entirely new combination of private initiative with public control. In contrast to a centralized organization with regional branches, the Authority established Independent Television as a federal system on a decentralized, regional basis.

Stringent conditions are applied by the Authority in the appointment of programme companies to ensure that programmes comply with the requirements of the Act and that the companies are capable of producing a balanced output of programmes of high quality; that control of the companies remains within the United Kingdom and does not change without the Authority's prior approval; that the companies have no connections with persons or companies engaged in advertising; that

they are and remain completely independent of each other both as to finance and as to control; and that due regard is paid to the particular character of the areas which the regional companies serve.

## **Contract Policy 1964–1968**

All the Authority's original contracts with its programme companies expired in July 1964. The Authority had to take note of two possible developments stemming from Government policy. The first was the development of the 625-line definition standard; the second was the possibility of a second ITV service. Rather than submit Independent Television to possibly two upheavals in a few years, the Authority decided that the existing pattern of days and areas would continue for a period beginning in July 1964 (with the sole exception of West and North Wales, which would be joined to the South Wales and West of England area).

The then Postmaster General in the House of Commons on 27 June 1963 had said that, if all went well and there were suitable companies willing to offer their services to the ITA, the Government would certainly hope during the autumn of 1965 to authorize the physical build-up of the second programme, starting in the areas of big population. The Authority accordingly took the view that the duration of the contracts should be three years, related to the expected date of the launching of a second service.

Twenty-two groups, including all the existing contractors, applied for one or more of the Authority's new programme contracts. All the applicants were interviewed by the Authority in full session during December 1963 and January 1964. Among the new applicants were some whose approach to television the Authority found fresh and attractive. The Authority did not find it easy to compare fairly the achievements of the established companies with the promise of the new ones. In the event, the Authority was not finally persuaded that the appointment of any new group at that time would lead to an improvement in Independent Television. Accordingly the Authority decided to appoint the existing companies, in a number of cases after receiving assurances that changes in organization or the composition of boards

of directors would be made to ensure stronger local participation. The Authority, however, made it known that it remained anxious that opportunities to enter Independent Television should be given, whenever possible, to new groups.

Early in 1966, the Authority decided to extend existing contracts until July 1968, because of the uncertainty about the future of television in this country: whether the Authority was to have a second service, and how and when the existing 405-line services would be converted to 625 lines.

### **Contract Policy from 1968**

The Authority was anxious that companies appointed for the period beginning in July 1968 should have as long as possible to prepare for the start of operations. It therefore began consideration of the new contract arrangements on the assumption that ITV would not be granted a second service before 1968.

The pattern of the central areas had been designed, first, to spread the responsibility over four companies instead of concentrating it in the hands of one or two; and, secondly, to spread those four companies over these areas instead of concentrating a smaller number in London. This was to give as much diversity as a single programme service would at the time allow.

But the arrangement had its imperfections. The splitting of the week into so many days for one company and so many for another complicated the problem of balanced and continuous programme planning. It also tended to limit the identification of a programme company with an area of its own. The income earned from advertising in the central areas had reached the point at which, in the Authority's view, it could support five companies. The Authority had always favoured a seven-day basis of operations, which, indeed, it adopted as the pattern directly it went outside the central areas. The Authority therefore decided that it could both simplify and improve the central pattern by appointing three seven-day companies to serve the Midlands, Lancashire and Yorkshire. This involved the division of the existing Northern area along the line of the Pennines.

London had to stay divided. A single seven-day company there would enjoy so much larger an income than the

others that it would dominate Independent Television. However, one change was necessary in London. This was to make the two contracts there of more equal value than they would be under a simple five-day: two-day split. Friday evening from 7pm was added to the Saturday and Sunday concession.

The Authority fully reviewed the geographical pattern outside the central areas and decided not to change it. This remains a seven-day arrangement everywhere.

The Television Act 1964 put the maximum contract period at six years and the Authority felt that this was the appropriate period for the new contracts in order to ensure stability and provide secure employment.

In mid-February 1967 the Government announced that the Authority's existing 405-line service was to be duplicated in 625 lines in UHF and that colour could be introduced into the 625-line service. This enabled the Authority to determine the contract rentals. Advertisements appeared in the press on 28 February, inviting applications for the fifteen programme contracts. Thirty-six different applications from sixteen new groups and the fourteen then existing programme companies were received by the closing date of 15 April 1967.

The Authority decided that it would interview all applicants, even where the existing programme company was the only applicant. The written applications of the thirty applicant groups provided their own account of their intentions and abilities, while the interview procedure enabled the Authority to seek amplification of the details in the applications, to assess the ability of applicant groups to match with deeds their promises and aspirations, and to compare the potentialities of competing applicants for contracts.

The Authority, having carefully studied the applications and discussed them generally at a full meeting, devoted six full days in May to interviewing the contract applicants. The relative merits of the applications, coupled with the impressions formed by members at the interviews, were discussed at two subsequent full meetings of the Authority, at the second of which final decisions were taken. In all there were thus nine meetings of the Authority for the consideration of the applications. Since six of the fifteen contracts were not competed for but

had the existing companies as the sole applicants, the nine meetings were devoted predominantly to considering the appointments which should be made for the nine contracts for which there was competition.

In the difficult task of choosing among competing applicants, the Authority bore in mind the following considerations:

- (i) It had invited applicants, by public advertisement, for all its contract areas. This meant that the Authority was obliged to consider all applications on their merits. The existing programme companies undoubtedly had the advantage of being able to point to their performance, but the Authority would not regard a record of satisfactory performance as sufficient in itself if a new applicant could convince the Authority that it was able to do significantly better.
- (ii) Change for the sake of change would be totally wrong, but the Authority had to ask itself whether entry to Independent Television should remain forever closed to new applicants, however good they were. If so, it could mean that the companies already appointed were there for all time, that the process of inviting and assessing applications was a formality, and that the Act's provision that programme contracts should not, unless successively renewed, last for more than six years would in effect be circumvented.
- (iii) The paramount consideration must be the quality of the programme service which Independent Television would offer in the new contract period.

The Authority decided to offer new contracts to the existing companies in the six areas where they were the sole applicants, namely, Anglia Television, Grampian Television, Border Television, Channel Television, Tyne Tees Television and Ulster Television. The Authority decided also to offer new contracts to the existing contractors, Southern Television and Westward Television, in two other cases, in each of which there was a new competing group. The remaining contested contracts were in London, the Midlands, Lancashire, Yorkshire, Central Scotland, and Wales and the West of England.

The Authority decided to offer the London weekend contract to the London Television Consortium (now London Weekend Television). The Authority felt that

great benefit would accrue to the system if the abilities of ABC Television and Rediffusion Television were to be combined to provide the weekday service for London, and later offered the weekday contract to Thames Television, which was a combination of the two companies (ABC Television had originally applied for the weekend, but not for the weekday contract).

With ABC Television offered a place as part of one of the London programme companies, ATV was the remaining applicant for the Midlands. The Authority offered the contract to ATV Network, but required a strengthening of the Midland identity and connections of the company. For the Lancashire area the Authority preferred Granada Television's application but required a strengthening of the company's Lancashire connections. Two of the ten applicant groups for the Yorkshire contract, Telefusion Yorkshire (now Yorkshire Television) and Yorkshire Independent Television, seemed to be outstanding. The Authority offered the contract to Telefusion Yorkshire, subject to a substantial part of the capital being offered to important Yorkshire elements in the other group.

In Central Scotland there were two competing groups. The Authority offered the contract to Scottish Television, requiring that the Thomson Organisation's interest should be reduced to a maximum of 25 per cent. For Wales and West of England the Authority preferred a new applicant group, formed under the chairmanship of Lord Harlech and later to be called Harlech Television, to the previously operating company, TWW, which had first begun operations as a programme contractor in 1958.

#### **General Conditions of Contract**

For all programme contracts the Authority imposed certain new provisos. It decided that it would be in the interests of the service as a whole if 70 was accepted as the normal age of retirement for directors and that only in exceptional circumstances, requiring the Authority's approval, should directors continue in office over the age of 70. In no case should they continue over the age of 75.

The Authority decided that there should be a single national programme journal for Independent Television with regional editions. Independent Television Publications Limited, wholly owned by the programme

companies, was subsequently set up for this purpose. The first editions of the new *TV Times* appeared in September 1968. The Director General of the Authority attends all meetings of the board.

The programme companies have over the years contributed well over £1½ million in assistance to the arts and sciences. The Authority and the programme companies have set up a joint body, the Television Fund Committee, to supervise the making of grants within the fields of the arts and sciences on which television depends.

### **Paying for Independent Television**

Independent Television, which receives no income from public funds, is financed by the sale of advertising time by the Authority's appointed programme companies. The Authority's own organization (including its national network of transmitters) is supported by rentals paid to it by the programme companies.

In addition to rentals, the programme companies must pay an Exchequer Levy on a sliding scale related to their net advertising receipts. This levy, which progressively increases on a stepped scale, produced about £26 million for the Exchequer during 1968–69. This meant that more than a quarter of the total revenue of the Independent Television system was taken by the Exchequer, quite apart from normal taxation, and formed no part of the spendable income of the programme companies.

The economy of Independent Television is undergoing a radical transformation. ITV's income is unlikely to show the kind of regular increase which has been a feature of the system in the past. Although the profits of the companies before tax were nearly halved in 1968–69, and against the strong advice of the Authority, the Government imposed an increase in the Exchequer Levy from 1 July 1969, representing about another £3 million a year. The coming of colour television is estimated to cost the programme companies about £20 million in capital expenditure and will give rise to unavoidable additional programme costs. The Authority estimated (Annual Report 1968–69) that the profits *before tax* of the companies as a whole, which had been some £19 million in 1967–68, would fall to under £5 million *before tax* in 1969–70. This sharp decline, occurring at the very time when the companies are involved in heavy capital expenditure on re-equipment for UHF and colour production, is clearly of very great concern to them.

In the Authority's view, stated in the ITA Annual Report 1968–69, any increase in the levy 'would adversely affect the companies' ability to spend the money necessary to maintain and improve programme standards, would shake the confidence of the system at a time when it should be finding stability after the radical changes effected by the Authority in 1968 and would prejudice the Authority's own ability to develop its UHF system in accordance with national policy and in the national interest'.

Lord Aylestone, Chairman of the Independent Television Authority, addressed the Scottish Centre of the Royal Television Society at Dundee on 26 September 1969. He said:

'Since July 1964, in addition to paying the ordinary taxes—income tax, corporation tax, etc. from which the BBC are happily excused—ITV has had to pay almost £103 millions in a levy on advertising revenue. I stress the word revenue because this is sometimes not clearly understood—the Levy is not a tax on profits, it is a tax on income.

'I wish to say, in measured and deliberate terms, that the Exchequer Levy on the income of Independent Television has, in the view of the Authority, been placed too high: it is more than can be fairly expected, more than can be safely borne, more than is good for programmes, more than is good for viewers, more than is good for the companies and all the people they employ, more than is good for all those who wish to see the present performance of Independent Television maintained and bettered.

'It is beyond our capacity both to pay the Levy on anything like the scale the Government now demands and still do all we should be doing.

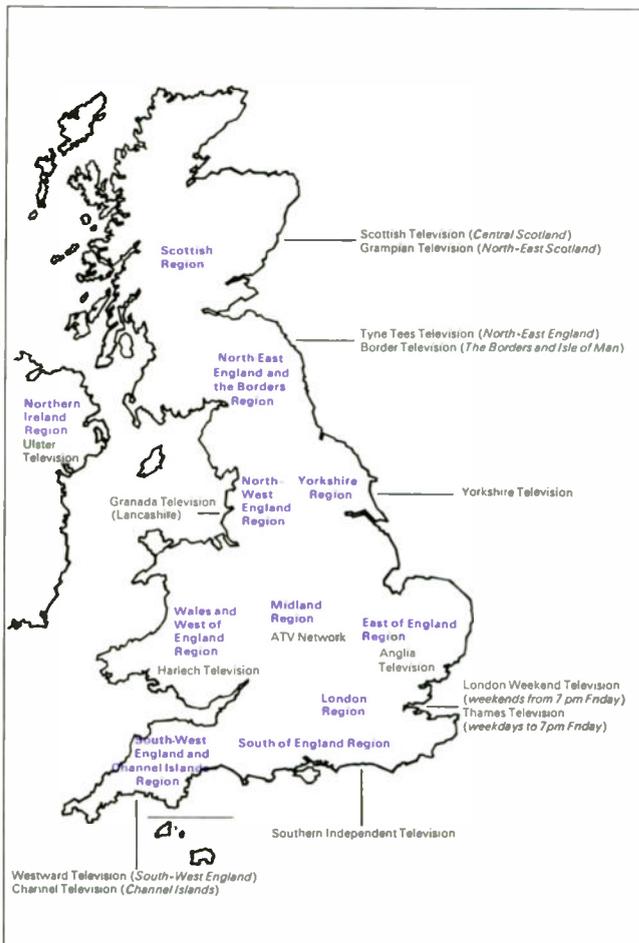
'We asked urgently for any decision about the Levy to be deferred until it became clear to what level profits would fall in the new contract period, which had not been in operation even for one year. I am sorry to say—to no avail. I say with respect that I think a great mistake has been made. But it is not too late to correct it.

'When the increase was announced, it was said on behalf of the Government that changed circumstances could lead to a review of the Levy. The circumstances have changed with a vengeance, and I believe that the time for the review is upon us, is here with us now.'

# ITV'S Regional Pattern

*The regional pattern of Independent Television springs from an act of policy: the decision that the shape of the system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. During a period when more and more institutions have tended to be concentrated in London, the development of Independent Television on the basis of a number of separate programme companies each serving a particular part of the country has brought a new emphasis to local life and customs and provided creative centres in the provinces stemming from local initiative.*

*Fifteen programme companies have been appointed by the Authority to provide the programmes in fourteen areas for the six-year contract period until the end of July 1974. The ITA's headquarters is in London while twelve regional offices maintain close contact with the local programme companies. In Scotland, Wales and Northern Ireland regional committees meet regularly under the chairmanship of members of the Authority who have as their special care the interests of these regions. ITA staff maintain and operate the transmitting stations which broadcast the programmes in each region. The organization of Independent Television on this regional basis is summarized below.*



## East of England Region



*ITA Regional Officer: J N R Hallett, MBE, Century Insurance Building, 24 Castle Meadow, Norwich, NOR 02D. Telephone 0603 23533*

This was the first predominantly rural area to receive Independent Television, when Anglia Television was given a contract in 1959. The region is now served by three transmitters: Mendlesham in Suffolk; Sandy Heath, near Bedford; and Belmont, high on the Lincolnshire Wolds near Louth. Together they reach a population of nearly six million people. Colour transmissions will start in 1970-71. The region, while mainly agricultural, has strong industrial centres and major shipping interests in Humberside and the other East Coast ports further south; in fact, the sea is a linking element for the whole region. Programmes are provided by Anglia Television.

## London Region



*ITA Headquarters, 70 Brompton Road, London, SW 3. Telephone 01-584 7011*

The ITA's 405-line VHF transmitter at Croydon was

opened on 22 September 1955. It serves a population of thirteen and a half million in and around London. Colour transmissions on 625-lines UHF started from the Crystal Palace station in November 1969; relay stations will open during 1970 and 1971. Programmes are provided by Thames Television (weekdays to 7pm Friday) and by London Weekend Television (weekends from 7pm Friday).

Gloucestershire. Apart from the cities of Oxford, Gloucester, Cheltenham and Swindon, the area is predominantly agricultural. It is served in VHF by the Membury transmitter, and in the case of Gloucestershire by the Ridge Hill transmitter. UHF transmission will come principally from Beckley near Oxford. Programmes are provided by ATV Network Ltd.

### Midlands Region



*ITA Regional Officer: F W L G Bath,  
Vehicle & General House, Hurst  
Street, Birmingham 5. Telephone  
021-692 1060*

The Midlands Region contains ten and a half million people in an area of about 11,000 square miles. It can be divided into three distinct areas:

The West Midlands includes the counties of Shropshire, Staffordshire, Worcestershire, Herefordshire and Warwickshire. Parts of the West Midlands are heavily industrialized but large areas are agricultural. In particular, Shropshire is noted for hill farming and Worcestershire for fruit farming. This area is served by the Lichfield and Ridge Hill transmitters in VHF and by the Sutton Coldfield transmitter in UHF. In addition a number of UHF satellites will be needed to complete UHF coverage in this predominantly hilly part of the region.

The East Midlands includes the counties of Nottinghamshire, Leicestershire, Rutland, most of Derbyshire and part of Northamptonshire. An extensive coal-field runs through Leicestershire and Nottinghamshire into Derbyshire; apart from this, industry is mainly concentrated in the larger towns, of which Derby, Nottingham, Leicester and Northampton are the most important. The East Midlands is served in VHF by the Lichfield transmitter and will be covered in UHF partly from Sutton Coldfield and partly from Waltham.

To the south of the region lies an area comprised of most of Oxfordshire and part of Berkshire, Wiltshire and

### North-East England and The Borders Region



*ITA Regional Officer: R J F Lorimer,  
Gunner House, Neville Street,  
Newcastle upon Tyne NE1 5EJ.  
Telephone 0632 610148 and 23710.  
Borders Office: 4 The Crescent,  
Carlisle. Telephone 0228 25004*

**North-East England**, where heavy industry and agriculture blend to fashion a pugnaciously independent population, is defined as that area between the eastern slopes of the Pennines and the sea. Its time-honoured dependence on coal is rapidly changing and new industries are expanding to replace the old. Tyne Tees is the company currently providing a service to the area, through the ITA's transmitter at Burnhope. Colour transmissions will start from Pontop Pike during 1970.

**The Borders and Isle of Man** area lies almost exactly astride the boundary of England and Scotland. It extends for about 150 miles from Berwick-on-Tweed on the north-east coast to Douglas in the Isle of Man.

Northward it reaches as far as the Lammermuir Hills, within a dozen miles of the Firth of Forth, and southward to the edge of Yorkshire. Within this area of some 4,500 square miles, nearly a tenth of the size of England, live 550,000 people, or rather more than one per cent of the population of the United Kingdom. The key to the area and its way of life is its setting, which has moulded both the characters and the occupations of its inhabitants. The programme company is Border Television Ltd and the programmes are transmitted from four ITA stations: Caldbeck, Selkirk, Whitehaven and Richmond Hill. Colour transmissions will start from Caldbeck in 1971.

**Northern Ireland Region**

*ITA Regional Officer: Dr H R Cathcart,  
5 Donegall Square South, Belfast  
BT1 5JA. Telephone 0232 41442/3*

THE ITA NORTHERN IRELAND COMMITTEE: D J T Gilliland (*Chairman*); C H Adams; The Rev Canon E S Barber; Mrs M F Chalkley; H J Curlis, MBE; John Fulton; Mrs Patricia McNeill; The Rev T Savage, CC; Mrs Sheila Sinclair.

The Province of Northern Ireland is served by three VHF transmitters. The major one, near the principal centre of population in the Belfast area, opened in 1959. The second, at Strabane in the west of the Province, opened early in 1963. The third, a small relay station for Ballycastle, comes on the air during 1970. Colour programmes will start from the Divis station during 1970. The population served is 1.4 million. Programmes are provided by Ulster Television. Mr D J T Gilliland is the member of the Independent Television Authority who makes the interests of Northern Ireland his special care.

**North-West England Region**

*ITA Regional Officer: J E Harrison,  
Astley House, 23 Quay Street,  
Manchester M3 4AB.  
Telephone 061-834 2707*

The Lancashire area receives VHF transmissions from the ITA's station at Winter Hill, near Bolton. The station was first opened in 1956 and a higher mast was provided in 1966. It serves a population of over eight million in Lancashire and Cheshire as well as parts of Shropshire, Derbyshire, Staffordshire and North Wales. Colour transmissions on 625 lines UHF started from Winter Hill in November 1969; the Pendle Forest station is due during 1970, and Darwen and Haslingden in 1971. Programmes are provided by Granada Television.

**Scotland Region**

*ITA Regional Officer: John Lindsay,  
Fleming House, Renfrew Street,  
Glasgow C3. Telephone 041-332 8241*

THE ITA SCOTTISH COMMITTEE\*: Dr W Macfarlane Gray, OBE, O. St., JP (*Chairman*); E W Craig, OBE; W Emslie; Mrs W Forbes of Callendar; Mrs D Gardner; R D Hunter, MBE, JP; The Right Rev Dr T M Murchison; G E Richardson; D K Thomson, DL.

*\* At end 1969*

**Central Scotland** is served by four of the ITA's transmitters, one of which, Black Hill, transmits in colour/625-lines as well as monochrome/405-lines. The second main colour transmitting station is intended to come into service in 1971 at Craigkelly, Fife. The population of the Central Scotland area is four million, predominantly settled in the Forth/Clyde valley industrial area. Programmes are provided by Scottish Television.

**North-East Scotland** is served by five of the ITA's transmitters, the most recent having come into service at Aviemore. It is intended that colour/625-line programmes will be available from the Durriss transmitter station in 1971. The main centres of population (total 1.8 million in the area) are Dundee, Aberdeen and Inverness, while there is a substantial number engaged in agriculture and fishing in the predominantly rural or small burgh area stretching from Orkney to Dundee (some 300 miles of coastline). Programmes are provided by Grampian Television.

**South of England Region**

*ITA Regional Officer: Cmdr G W  
Alcock, OBE, RN, Castle Chambers,  
Lansdowne Hill, Southampton  
SO1 0EQ. Telephone 0703 29115*

Southern Independent Television provides programmes for Central Southern and South-East England. The ITA's 405-line/VHF transmitters at Chillerton Down on the Isle of Wight (opened in 1958) and at Dover (opened in

1960) serve a population of 4.3 million. A small relay station is planned for Newhaven. UHF/colour transmissions have started from Rowridge on the Isle of Wight and from Dover. Further stations will come into operation in 1971.



#### South-West England and Channel Islands Region

*ITA Regional Officer: W A C Collingwood, OBE, Royal London House, Armada Way, Plymouth. Telephone 0752 63031. Channel Islands Office: 114 Rouge Bouillon, St Helier, Jersey, C.I. Telephone 0534 23583*

**South-West England** includes Cornwall, Devon and parts of Somerset and Dorset. A population of 1.7 million is served by the ITA's VHF stations at Caradon Hill and Stockland Hill (since 1961) and a relay station at Huntshaw Cross (since April 1968). UHF/colour transmissions are due to start in 1971. Programmes are provided by Westward Television.

**Channel Islands.** This area is served by the ITA's transmitter at Fremont Point, Jersey, opened in 1962. The programme company is Channel Television.



#### Wales and West of England Region

*ITA Regional Officer: L J Evans, OBE, Aribee House, Greyfriars Road, Cardiff CF1 3JG. Telephone 0222 28759 and 30205*

**THE ITA WELSH COMMITTEE:** Sir Ben Bowen Thomas (*Chairman*); Gwilym Prys Davies; Gordon Parry; W J Jones; Arthur Williams; Rev Meirion Lloyd Davies; Philip Walters; Miss Violet Brown; Mrs Elizabeth Jones; L J Evans, OBE (*Secretary*).

Wales and the West of England is probably the most complex of all the Authority's contract areas. It is the least homogeneous, extending over two countries—the whole of Wales and part of the West of England. It consists not only of two nationalities, but of three distinct categories of people—the Welsh speakers, the English-speaking Welsh people, and the English of the West Country. Geographically the area is a large one extending for some 300 miles from Anglesey in the north to Devon and Dorset in the south, with a total population of about

four million. In Wales there are high mountains and deep narrow valleys that run in all directions, a topography that has been described on many occasions as 'a television engineer's nightmare'.

The programme company is Harlech Television Limited. Two distinct ITV services are provided. A 'general' service for South Wales and the West of England is transmitted from the Authority's stations at St Hilary (Channel 10) and Bath. The principality is provided with its own programme service which is known as the Harlech (Wales) service, transmitted from St Hilary (Channel 7), Presely, Arfon and Moel-y-Parc. In addition there are six relay stations at Bala, Ffestiniog, Llandovery, Llandrindod Wells, Abergavenny and Brecon (due during 1970). A distinctive feature of the Harlech (Wales) service is its Welsh language content which amounts to an average of 5½ hours per week. In addition the service provides programmes in English of special interest to Welsh viewers. UHF/colour transmissions are due to start in 1970 from the Wenvoe station in South Wales and the Mendip station in Somerset.



#### Yorkshire Region

*ITA Regional Officer: R Cordin, Pennine House, Russell Street, Leeds LS1 5RN. Telephone 0532 36948*

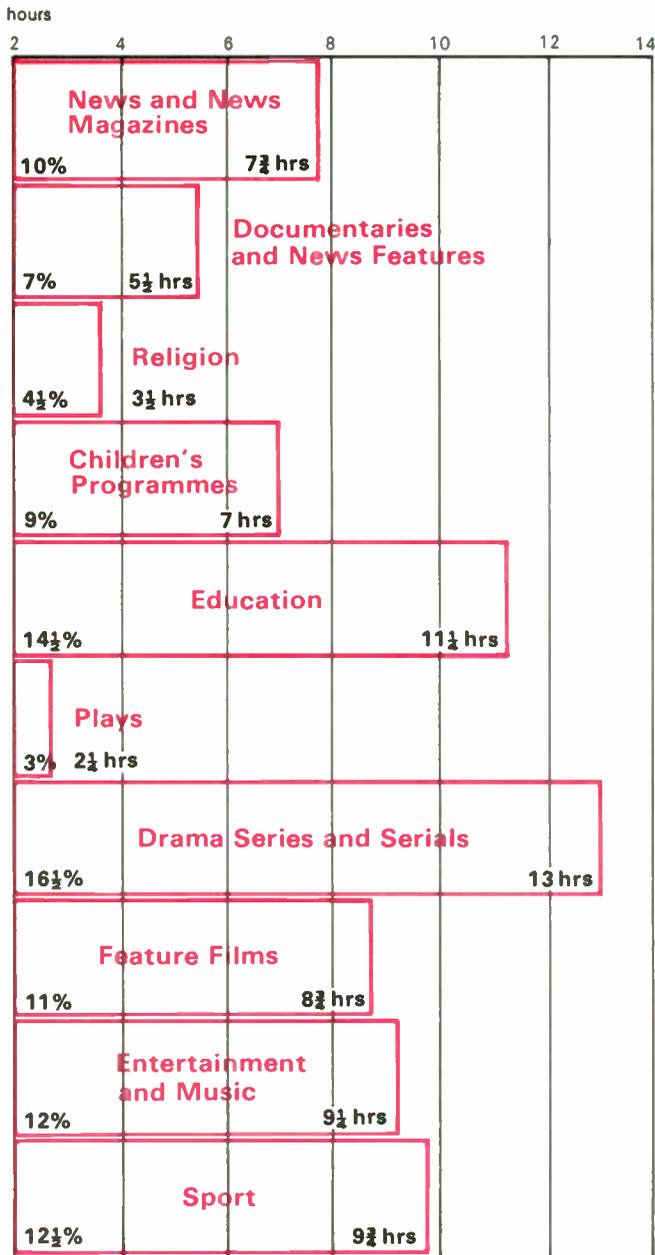
Since the end of July 1968, Yorkshire has been established as a separate Independent Television region. ITA stations at Emley Moor, Scarborough and Sheffield provide 405-line /VHF coverage. The temporary mast at Emley Moor, which was brought into operation after the collapse of the original mast in March 1969, is due to be replaced by a permanent concrete structure by about the end of 1970. UHF/colour transmissions are starting from the Emley Moor station; three relay stations will come into operation during 1970 and three more in 1971. Programmes are provided by Yorkshire Television.

#### ITA Regional Engineers

Three Regional Engineers, responsible for co-ordinating the ITA's engineering activities, have offices at Southampton (Southern Engineering Region), Birmingham (Midlands Engineering Region) and Leeds (North Engineering Region).

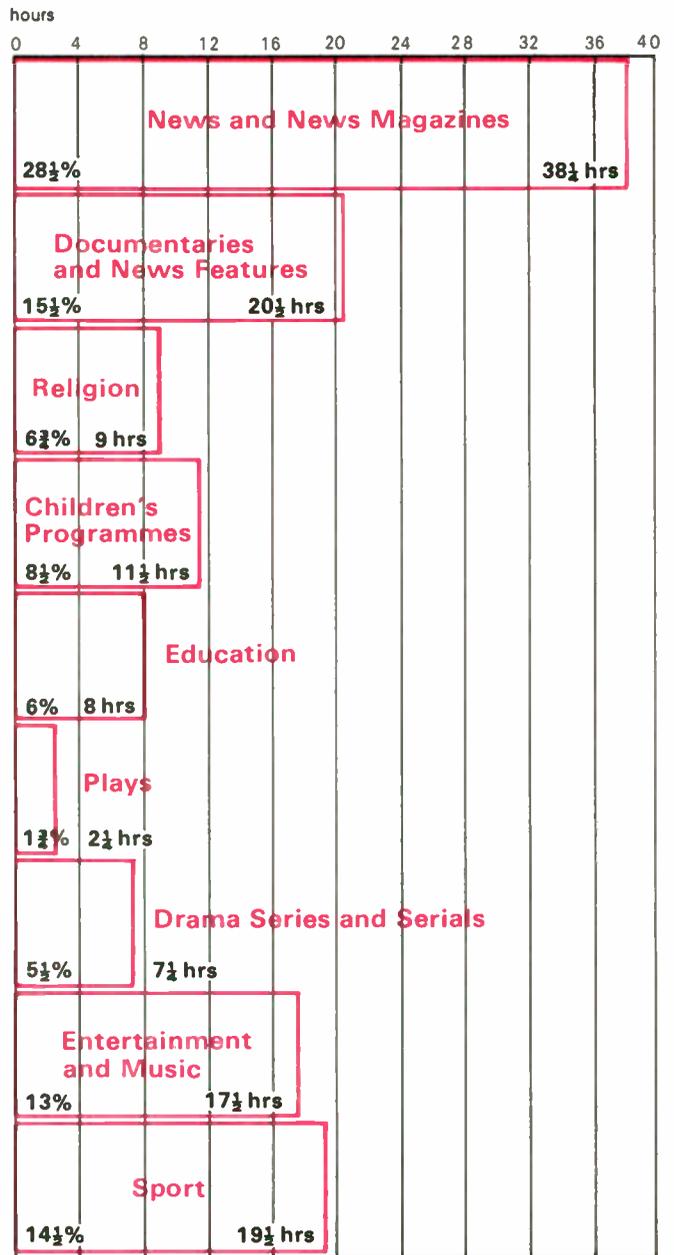
# Programme Output

Weekly average transmissions in London  
January to June 1969



# Programme Production

Weekly average produced in ITV studios  
January to June 1969



# Programme Policy and Control



*The 1964 Television Act places certain duties and responsibilities on the Authority in regard to the programmes it transmits. The Act declares that ‘It shall be the duty of the Authority—*

- a** to provide the television broadcasting services as a public service for disseminating information, education and entertainment;
  - b** to ensure that the programmes broadcast by the Authority in each area maintain a high general standard in all respects, and in particular in respect of their content and quality, and a proper balance and wide range in their subject-matter, having regard both to the programmes as a whole and also to the days of the week on which, and the times of the day at which, the programmes are broadcast; and
  - c** to secure a wide showing for programmes of merit.’
- Section 1(4)*

The Act goes on to say, however, that the programmes broadcast shall be provided, not by the Authority, but by programme contractors who, under contracts with the Authority, have the right and the duty to provide programmes to be broadcast by the Authority. *Section 1(5)*

The Authority is also required to satisfy itself . . . that nothing is included in the programmes which offends against good taste or decency or is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling; that all news is presented with due accuracy and impartiality; and that due impartiality is preserved as respects matters of political or industrial controversy or relating to current public policy. *Section 3(1)*

Additionally the Authority is required to draw up a code giving guidance ‘as to the rules to be observed in regard to the showing of violence, particularly when large numbers of children and young persons may be expected to be watching the programmes.’ *Section 4(1)(a)*. The present code is given on page 22.

Programme schedules must be drawn up in consultation with the Authority, and are subject to the Authority’s approval. It may give directions as to the exclusion of any item from a programme schedule. *Section 5(2) & (3)*

Finally, the Authority must make provision in its contracts with programme companies to ensure that the company will provide in advance scripts and particulars of programmes, if so required. *Section 11(5)(a)*

## **Programme Committees**

The Authority presides over a committee known as the Programme Policy Committee on which all the companies are represented and which is regarded as the principal channel for making known to the companies the Authority’s views on programme policy and for establishing the main trends on which detailed planning proceeds. Its work is closely linked with that of the Network Programme Committee, which is the main instrument of the companies for working out the basic network schedules and arranging co-operation between them in programme matters: a representative of the Authority sits on this committee. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

The Network Programme Committee is assisted by a number of sub-committees concerned with different classes of programme and all are serviced by the Network Programme Secretariat. An additional permanent officer of the network serves as Director of Independent Television Sport. Representatives of the Authority attend the meetings of all these sub-committees.



### **Programme Planning**

Although it is customary for the programme companies to issue revised schedules at quarterly intervals, the development of programme plans involves a fairly continuous process of change throughout the year. The Authority's staff maintain regular touch with the chief executives and programme controllers of all the companies not only by means of attendance at the various committees but also by personal contact. They submit reports at regular intervals first to the Authority's own Programme Schedule Committee and then to the full Authority for final approval of the principal changes which are being proposed.

The approval of schedules is required by the Act; the preliminary work of the staff is concerned largely with ensuring so far as possible that the proposed schedules and also the amendments that are proposed from time to time conform to the Authority's known requirements as regards the balance of the programmes, the timing of particular series, and other similar points.

### **Family Viewing**

There is no single time in the evening at which the broadcasters can be certain that there are not substantial numbers of young children in the audience. Children have their own programmes in the hour or so preceding the early news bulletin, and it is the practice in Independent Television to assume that large numbers of them continue to watch thereafter. The Authority seeks to ensure that the programmes shown in the early evening period should be not unsuitable for children. As the evening advances, more adult material is introduced; and so the burden of responsibility for deciding what programmes children should watch is progressively transferred to the shoulders of the parents.

### **Programme Clearance**

There are no routine arrangements for the automatic submission to the Authority of scripts of dramatic or light entertainment programmes for approval or censorship in advance of production. The Authority relies on a less formal system of control. This system is concerned both with the content and the timing of programmes, and it rests more upon the practice of regular consultation between the staff of the Authority and the companies than upon routine advance scrutiny of scripts.

In the case of film series or feature films it is usual to rely, in the first instance, on the judgment of the companies

as to the most suitable timing—early evening, eight o'clock, or post-nine. In some cases a company will consult the Authority as to timing. An imported series will occasionally include an episode which infringes the Authority's code on violence, in which case the companies normally either edit the episode or withdraw it from the series altogether. The Authority's staff may be consulted in such cases, and they are not infrequently invited to see sample episodes of new series before the decision is taken to include them in the schedules. These arrangements have proved effective in general in relation to the family viewing policy and the code on violence. Many series (for example, the comedy series) present no difficulties, and no problems of control arise.

A rather different system applies in the case of the programmes—plays or series—produced by the Independent Television companies themselves. The producing company sends a synopsis of each play or episode to the Authority in advance of production. If the staff of the Authority have any doubts or questions these are normally put to the company orally at an appropriate level. More often than not these doubts are resolved simply by the supply of further information. Where this is not so, there will usually be discussion with the company, which may lead to agreement to take no further action, or agreement that the company will itself take certain action; or else to a request for a full script or for a preview of the programme, or both. In the last resort the Authority may issue an instruction to withdraw the programme or an instruction to present it only after deletions have been made, but final directions of this kind are necessary only on rare occasions.

It happens occasionally that the Authority or the Authority's staff are asked to preview a programme in order to assist a company to resolve doubts which a company may itself entertain. It may also happen that people concerned in the creative process themselves make representations to the Authority either directly or through an association to which they belong. The Authority does not refuse to consider any representations from whatever source they come, provided its own formal and official relationship with the managements of the programme companies is not prejudiced.

As a result of this continuing process of examination and enquiry there have inevitably been some occasions when the Authority has had to intervene in drama and

documentary programmes so as to ensure that the Act is observed. But such interventions are rare in relation to the totality of the output and they have never been on such a scale or of such severity as could be said to 'hamstring creative artists'. Wrong impressions are apt to be formed of this part of the Authority's work depending on people's own attitude towards the control of television standards. The Authority does not expect to satisfy everyone all of the time. It is sometimes criticized for being too liberal or even lax in its interpretation of its duties and occasionally also for being too restrictive. In a free society it could hardly be otherwise.

With the exception of the code on violence, the Authority has published no document describing the criteria it adopts in exercising control over the subject-matter of its programmes. In view of the machinery which exists for the communication of the Authority's own views to the companies and for regular discussion with them, the need for a comprehensive code of standards has not arisen, and there are indeed dangers in establishing rigid precepts unrelated to the particular context in which programmes are made and presented. Nevertheless, from time to time the Authority discusses with the companies standards of practice in relation to the production of particular classes of programme, and these discussions sometimes lead to the circulation amongst company programme staffs of agreed notes for guidance.

### **Programme Review**

All transmissions are monitored, and each month the Authority considers a report from the staff on programmes, or incidents therein, which have aroused criticism. Companies are notified of any retrospective judgments reached by the Authority about the content and presentation of drama and other programmes. It has always been the aim of the Authority that the initial responsibility for observing the provisions of the Act and for observing the Authority's known policies should be taken by the companies themselves as part of their contractual obligations.

### **Programme Balance**

The Act requires the Authority to ensure a proper balance and wide range in subject-matter, having regard both to the programmes as a whole and also to the days of the week and the times of the day when programmes are broadcast. Over the years it has been possible to increase the serious content of the programmes without diminish-

ing their general appeal to viewers, and the essential elements which must be present in the programmes as a whole in addition to drama, light entertainment, sport and current events have come to be well understood. In broad terms these essential elements are (a) adequate daily bulletins of national news; (b) religious programmes; (c) political programmes; (d) social programmes; (e) documentary programmes; (f) cultural programmes (i.e. the arts, history, science); and (g) educational programmes for schools and for adult audiences.

In each of the fourteen Independent Television service areas about 70 to 75 hours of programmes are transmitted in an average week. Some of the programmes are produced by the local company; others are acquired from other programme companies or from outside sources. Because of the regional character of Independent Television there are considerable variations in the programmes to be seen in different parts of the country. Programme companies are appointed to serve particular areas and provide a range of programmes calculated to have a special appeal to viewers in their areas. During the year 1968-69 the total production of regional programmes amounted to 4,427 hours, a weekly average of 83 hours. Despite the regional variations the companies have been able, with occasional Authority guidance, to ensure that the weekly pattern of programmes and the balance between different programme categories has remained substantially the same in all Independent Television areas. The diagram on page 18 for the London area is broadly representative of the programme output in each service area. About one third of the programmes on Independent Television are of a serious or informative nature.

### **Programme Production**

Each week the fifteen programme companies together provide for the Authority's transmissions a total of about 133 hours of different programmes produced in their own studios. The diagram on page 18 analyses the companies' own production by categories. These programmes account for about 52 to 55 hours of transmission in each service area. The remaining programmes comprise British film material made for television or the cinema, much of which is produced by subsidiaries of the programme companies or in association with them; and foreign recorded programmes, which during 1968-69 accounted for 12.7 per cent of the total transmission time over the whole Independent Television system.



# Violence in Programmes

*The Independent Television Code*

## **The context of violence**

1 Conflict, the clash of purposes and personalities, is a major element in drama, and not least in great drama. Physical violence is conflict at the point when blows are exchanged or weapons are used. Persecution, bullying, intimidation, humiliation and cruelty are forms of mental violence, and it is well to remember that the suffering thus caused may exceed that caused by physical violence, though not a hand has been raised to strike.

2 The first rule in the control of both forms of violence must always be to examine the dramatic context in which they occur, and the ends to which they are a means. For, if need be, physical force may be used to protect the law as well as break it, to defend the guiltless or helpless as well as oppress them, to impose a just settlement as well as an unjust one, and anger may take the form of a just moral indignation against the infliction of cruelty, as well as of a vicious outburst of temper or a mercilessly sustained vendetta.

3 Therefore, in dramatic programmes likely to be seen by children, the initial question to be asked is whether they are pervaded with a clear sense of right and wrong. All may turn on the answer. For children acquire their moral sentiments from the society around them, including its aspect in television, and particularly from those they admire both in real life and in literature and drama. They tend to model their own conduct on the conduct of those they admire, and shun the conduct of those they feel to be bad. It follows that the ends for which characters presented to them as admirable resort to physical force should always be socially defensible.

## **Violence for its own sake not permissible**

4 The second rule, which follows from the first, is that violence, whether physical or mental, should never be allowed 'for its own sake'—that is to say, simply because

it attracts or secures the attention of audiences, or certain types of audience. If the nature of it, or the sheer quantity of it, go beyond its dramatic function, it should be cut. Individual brutality or the aimless violence of mobs can be shown; but there comes a point at which they have exhausted their dramatic role—and at that point they should stop. Purely quantitative control is important.

## **Intensity of violence**

5 The third rule concerns the quality or intensity of violence. This may be a question of distance or closeness in space and time. A long shot of an ambush or cavalry charge is one thing, a close-up of facial agony, though part of that whole, is another. Distance in time, the remoteness of the setting from our world, may also lessen the emotional impact of violence. The senses are less vividly impressed. It may also be lessened when the story is simply not regarded as real—the fairy story, the conventional adventure story or the recreated world of the routine Western, with its stock characters, or the puppet, marionette, and mime. But not too much importance should be attached to this form of 'distance'. Reality can shrink distance, and thrust through any convention. Horror in costume is still horror.

## **The protection of children**

6 Within this broad frame of reference, great care should always be taken in the presentation of the following:

a Scenes likely to frighten children.

(There are degrees of fear, from the mild and half-pleasurable fear of climbing a tree or a mountain to absolute unmixed terror, and children vary greatly in their susceptibility to fear. Horror deliberately presented as an entertainment should be prohibited.)

b Scenes likely to unnerve and unsettle children.

(Care must be taken to guard children against the impression that they are entering a world in which they can

count on nothing as settled, reliable and kind, and in which they must make their way at the expense of others, resorting to physical or mental violence whenever it will pay them.)

c Scenes likely to cause pain to children.

(Pain witnessed, except by a brute, is pain felt. When witnessed, the pain of others stirs sympathy, and the desire arises to relieve suffering and protect the weak or helpless against it. This is a stage of moral growth. But there are degrees of suffering altogether too painful for children to watch. The more helpless the victim, such as the aged, the infirm, or an animal, the greater the pain induced in a good-hearted child.)

d Scenes in which pleasure is taken in the infliction of pain or humiliation upon others.

(Children should know that bullies are a fact of life, but great care must be taken to see that they despise them and do not secretly admire them. When such scenes reach the level of deliberate torture, they should be either momentary or banned entirely.)

e Scenes in which the infliction or acceptance of pain or humiliation is associated with sexual pleasure.

(These should be eliminated.)

f Scenes which children might copy with injury to themselves or others.

(Children are imitative and curious. The technique of hanging, or experiments with fire, or tying and locking up, or submerging in water, can easily be tried by a child.)

g Scenes in which easily acquired and dangerous weapons are used.

(It is a simple fact that guns and swords are not easily come by, while knives, bottles, bars and bricks are. It is not good that children with a tendency to violence should see them in frequent use.)

h Scenes in which the less usual methods of inflicting injury are employed.

(This includes rabbit punches, suffocation, the sabotage of vehicles, and dangerous booby traps.)

7 In cases of doubt, cut. The risk is not one that can decently be taken.

### The General Advisory Council

*This Council, under the chairmanship of Professor J Ring, is composed of independent people drawn from many different walks of life. It gives the Authority frank advice on the general pattern and content of the programmes which is taken into account in planning discussions with the companies. The Council met four times in 1969. The members of the General Advisory Council\* are:*

Professor J Ring (*Chairman*)  
*Professor of Physics, Infra-red Astronomy*  
*Group, Imperial College of Science and Technology*  
 Mr Michael Alison, MP  
*Conservative MP, Barkston Ash, West Riding of Yorkshire*  
 Mrs E Bacharach  
*Housewife, Hampstead*  
 Dr S Benaim  
*Consultant Psychiatrist, Southgate*  
 Mrs J L Burrows, BEM  
*Housewife, Oxford*  
 The Lord Carron  
*Director of the Bank of England. Past President of*  
*Amalgamated Engineering Union*  
 Mr Theo Crosby  
*Architect and designer*  
 Mrs G Granger  
*Journalist, Norwich*  
 Mr L A Guillemette, OBE  
*States' Supervisor, States of Guernsey*  
 Mr P G Hancock  
*Company Director, Pembroke*  
 Mr N C Haslegrave  
*Town Clerk of Leeds*  
 Mr A Hunt  
*Senior Lecturer in Complementary Studies, Regional College*  
*of Art, Bradford*

Alderman B S Langton, CBE, JP  
*Pharmacist and Company Director, Manchester*  
 Mr E Langford Lewis  
*County Architect, Denbighshire*  
 Professor O R McGregor  
*Professor of Social Institutions, University of London*  
 Mr John P Mackintosh, MP  
*Labour MP for Berwick and East Lothian*  
 Mrs Y Mullan  
*Housewife, Belfast*  
 Mr J B Mylchreest, OBE, TD, JP  
*Company Director, Honorary ADC to the Governor of the*  
*Isle of Man*  
 Mr J Noon  
*Schoolmaster, Portsmouth*  
 The Viscount Norwich  
*Writer and broadcaster. Liberal Peer*  
 Mrs G M Pitt  
*Housewife, Crawley. Part-time tutor in sociology*  
 Mrs I W Smith  
*Housewife/Secretary, Buckinghamshire*  
 Mr A C Smyth, OBE, JP  
*Retired. Chairman of Convention of Royal Burghs of Scotland*  
 Mr R A Wardale  
*Journalist, Southern Newspapers Limited*  
 Mrs G L Young  
*Housewife, Glasgow*

\*At end of 1969

# colour

*The official opening of the Independent Television colour television service on 15 November 1969 marked the successful start of the major plans designed to bring ITV colour within range of the vast majority of homes throughout the country during the next few years.*

Already, by the beginning of 1970, almost half the population live within the service areas of the first seven main stations. By early 1972 the number of UHF transmitters will increase to 26 main stations plus about 34 relay stations; this will increase the coverage to almost four out of five of the population.

From the start of three-service colour in November, Britain has colour transmissions and programmes on a more extensive scale than anywhere else in Europe. The Authority is currently spending more than £10 million on the change in line standards and the construction of the first 26 main stations together with all the associated control and monitoring systems. The programme companies have been spending similar sums in converting their studios, their telecine and videotape recorder machines, their caption scanners, master controls, and outside broadcast units to the new standard, and usually also for colour operation.

On 5 September 1969 the first of the new UHF transmitters, for the London area from Crystal Palace, came on the air; two days later, during 'S-night', the entire Independent Television distribution network smoothly switched over to 625-line operation, with electronic line-standard converters installed, often overnight, at the VHF transmitters to allow the service to continue to be radiated simultaneously in 405 lines. For a number of years to come, these 405-line transmissions will continue.

During November and December, viewers in London and the Home Counties, the Midlands, Lancashire, Yorkshire, Central Scotland and the South of England began to benefit from this new network of UHF transmitters. At the start of 1970 colour television is already a fully developed and major new entertainment medium in Britain. On the three channels are to be found well over 100 hours of brilliant colour programmes each week. Now in 1970 begins the gradual filling-in of the gaps in coverage, so that more and more viewers can benefit from the new services. During 1970 the Authority hopes

to bring into service new main transmitters at Waltham, Wenvoe, Mendip (Wells, Somerset), Oxford, Pontop Pike, Divis, Tacolneston, Sudbury, and a number of low-power relays.

This tremendous project—eventually there are likely to be some 60 main transmitters and many hundreds of low-power relays—represents the final triumph for the vision, if not always the down-to-earth engineering, of John Logie Baird who over forty years ago succeeded in transmitting extremely crude, but coloured, pictures. The real breakthrough in high-definition colour came in the 1950s when the Americans devised a system (NTSC) which could equally well be received as black-and-white pictures on normal receivers, and which did not require any broader transmission channel than the comparable black-and-white signal. The Americans also deserve credit for the practical development of the first really successful display device for colour television, the shadowmask tube which provides three independent systems in one tube to allow colour pictures to be built up from red, green and blue images. Today there are many millions of NTSC colour receivers in use.

But the NTSC system called for extremely close tolerances throughout. This encouraged European engineers to develop several variations, including the SECAM and PAL systems. The United Kingdom finally opted for 625-line PAL ('phase alternation line'). The PAL system has almost all the advantages of NTSC, but has much greater tolerance to the tiny errors which cause incorrect colours. Once correctly adjusted the receivers generally continue to provide pictures with remarkable fidelity of colour.

The BBC began transmitting regular programmes on PAL colour in 1967 and has been praised for the technical standard of its colour pictures. Now Independent Television is using the same system and has already amply demonstrated that it is equally determined that ITV colour will set a standard for others to follow.



# colour

SPECIAL BRANCH. Wensley Pithey and Derren Nesbitt. *Thames*

GRAND PRIX. Award-winning programme. *ATV*





# colour

DEPARTMENT S. Rosemary Nicols as Annabelle Hurst and Peter Wyngarde as Jason King. *ATV*

ROGUES' GALLERY. Diane Cilento. *Granada*









# News and News Magazines



*Television news is recognized as a primary source of information for the majority of the population. Surveys carried out on behalf of the Authority show that nine people out of ten rate the news service provided by Independent Television as 'good' or 'very good'.*

The provision of national and international news throughout Independent Television is the responsibility of a special news company, Independent Television News Limited (ITN). Regional news programmes and news magazines are produced and presented by the individual programme companies.

News and news magazines form a significant part of the productive effort of Independent Television as a whole, representing about 30 per cent of the total. The amount available to viewers varies in the different Independent Television areas from about 7 to 14 per cent of total programme transmission time. On average, programme companies show four-and-a-half hours of national and international news a week. In addition, the regional news bulletins and regional news magazines usually amount to between two and four hours a week of programme time.

## National and Foreign News

When Independent Television was in its formative stage, it was decided that the specialized task of preparing and presenting national and international news could best be performed by a single company, with its own staff, premises, studios and equipment.

ITN was established in May 1955, by agreement between the ITA and the first four programme companies, as a non-profit-making company. The shares were then entirely owned by these four companies—Rediffusion, ATV, Granada and ABC. Subsequently, Scottish Television and TWW joined the board as additional shareholders. The Television Act 1964 provided that each programme

company should be given the opportunity to obtain a financial interest; consequently all the present programme companies are shareholders.

During weekdays ITN's main production effort is devoted to *News At Ten*, the half-hour bulletin of news and analysis and the first of its kind to be presented on British television. All audience research carried out since the programme's introduction in July 1967 has confirmed the success of this new departure: *News At Ten* has earned a consistently high level of audience loyalty and appreciation, and has an excellent reputation for journalistic initiative and competence. The 5.50pm (ten minutes) weekday news bulletins continue. The pattern varies on Saturdays when there are three bulletins (twenty minutes in all) and on Sundays when there are two, totalling twenty-five minutes. On weekdays from January 1969, ITN has presented news headlines, two minutes at 4.15 pm and one minute in mid-evening. All these programmes are shown throughout Independent Television.

From time to time ITN produces special programmes on developments of particular significance. A major commitment in 1969 was coverage of the Apollo 11 moon landing. Other special programmes produced by ITN deal with such subjects as parliamentary and local elections, the Budget, party conferences and the US presidential elections. On 1 July 1969 the entire ITV network joined forces to provide live coverage of the Investiture at Caernarvon of the Prince of Wales.

ITN, together with several of the programme companies, collaborates with the GPO and the BBC in bringing satellite transmissions to British viewers and in taking programmes



to overseas viewers. ITN is joint owner with United Press International (UPI) of one of the leading newsfilm agencies (UPITN). Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 television stations throughout the world. ITN has permanent correspondents in Washington as well as a number of roving foreign correspondents.

ITN's editorial policy is to present an accurate and impartial account of the day's news in such a way as to stimulate and hold the viewers' interest. It seeks to exploit to the full the inherent advantages of television as a news medium, in particular its ability to show events as they happen and to present to the public the people who are making the news. The bulletins are presented by men of personality. From the beginning ITN's newscasters have not only read the news in the studio but also helped to edit and prepare it. Most of them are themselves reporters and interviewers.

### Regional News Services

One of Independent Television's most important contributions to the development of television in Britain has been the rapid and widespread growth of genuinely regional news services. Although arrangements and plans vary according to particular circumstances, the news departments of all the companies have many features in common. First, the emphasis is always upon news, provided by journalists working through the medium of television. Extensive use is made both of staff and freelance newsfilm cameramen to provide the up-to-the-minute filmed reports which feature prominently in the bulletins. Secondly, the news is local or regional in character; to this end, considerable numbers of local correspondents, generally local journalists themselves, are employed.

Local news is produced in studio centres in London, Birmingham, Manchester, Glasgow, Cardiff, Southampton, Newcastle upon Tyne, Norwich, Dover, Bristol, Belfast, Plymouth, Carlisle, Leeds, Aberdeen and St Helier. As a general rule the regional news is broadcast immediately after the national news at 6.00pm. On many occasions the regional newsrooms provide visual and sound reports for inclusion in ITN's national bulletins. A noteworthy feature of the local news services is the development of detailed and up-to-the-minute weather and road reports.

### Regional Magazine Programmes

From the earliest days of Independent Television, several companies have produced news magazine programmes at least once a week. The first regular daily programme, in the early evening, was produced in 1959. The formula has had remarkable success over the entire country and every region has its own magazine programme. The majority are transmitted in the early evening and vary in length from fifteen to thirty minutes. In some regions local news bulletins are included in the programmes.

Characteristic of the magazine programmes is the emphasis they place on local participation and topics of special interest to local viewers. All of them are more than simply good local programmes: with their system of correspondents throughout each region, with their contacts with Members of Parliament, local authorities and the local press, they are at the core of the very close relationships that have developed between the communities and the television companies which, in a very real sense, the regions have come to regard as their own. In addition to regular news magazines, a number of companies produce short informative programmes designed to assist the police in the investigation of crime.

The wide variety of topics of local interest covered by regional magazine programmes, referred to in this and the following chapter, is shown in the following table of the distribution of time in the local programmes presented by one regional company during the first half of 1969:

#### *Content of Local Programmes*

*Southern Independent Television, January to July 1969*

	hrs	mins
Arts	14	21
Science/Technology	22	22
National/Local Government and Politics	8	10
Sport	24	17
Education	3	55
Religion	3	55
Travel and Hobbies	4	30
Crime	3	31
Light Entertainment	1	43
Women's Topics	16	8
Children's Programmes	29	9
Country Pursuits	10	25
Sundry	6	9



# News at Ten

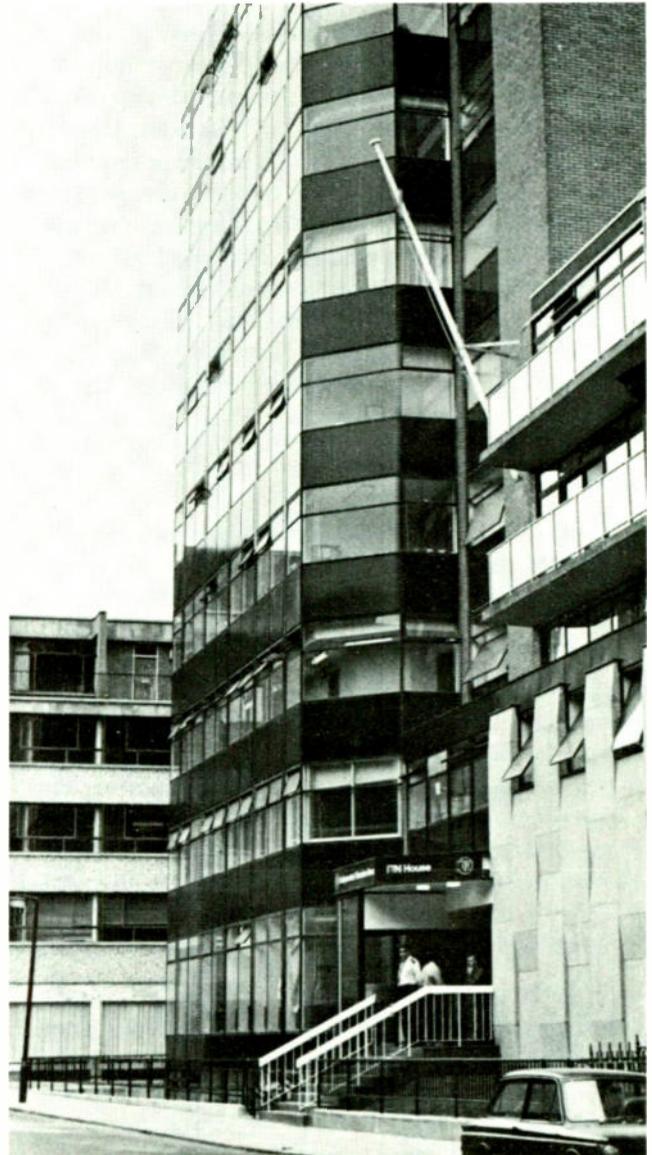
It is 8.30am. In thirteen-and-a-half hours, at ten o'clock sharp, ITN will present its half-hour bulletin of national and international news and analysis.

The Duty News Editor starts at 8.30 on the highly unpredictable job of getting together what he thinks will be headline news at ten o'clock. He reads the papers, to see what stories need following up, and what stories might break in the next twelve hours or so. He reads the domestic news agency tape (Press Association) to see if there is anything that might be of interest. He rings up newsrooms in all parts of the country to see what's happened that might be big enough to feature nationally. Snow in Scotland . . . a strike in Birmingham . . . a rail crash in Wales.

At about 10 o'clock the Foreign News Editor comes in and starts doing the same job internationally. He acts as a link man between ITN and the camera crews and reporters operating all over the world for ITN. He keeps in touch with the newsfilm agencies, UPITN and CBS, to find out where film can be expected, and to order special coverage from them. At 10.45am every day he takes part in a 'phone conference between all the different Eurovision countries to decide what is interesting enough for ITN to take over the Eurovision link.

Frequently, on an overseas assignment, a camera crew will leave Britain in the early morning, cover a story abroad, and have the film flown back the same day to be edited and processed ready for *News at Ten* that same night.

At 10.30 in the morning comes the most important moment of the day before the news itself goes out. This is the conference attended by most of the people involved in putting together the news. The Editor is in charge of the content of the news . . . what goes in and what doesn't,



The new headquarters of ITN at Wells Street.



and how it should be handled. The Assistant Editor is in charge of the business of getting the news in. The Assignments Editor is in charge of the cameramen and crews. At the eleven o'clock conference all these people will try to predict the shape of the day's programme in advance. Many alternative subjects will be covered. And in fact some 30 subjects on average will be discussed as possible. In the event, some twenty subjects—quite possibly less—will be used . . . and many of those will come in during the day.

Of course, while all this is going on, the job of putting together the programme is going ahead every minute of the day. The copytaster reads all the material that comes in on the news agency tapes. Most of it he discards; but any story that could possibly qualify for the programme is passed to the Chief Sub-Editor, who is in charge of the actual writing of material and who has a team of writers under him. There are the political correspondents with their own office outside the newsroom. There is the diplomatic correspondent, and the industrial correspondent. The producer is in charge of actually putting all this apparent confusion into some kind of order. The director controls the actual presentation, the camera angles, the way things are done in the studio during the programme.

At seven o'clock, nearly all these people, plus the two newscasters, meet together. There are three hours to go. They still don't know exactly what will be in the programme, but they are going to start making serious guesses. Will the plane which is still on its way to Britain with some film arrive in time? There is a big fight on tonight, too . . . they should get something in on that. They are guessing about not merely what will be in the programme, but how long each item should run for, and in what order. The Editor has to make the ultimate decisions, seeking advice from many people. The Chief Sub-Editor, for example, normally has the job of deciding what should be the 'headline' news, and what subjects should have priority. Everyone has his own area to cover.

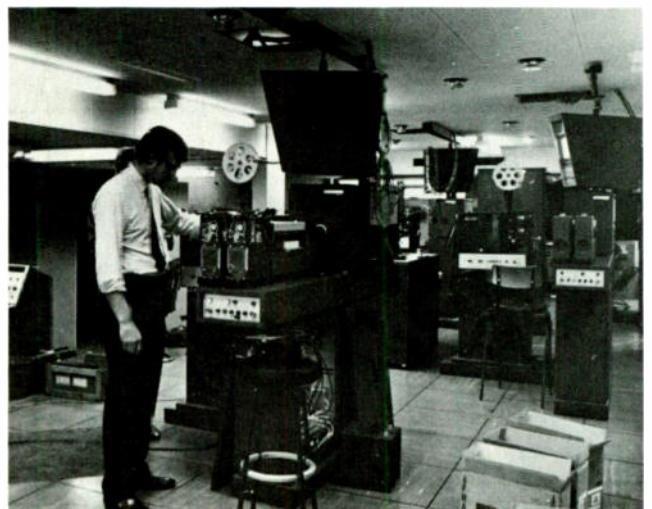
At the end of the seven o'clock meeting, they all know as much as they are likely to before the rehearsal . . . and by that time who knows what may have happened in the world. All over the world men are making news and men are gathering it. Men are straining to get that precious can of film in just a few seconds faster. Every minute, until the programme actually ends, news will be coming



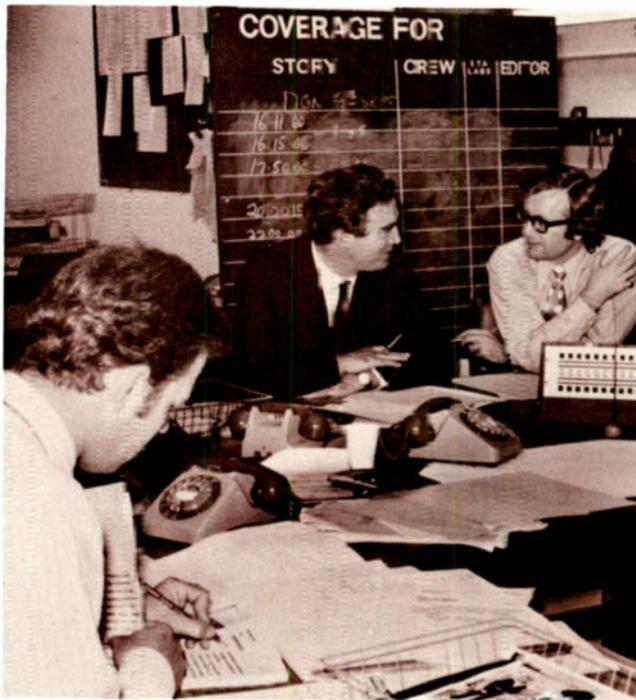
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5

1 The news room, in which the main work of preparing the bulletin is done.

2 The 7 o'clock conference, at which the main outlines of the bulletin are settled.

3 The telecine and VTR area from which film and videotape are played into the news bulletins.

4 The chief sub-editor of News at Ten (centre) discussing a story with a writer while the director (left) marks his scripts.

5 The main control room of Independent Television News.

in which could change its content. At the beginning of the day there may be some sixty pieces of film available, for some of which men may have actually risked their lives. Throughout the day, enough new material can come in to make all that previous film useless, overtaken by events. Throughout the day, men are writing and rewriting, timing and retiming. Film is being edited, chopped about, often eventually discarded.

Four different processes are involved in presenting the news. Live interviews, videotape recordings, live reports from correspondents, and straight film. The amazing thing is that by 9.15 in the evening a rehearsal can take place. Here items are timed carefully and a final running order emerges. So that at ten o'clock, the news, as always, goes out.

Yet, even at this moment, the programme can change. Remember that boxing match earlier on? It finished at 9.40. By 9.50 ITN has interviewed the winner. The film is with a motorcyclist, almost half way to the studio. By 10.10 it's being edited, with a script being typed near the editing machine. At 10.29, you see it on your sets. That's what they call hot news.

*This feature is based on one of the story sequences in the ITA's Television Gallery at 70 Brompton Road, London SW3.*

#### Picture sequence on page 30

- 1 The deputy news editor starts work at 8.30am
- 2 The news agency tapes are one of the sources of news
- 3 & 4 ITN camera teams throughout the world are gathering news
- 5 A motor cyclist rushes last minute news to ITN.
- 6 The chief sub editor is in charge of the writers.
- 7 The team of writers works through the day preparing and revising scripts
- 8 Throughout the day film is being edited and re edited
- 9 A journalist monitors videotape prior to editing.
- 10 The newscasters themselves study the day's news.
- 11 The 'News at Ten' producer confers with his newscasters.
- 12 The producer holds his 7 o'clock conference.
- 13 Many details have to be dealt with at rehearsals
- 14 Lighting in the studio is checked.
- 15 The telecine operator checks his equipment.
- 16 The diplomatic correspondent runs through his piece.
- 17 The director has his eyes on the monitor as the seconds tick by to ten o'clock.



**1** MAN ON THE MOON. ITN provided full live coverage of the American moon landings. *ITN*

**2** TODAY. Eamonn Andrews talking to the Rt Hon Edward Heath, MP, and Robin Knox-Johnson. *Thames*

**3** SOUTHERN NEWS. A cameraman in action. *Southern*



2



3



# News and News Magazines

## National News

National news bulletins are provided for the network by Independent Television News (ITN). On Mondays to Fridays there are two main bulletins at 5.50 (10 minutes) and at 10.00 (30 minutes), a total of 40 minutes daily. On Saturdays there are three bulletins totalling 20 minutes and on Sundays two bulletins totalling 25 minutes. Additionally ITN provide headline summaries on weekdays at 4.15pm and 9.00pm.

## Local News\*

Company	Title	Weekly mins
Anglia	<i>Anglia Newsroom</i>	15
Anglia	Included in <i>About Anglia</i>	80
ATV	<i>Midland News</i>	50
Border	<i>Border News Headlines</i>	10
Border	<i>Border News Summary</i>	15
Border	Included in <i>Lookaround</i>	50
Channel	<i>Channel News</i>	55
Channel	<i>French News</i>	30
Channel	<i>Channel News Headlines</i>	3
Grampian	<i>Grampian News</i>	50
Granada	Included in <i>Newsview</i>	25
Harlech	Included in <i>Report</i>	50
Harlech	<i>Report</i> (news of Wales)	50
Scottish	Included in <i>Scotland Now</i>	35
Southern	Included in <i>Day By Day</i>	25
Southern	<i>Southern News Extra</i>	30
Southern	<i>Southern News</i>	25
Tyne Tees	Included in <i>Today At Six</i>	25
Tyne Tees	<i>North East News Headlines</i>	20
Tyne Tees	<i>Late News Extra</i>	80
Ulster	Included in <i>UTV Reports</i>	25
Ulster	<i>Ulster News Headlines</i>	25
Westward	Included in <i>Westward Diary</i>	30
Westward	<i>Westward News Headlines</i>	10
Yorkshire	Included in <i>Calendar</i>	35

## News Magazines\*

Company	Title	Weekly minst†
Anglia	<i>About Anglia</i>	90
ATV	<i>ATV Today</i>	135
Border	<i>Lookaround</i>	120
Border	<i>Border Diary</i>	5
Channel	<i>Channel Gazette</i>	5
Channel	<i>Channel Lookaround</i>	25
Channel	<i>Channel Report</i>	25
Channel	<i>Commentaires et Prévisions Météorologiques</i>	10
Channel	<i>Actualités et Projections</i>	15
Grampian	<i>Grampian Week</i>	25
Granada	<i>Newsview</i>	75
Harlech	<i>Report</i>	105
Harlech	<i>Welsh Scene</i>	30
Scottish	<i>Scotland Now</i>	145
Southern	<i>Day By Day</i>	175
Thames	<i>Today</i>	135
Tyne Tees	<i>Today At Six</i>	120
Ulster	<i>UTV Reports</i>	130
Westward	<i>Westward Diary</i>	105
Westward	<i>Farm and Country News</i>	10
Yorkshire	<i>Calendar</i>	110

\* At end of 1969

† Excluding local news bulletins





# Documentaries and News Features



Each week Independent Television offers viewers some six hours of documentaries, news features and magazine programmes. Together with news, religion and education they account for a third of all the programmes.

## Documentaries

Independent Television presents full-length documentary feature programmes regularly on Tuesday evenings. These are extended studies of subjects of world or national significance and are intended to give a comprehensive account of a major area of politics or sociology. Programmes have covered such topics as the strategic bombing of German cities in the Second World War, the twenty-fifth anniversary of the D-Day landings, life in America's 'Deep South', the centenary of Gandhi's birth, the history of Ireland from 1913 to 1923, the Rolling Stones' free concert in Hyde Park, life in a large London teaching hospital, and student unrest.

Thames Television's monthly series *Report* has examined areas such as the recent history of Czechoslovakia in the context of the Warsaw Pact occupation, social and political conditions in Spain, the pre-election situation in Western Germany, modern educational theory and practice, and the problems of brain-damage victims. ATV's regular documentary series *Man of the Month* has been providing personal profiles of people like Yigal Allon, Deputy Premier of Israel; General Lemnitzer, NATO Supreme Commander; Dr Auguste Lindt, Red Cross head in Biafra; and Daniel Moynihan, advisor to President Nixon. Alan Whicker, continuing his series of documentaries for Yorkshire Television, presented a remarkable character study of Dr Duvalier, the President of Haiti.

From January 1969 Thames Television provided the network with *The Life and Times of Lord Mountbatten*, a series of twelve hour-long programmes. This series was considered both excellent popular history and a rare exercise in story telling.

At the end of June 1969 Independent Television presented *Royal Family*, a unique film produced by a joint ITV/BBC consortium.

## Regional Documentaries

Few regional companies do not, in the course of a year, present a number of documentary programmes, either in regular series which examine single subjects in depth or in occasional major programmes. Some of these are shown on the national network, like Anglia's *Battle of Arnhem* marking the twenty-fifth anniversary of the landing; Westward's *The Loss of The SS Schiller*, a reconstruction of the tragic loss of the mail steamer in 1875; and Scottish Television's *The Ship from the Clyde*, an account of the controversy surrounding the new QE 2 liner.

Most of the programme companies from time to time also produce documentaries for transmission in their own areas. Some examples are listed on page 45. In addition several of the programme companies produce general series which include documentary programmes covering a wide range of topics.

## News Features

The main regular news feature programmes seen in all Independent Television areas are *This Week* (Thames) and *World in Action* (Granada). Both are thirty minutes long and appear weekly.

*This Week* seeks to interpret current developments of political or sociological significance either at home or abroad. Material during 1969, for example, included reports on the Ulster crisis, the aftermath of the Warsaw Pact invasion of Czechoslovakia, the Biafran war and



Edward Kennedy; and an examination of such socio-logical areas as British attitudes to race, long-term prisoners, and censorship and pornography.

*World in Action* considers in depth a major story of contemporary interest and significance. Editions in 1969 presented such subjects as the death of Jan Palach in Prague, allegations of malpractice in the Guyana elections, the dilemma of Catholic priests in Holland, the civil war in Sudan and the Ulster crisis.

These two regular news feature programmes were each replaced for a time by a short series from Yorkshire Television: *The Reporters*, a collection of personal reports from distinguished journalists; and *Whicker USA*, in which Alan Whicker considered idiosyncratic aspects of contemporary American life.

Another series transmitted in most ITA areas is *The Papers* (Granada) which considers the industry, its owners and the men who work in it.

Many of the companies present series specifically designed to deal with current parliamentary issues and political topics of the day. Series of party political broadcasts continue in accordance with the agreement between the broadcasting authorities and the parliamentary parties. In addition extensive coverage is given on Independent Television to the Party Conferences. Local and parliamentary elections are reported fully by ITN and the programme companies.

#### General Discussion Programmes

September 1969 saw the return of *Frost on Friday* and *Frost on Saturday* (London Weekend), late night contemporary affairs programmes in which David Frost interviews persons of eminence. They are shown throughout Independent Television.

Most of the programme companies produce regular discussion or interview series for transmission in their own areas. There is a wide range of subject matter, but the emphasis is generally on local participation or on topics of particular interest to local viewers. Such regular series as these do much to link the local programme companies closely with the interests of the communities they serve.

#### Magazine Programmes

Nearly all the programme companies produce one or more weekly series of practical or outdoor magazine programmes. A major group is that of the farming magazines which, while catering specifically for the interests and needs of the local farming community, often appeal to a wider public. There are a few general country series and a number of magazines for women.

#### Miscellaneous

A series seen throughout the network is *Survival* (Anglia) on wildlife preservation. In addition there are a number of local documentary series and individual programmes.



THE LOSS OF THE S.S. SCHILLER. A reconstruction of the sinking of a German mail steamer off the Scillies in 1875. *Westward*



1 THE GOLD RUN. Basuto horsemen gallop over the mountains into South Africa. *Yorkshire*

2 STORMONT '69. A marathon results programme on the Northern Ireland General Election. *Ulster*



1



2





**1 FROST ON FRIDAY.** David Frost interviews Enoch Powell. *London Weekend*

**2 THIS WEEK.** A unique photograph of the Shadow Cabinet meeting in the House of Commons in March 1969. *Thames*

**3 JOHNNY CASH IN SAN QUENTIN.** A British TV crew accompanied Cash into the jail when he went to sing to the prisoners. *Granada*



2



3



# Documentaries

Midweek documentary programmes are presented regularly by the major companies, with occasional contributions from regional companies. Examples during 1969 were:

Programme	Description	Company	Date	Area
Anything Can Happen	<i>A policeman's working day</i>	ATV	18 February	N
The Battle of Arnhem	<i>Anniversary of Arnhem</i>	Anglia	16 September	N
Captain RN	<i>Captain's life on aircraft-carrier</i>	Yorkshire	5 August	N
Country Camera	<i>Rural England in the 1900s</i>	Granada	22 April	N
D-Day, 25 Years On	<i>Anniversary of Allied landings</i>	Granada	3 June	N
The Deep South	<i>Life in Mississippi—USA</i>	Granada	21 January	N
Family of the Month	<i>Napoleon's descendants</i>	ATV	26 August	N
Gandhi	<i>Centenary tribute to Gandhi</i>	Granada	30 September	N
Hospital	<i>Life in big teaching hospital</i>	ATV	13 May	N
If I Don't Come Back, Have a Drink on Me	<i>Memories of crew of Lancaster bomber</i>	Granada	15 July	N
It Never Seemed to Rain	<i>Old people recall Scarborough holidays</i>	Yorkshire	27 May	N
Jim Bullock—Miner Extraordinary	<i>Coal-miner's view of his industry</i>	Yorkshire	22 July	N
The Jumpers	<i>Britain's top show-jumpers</i>	Westward	4 November	N
The Killing of Eagles	<i>Strategic bombing of German cities</i>	Yorkshire	7 January	N
The Last of The Big Punters	<i>Portrait of a gambler</i>	ATV	19 August	N
The Loss of the SS Schiller	<i>Wreck off the Scilly Isles</i>	Westward	12 August	N
Man of the Month	<i>Yigal Allon, Deputy Premier of Israel</i>	ATV	25 February	N
Man of the Month	<i>General Lemnitzer, NATO Supremo</i>	ATV	25 March	N
Man of the Month	<i>Dr Auguste Lindt, Red Cross chief in Biafra</i>	ATV	29 April	N
Man of the Month	<i>Harry Wheatcroft, rose grower</i>	ATV	20 May	N
Man of the Month	<i>Brigadier Afrifa, Ghana's Head of State</i>	ATV	24 June	N
Man of the Month	<i>'The American Tourist'</i>	ATV	29 July	N
Man of the Month	<i>Moynihan, adviser to President Nixon</i>	ATV	7 October	N
The Old Boys	<i>The 'Old Boys' of Solihull School</i>	ATV	18 February	N
Our Live Experiment	<i>The art students' revolution</i>	Granada	1 April	N
Papa Doc—The Black Sheep	<i>Dr Duvalier, President of Haiti</i>	Yorkshire	27 May	N
Rebellion	<i>Irish history 1913–1923</i>	ATV	8 July	N
Report	<i>'Remember Czechoslovakia'</i>	Thames	4 February	N
Report	<i>'St Ann's', a Nottingham slum</i>	Thames	4 March	N
Report	<i>'A Life Worth Living', brain damage victims</i>	Thames	8 April	N
Report	<i>'It's A Battleground', modern education</i>	Thames	6 May	N
Report	<i>'Spain—The War That Never Ended'</i>	Thames	10 June	N
Report	<i>'A Giant's Strength', Germany</i>	Thames	23 September	N
The Ship from the Clyde	<i>'The Queen Elizabeth II'</i>	Scottish	14 January	N
The Stones in the Park	<i>The Rolling Stones concert in Hyde Park</i>	Granada	2 September	N
Wild and Free—Twice Daily	<i>Circus life</i>	ATV	28 October	N
Woman of the Month	<i>Mrs Frances Bourne, old age pensioner</i>	ATV	28 January	N

Many other documentaries are produced from time to time by the various companies. A few examples are given below. Many regular documentary feature series are listed on page 46.

The Ball Game	<i>Traditional Cornish game</i>	Westward	11 February	P
Camera in Action	<i>Fashion photography</i>	Granada	3 January	L
Candid Caine	<i>Michael Caine</i>	London Weekend	21 June	N
Conquest	<i>Concorde's maiden flight</i>	Harlech	9 April	L
Dreamers	<i>Local girls dream of city life</i>	Westward	21 January	L
The Gold Run	<i>Workers in South Africa's gold-mines</i>	Yorkshire	12 April	N
The Great Transatlantic Air-Race	<i>Jerseyman's progress in Daily Mail air-race</i>	Channel	15 May	L
Island Breed	<i>Agriculture in Channel Islands</i>	Channel	26 March	L
The Junk Equation	<i>'Newsview' special about drugtaking</i>	Granada	19 June	L
Just City?	<i>The Spanish Civil War</i>	Harlech	3 April	L
My Favourite View	<i>Mary Wilson in Isles of Scilly</i>	Westward	29 August	P
No Surrender	<i>'Orange Order' celebrations</i>	Ulster	8 July	P
Priestley at 75	<i>Discussion with J B Priestley</i>	Yorkshire	12 August	L
Prince Charles Interview	<i>Interview with Prince Charles</i>	ITV/BBC	26 June	N
The Prince in Wales	<i>Prince Charles travels through Wales</i>	Harlech	5 July	P
Ready for the Fanfare	<i>Caernarvon prepares for the Investiture</i>	Harlech	10 April	L

L. Local. P. Part Network. N. Network. Lists refer to 1969 and pm unless stated otherwise.

Documentaries *continued*

Programme	Description	Company	Date	Area
Royal Family	<i>The life of the British Royal Family</i>	ITV/BBC	29 June	N
Royal Memories	<i>Berta Ruck recalls 1911 Investiture</i>	Harlech	20 June	L
Scotland and its International Future	<i>Scotland in 20th Century</i>	Scottish	20 March	L
Sir Michael Balcon—Film Maker	<i>Interview at The National Film Theatre</i>	Thames	12 June	L
The Spymaker Who Came In From The Cold	<i>Interview with John Le Carré</i>	London Weekend	30 March	L
The Stag Hunters	<i>The Devon and Somerset Staghounds</i>	Westward	4 February	P
Ten Men Went to War	<i>D-Day veterans 25 years after the landings</i>	Southern	3 June	L
Them and Us	<i>West Indians in Brixton</i>	London Weekend	14 March	P
Those Magnificent Girls . . .	<i>The training of an air-hostess</i>	ATV	3 June	L
Till We Have Built Jerusalem	<i>Children in a ghetto area of Salford</i>	Granada	9 June	L
Twenty Seven Days Before the Mast	<i>Erecting a new mast at Emley Moor</i>	Yorkshire	12 April	L
The Valleys Dream of Glory	<i>Life of a Welsh rugby player</i>	Harlech	10 April	L
We Are Responsible by Law	<i>Newcastle's new civic-centre</i>	Tyne Tees	14 January	L
The Welsh Revolution	<i>Changes in Welsh life since the War</i>	Harlech	24 June	P
Where There's Brass	<i>North Country brass bands</i>	Yorkshire	31 May	N
Will Ye No Come Back Again?	<i>Scottish emigrants in Australia</i>	Grampian	10 July	P

## News Features

Programme	Description	Company	Weekly		Area
			mins	Time and day	
Between the Lines	<i>Review of Scottish Press</i>	Scottish	15	10.30 Thursday to Jul	L
Close Up	<i>Current affairs</i>	Tyne Tees	30	10.30 Monday from Oct	L
Focus	<i>Politics and personalities</i>	Tyne Tees	30	10.30 Friday to Jul 11.15 Friday from Sep	L
Focus on Youth	<i>The views of young people</i>	Tyne Tees	30	10.30 Friday Aug/Sep	L
Harlech Parliament	<i>Political forum</i>	Harlech	40	10.30 Friday monthly to Jun	L
In Camera	<i>Parliamentary reports</i>	Scottish	30	11.00 Friday from Sep	L
Midland Member	<i>Local MPs</i>	ATV	15	11.00/11.30 Friday	L
The Papers	<i>Review of the Press</i>	Granada	15	11.00/11.30 Thursday to Jun	P
Points North	<i>Current affairs in Scotland</i>	Grampian	30	10.30/11.15 Friday monthly	L
Probe	<i>Parliamentary topics</i>	Anglia	30	10.30 Friday to Aug, Monday from Oct	L
The Reporters	<i>Current affairs</i>	Yorkshire	30	9.30 Thursday Jan	N
This Week	<i>Current affairs in depth</i>	Thames	30	9.30 Thursday	N
Whicker's Europeans	<i>Alan Whicker in Europe</i>	Yorkshire	30	9.30 Thursday Dec	N
Whicker USA	<i>Alan Whicker in the States</i>	Yorkshire	30	8.00 Monday Jun, Jul	N
World in Action	<i>Current affairs</i>	Granada	30	8.00 Monday to May, from Jul	N

## General Discussion Programmes

Abroad with Behan	<i>Dominic Behan interviews personalities</i>	Tyne Tees	30	10.30 Wednesday Aug, Sep	P
Arena	<i>Current affairs</i>	Anglia	15	6.20 Thursday	L
Face The Press	<i>Personalities interviewed by journalists</i>	Tyne Tees	30	11.30 Thursday to Mar 10.30 Wednesday from Sep	P
Free House	<i>Informal pub conversations</i>	Harlech	30	10.30 Friday Apr/Jul	L
Grampian Interview	<i>Interviews</i>	Grampian	30	10.30 Friday Apr/Jul fortnightly	P
The Lion's Share	<i>Current affairs in Scotland</i>	Scottish	30	10.30 Monday to Jun, from Oct	L
Moloney's Place	<i>Informal pub conversations</i>	Tyne Tees	30	10.30 Thursday Apr/Jul	L
On Site	<i>People air their complaints</i>	Granada	25	6.10 Thursday to May	L
Pett Subject	<i>John Pett interviews</i>	Westward	15	6.20 Thursday from Jul	L
Raw Deal	<i>People air their complaints</i>	Scottish	30	6.35 Tuesday from Oct	L

## Magazine Programmes

Afloat	<i>Nautical magazine</i>	Southern	20	11.00 Thursday May/Jul	L
Do It Yourself	<i>Do-it-yourself magazine</i>	Harlech	5	6.25 Thursday Apr/Jul	L
Farming Diary	<i>Farming magazine</i>	Anglia	30	2.00 Sunday	L
Farming News	<i>Farming magazine</i>	Grampian	5	6.10 Tuesday from Jul	L

L. Local P. Part Network N. Network Lists refer to 1969 and pm unless stated otherwise.

Magazine Programmes *continued*

Programme	Description	Company	Weekly mins	Time and day	Area
Farming Outlook	<i>Farming magazine</i>	Tyne Tees	30	2.00 Sunday	L
Farming Today	<i>Farming magazine</i>	Grampian	20	2.30 Sunday to Jun, fortnightly	L
House Party	<i>Women's magazine</i>	Southern	75	4.00 Wednesday, Thursday, Friday	P
Island Farmer	<i>Farming magazine</i>	Channel	25	6.10 Tuesday to Mar	L
Junkin	<i>Women's magazine</i>	Southern	25	4.00 Monday, Tuesday Jul/Aug	P
Open House	<i>Women's magazine</i>	Westward	30	4.25 Wednesday Feb/May, Oct/Dec	L
Out of Town	<i>Country magazine</i>	Southern	20	6.40 Friday to Mar 6.40 Friday from Sep	L P
Scotland Early	<i>Women's magazine</i>	Scottish	50	4.20 Monday to Friday	L
Set Fair	<i>Women's magazine</i>	Ulster	20	4.30 Monday to Mar	L
Seven Degrees West	<i>Country magazine</i>	Ulster	30	7.00 Wednesday Jan/Jun	L
That Job	<i>Employment opportunities</i>	Grampian	30	4.15 Sunday to Mar, fortnightly	L
Where the Jobs Are	<i>Employment opportunities</i>	Tyne Tees	5	6.25 Tuesday	L
Why On Earth?	<i>Local affairs magazine</i>	Grampian	25	1.10 Friday from Oct	L
Work in the West	<i>Employment opportunities</i>	Westward	5	2.30 Sunday to Feb, monthly 2.15 Sunday Mar/Jul, fortnightly	L

## Miscellaneous Series

All Sorts	<i>People and places</i>	Granada	25	6.10 Tuesday Apr, May	L
Applause, Applause	<i>Famous music-hall stars</i>	Thames	30	10.30 Wednesday Jul, Aug	L
Beside the Seaside	<i>Natural history</i>	Southern	25	6.40 Wednesday May, Jun	L
Bygones	<i>Local relics</i>	Anglia	35	10.30 Thursday Apr/Jul	L
Cardus	<i>Neville Cardus</i>	Granada	30	2.00 Sunday Jan, Feb	P
Come Outside and Say That	<i>Local debate</i>	Granada	20	6.10 Tuesday Jan	L
Countrywise	<i>Local topics</i>	Southern	25	6.40 Wednesday Apr, May	L
The Craftsmen	<i>Traditional skills</i>	Anglia	35	10.30 Thursday Aug/Sep	L
Date with Danton	<i>West Country characters, events</i>	Westward	15	6.30 Monday to Jun, from Sep	L
East Side Stories	<i>Local issues</i>	Anglia	30	10.30 Monday Jul/Sep	L
Etc., Etc.	<i>Kenneth Griffith on local events</i>	Harlech	30	10.30 Thursday, fortnightly to Mar	L
Facing South	<i>Local issues</i>	Southern	25	10.30/11.15 Thursday to Apr 10.30 Monday from Sep	L
Family Circle	<i>West Country families</i>	Westward	30	10.30 Monday to Feb	L
For the Record	<i>Well-known people</i>	London Weekend	30	various monthly in Jan and Apr	L
Freud on Food	<i>Cookery</i>	Tyne Tees	25	4.30 Wed Jan/Mar, from Oct	P
Frost on Friday	<i>David Frost interviews</i>	London Weekend	45	9.15 Friday Jan 10.30 Friday from Sep	N
Frost on Saturday	<i>David Frost interviews</i>	London Weekend	50	11.10 Saturday from Sep 6.15 Monday Jan/Mar	N
It's Trueman	<i>Brian Trueman interviews</i>	Granada	25	6.10 Tuesday Jun 6.15 Monday Jul/Sep	L
I've Got an Idea	<i>Inventions</i>	Granada	15	6.15 Wednesday to Mar	L
Just Look at Ulster	<i>Ulster topics</i>	Ulster	30	10.30 Friday Jun/Sep	L
The Life and Times of Lord Mountbatten	<i>Television biography</i>	Thames	50	6.10 Wed and Thu Jun, Jul 9.00 Wednesday to Mar	N
Look, There Goes Baby	<i>Hints on home-movies</i>	Scottish	30	1.30 Sunday Jun	L
Mainly Live	<i>Review of local events</i>	Channel	20	6.15 Tuesday Apr, May	L
Meet the Mayor	<i>Interviews with local mayors</i>	ATV	25	2.05 Sunday Jan	L
Playback	<i>New ideas for television</i>	Southern	30	11.15 Thursday Apr, May	L
Put it in Writing	<i>Viewers' comments</i>	Granada	10	6.15/6.45 Wednesday	L
Roadshow	<i>Travelling entertainment shows</i>	Granada	25	6.05 Thursday Jul/Sep 6.30 Wednesday to Mar	L
Sometimes You Win	<i>Football pools advice</i>	Yorkshire	15	11.30 Tuesday Apr	L
States of Jersey Lottery	<i>Lottery results</i>	Channel	40	2.30 Wednesday, fortnightly	L
Step We Gaily	<i>Jimmy Shand's life and music</i>	Border	30	7.00 Wednesday Jul, Aug	L
Survival	<i>Preservation of wild life</i>	Anglia	30	7.00 Friday to Feb 7.00 Wednesday from Sep	N
This is Your Right	<i>Citizen's rights</i>	Granada	10	6.25 Wednesday to Sep	L
Wednesday People	<i>Topical Scottish characters</i>	Grampian	20	6.15 Wednesday to May	L
World Of My Own	<i>Famous North-East authors</i>	Tyne Tees	30	10.30 Wednesday May to Jul	L

L. Local P. Part Network N. Network Lists refer to 1969 and pm unless stated otherwise.

THE DARK AGES. A documentary series to be shown in colour. *Anglia*







# The Arts



*There is an age-old conflict inherent in any discussion of the arts—or what used to be termed ‘culture’—and its presentation to the public at large. Is art, by definition, something which can only be appreciated by the aesthetic few? Or is the reverse true: that nothing is art which cannot be instantly communicated to the great mass of people?*

If the former, then the arts have no place on television, essentially a medium that is quite unsuitable for speaking to one tiny minority. On the other hand, if art has an intrinsically popular appeal, however difficult this may be to convey, then television has a positive obligation to offer it as an integral part of its output. On the whole, broadcasters have decided that, insofar as a distinct line can be drawn at all between simple entertainment at one end of the scale and the arts at the other, television can never ignore the latter.

The trouble is that people regard the arts as difficult. There is quite often good reason for this: many people have not spent a great deal of time, whether at school, at university, or afterwards, in acquiring all that mental equipment which is necessary for the immediate appreciation of ‘serious’ music, writing, painting etc.

There is, on the other hand, the extraordinary power of television, when properly employed, to make people interested, even utterly absorbed, in something which they might never dream of spending time on in any other setting. This is the factor on which the producer working to present an arts programme on television can rely; if he can arouse our curiosity and lead us into an understanding of his piece of music, his painting or his author’s writings, by putting them in a recognizable context, then we are more likely to become first intrigued, then involved with the subject and finally to stay with the programme to the end.

A good example of this process in action was one of the specials contributed by London Weekend Television. The artistic ‘event’ being presented was a performance of

Berlioz’s *Te Deum* in St Paul’s Cathedral by the London Symphony Orchestra conducted by Colin Davis. This could easily have been a straight report of the performance, relieved only by the architectural splendour of the building: the sort of programme which would appeal to those who already appreciate classical music, and Berlioz in particular, but a ‘take it or leave it’ situation for the rest of the audience. Instead the producer used Colin Davis’s gift for communicating enthusiasm for music in un-pompous language in order to make the programme tell a story; we saw him being interviewed and talking entertainingly about Berlioz, his life and his music; we saw him rehearsing the orchestra for the performance. Thus we gained an idea of how a composer’s intentions are interpreted in practice while, interlaced with these elements, we saw and heard a fine performance of the work itself in attractive surroundings.

In the end it comes down to this: the fact that the arts are, on the whole, *difficult* to present intelligibly to television’s mass audience is no reason to avoid making the attempt. It can obviously be done successfully and the results, in terms of appreciation by the audience, more than justify the extra effort put in. This is why we in Independent Television feel that a place must always be found for programmes which present the arts in this way and, indeed, that more and more attention should be devoted to developing effective ways of making such programmes. Television is the one way in which most of us can see for ourselves such a wide range of people and occasions in the arts as, for example, Margot Fonteyn, an important theatrical first night, Andre Previn, or Johnny Cash at San Quentin. Given these opportunities, we must make the most of them.

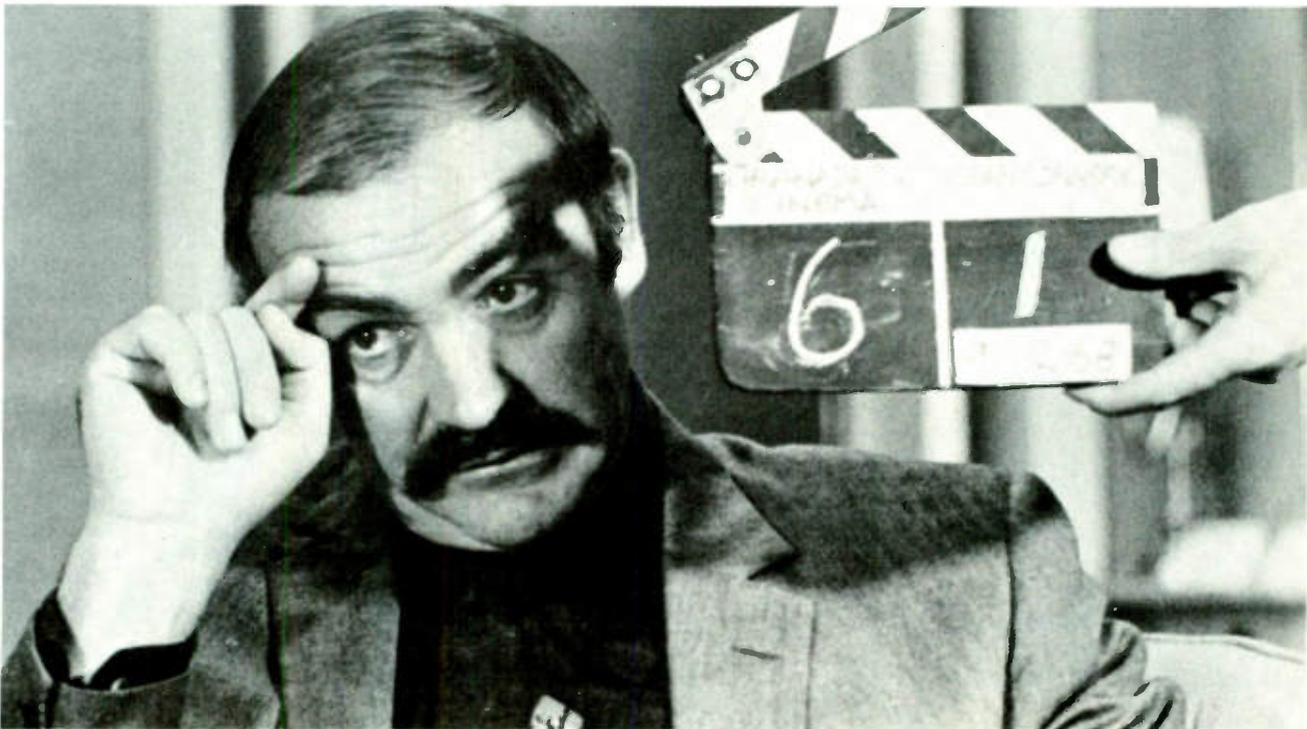




- 1 MEET ANDRE PREVIN. A profile of the Principal Conductor of the London Symphony Orchestra. *London Weekend*
- 2 THE BEGGAR'S OPERA. A television adaptation of John Gay's musical of London's low life, first performed in 1728. *London Weekend*
- 3 CINEMA. Sean Connery in one of the weekly reviews of films. *Granada*



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**1 TRUMPETS OF MAJESTY.** Colin Davis conducts the LSO and a choir of 400 in St Paul's Cathedral for a performance of the Berlioz 'Te Deum'. *London Weekend*

**2 OPENING NIGHT.** Judi Dench, Richard Pasco, Barrie Ingham and Jeremy Richardson in 'The Winter's Tale' at the Royal Shakespeare Theatre. *ATV*



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# The Arts

Programme	Description	Company	Weekly mins	Time and day	Area
Antiques Fair	<i>From Grosvenor House, London</i>	Thames	60	3.00 Friday 27 Jun	P
Beggar's Opera	<i>Opera</i>	London Weekend	60	10.20 Sunday 2 Mar	N
Blow	<i>Jazz</i>	Harlech	30	10.30 Thursday 13 Feb	L
Bohemian Rhapsody	<i>The Czech Philharmonic Orchestra</i>	London Weekend	50	10.40 Saturday 5 Jul	N
Cinema	<i>Review of films</i>	Granada	30	10.30 Thursday	N
Crucible	<i>Local arts magazine</i>	Westward	30	11.00 Tuesday monthly to Feb	L
Exhibition	<i>Press pictures of the year</i>	Thames	60	3.00 Wednesday 8 Jan	P
Fusion	<i>Indo-jazz</i>	Harlech	30	10.30 Thursday fortnightly Apr/Jul	L
Gallery	<i>Regional arts magazine</i>	Harlech	35	10.30 monthly from Aug	L
Glenn Miller Sound	<i>The music of Glenn Miller</i>	Granada	45	10.45 Saturday 28 Jun	N
Golden Vanity	<i>The Wandsworth Schoolboys' Choir</i>	London Weekend	30	5.30 Sunday 15 Jun	L
Giuseppe Forgione Sings	<i>Giuseppe Forgione</i>	Ulster	30	7.00 Friday 3 Jan	L
Llangollen International Musical Eisteddfod	<i>Musical festival</i>	Harlech	35	10.30 Thursday 10 Jul	L
Margot Fonteyn	<i>A profile</i>	London Weekend	60	10.45 Saturday 17 May	N
Marvellous Party	<i>Words and music of Noel Coward</i>	London Weekend	60	9.00 Friday 10 Jan	N
Meet Andre Previn	<i>A profile</i>	London Weekend	60	10.30 Friday 21 Mar	N
Messiah	<i>Handel's Oratorio</i>	Yorkshire	60	6.30 Sun 6 Apr	N
Montacute—A Golden Habitation	<i>Westcountry poetry music and songs</i>	Westward	30	10.30 Monday 23 Jun	L
Mrs Wilson's Diary	<i>Excerpts from the West End show</i>	London Weekend	60	9.55 Saturday 4 Jan	N
No! No! No!	<i>Nina and Frederick in a musical adaptation of an old Danish comedy</i>	London Weekend	60	10.20 Sunday 16 Mar	N
Opening Night	<i>'Cat Among The Pigeons' and 'The Winter's Tale'</i>	ATV	55	10.45 Saturday 26 Apr	N
Play Bach	<i>French jazz trio's interpretation of Bach</i>	Granada	15	10.45 Saturday 7 Jun	L
Royal Film Performance	<i>'The Prime of Miss Jean Brodie'</i>	Thames	40	10.30 Monday 24 Feb	N
Scope	<i>Arts magazine</i>	Grampian	30	4.15 Sunday, fortnightly to Mar	L
Scottish National Orchestra	<i>A junior prom concert from the Kelvin Hall, Glasgow</i>	Scottish	60	2.50 Sunday 15 Jun	P
Trumpets of Majesty	<i>Berlioz, Te Deum in St Paul's Cathedral</i>	London Weekend	70	10.45 Saturday 14 Jun	N
The Wild Duck	<i>Adaptation of Ibsen's play</i>	Scottish	60	8.30 Thursday 20 Nov	N





# Religion



*Viewers used to the idea that, week in week out, programmes of religious interest monopolize the screens for an hour and more early on a Sunday evening may have been struck last summer by the occasional appearance of other events at that time.*

Sport apart, the most memorable break with custom was David Frost's nine hour 'Lunathon', running from 6 o'clock. It was quite proper, and totally in line with the thinking that guides ITV religious programmes policy, that the usual programmes should give way on that occasion; and that, amongst the various guests who appeared in the broadcast, Christian and other champions of ultimate concern should find their places in the studio.

It is tempting to count Cliff Richard—one of David Frost's guests—in that category, since he had recently finished starring in a modern parable series *Life with Johnny* (Tyne Tees), perhaps ITV's most notable attempt to date to use the resources and the panache of television for an evangelistic message. Experiment in that direction is matched, more significantly perhaps, by the increasing number of unashamed yet sensitive religious programmes which are beginning to appear in the general run of ITV's output. Londoners, for instance, had a chance during 1969 to see a full-dress magazine programme of Christian concern, *Today . . . is Good Friday* (Thames). In the same vein Tyne Tees has introduced its Friday night Christian commentary after *News At Ten*, a slot also used by Anglia for its documentary on religious education, *Section 25*.

During 1970, Southern Television's plans for *Action '70*, going on from its weekly Christian news desk, mark another step forward along the same lines. Scottish Television has also held a full audience for its hour-long look-listen-and-think *Living '69 Style*. With Granada's early evening show *Come Outside and Say That* not afraid to tackle religious issues provocatively, and Ulster Television finding frequent opportunities to explore the

religious issues of the Province, arguably the most interesting development has been Harlech's regular practice of including religious discussion in its Severnside pub programme *Free House*.

Showing programmes of religious appeal in the general run of the schedules is one thing. It is matched by the increasingly full and measured coverage that national and local news and documentary programmes give to religious matters. To understand how the handling of religion on ITV is developing, at least equal weight has to be placed on the greater flexibility brought to the programmes at the accustomed times for such matters.

Following on from London Weekend's *Roundhouse*, Granada with its first series of *Talking About . . .* presented feature films that raise deep issues, and followed them with studio discussion. The spread of a film over three weeks made for awkward viewing, and in its second series the company instead used television programmes as its basic material. This novel use of the time has raised some eyebrows, since it patently blurs the distinction between religious and non-religious television. It is precisely for that reason that the series is important. It has signalled a new break through the rigid cast of what constitutes a religious programme. Everybody knows how, in certain newspapers and magazines, religion tends to be something printed in Gothic type and tucked away in a corner, as a cosy irrelevancy. It would be easy to picture a comparable state of things in television. That is just what those responsible for ITV's religious programming are all the time concerned to avoid. If religion matters, it matters in all points of life. At the same time there will always be a place for the

FREE HOUSE. Local Bristolians took part, introducing topical issues including a regular look at matters of religious concern. *Harlech*



familiar and the trusted approach, and in such series as *Once More With Feeling* (ATV) and *Stars on Sunday* (Yorkshire) ITV has again shown how well it can do this.

In between those two poles have come some interesting experiments. *Showforth* (Harlech) tries its hand at communicating a glimpse of religious experience tele- visually, while the company's planned development of *Harlech Parliament* for Sunday evenings sets the issues of the day in the context of God, as does Grampian's *Action Now* on community ventures. From London Weekend two series—*A Man on his Own* and *Tomorrow's Child* have also touched the inescapable paradox that religion is concerned both with ever and with now.

This paradox could almost be taken as a definition of religion—any religion. While of course the Christian religion overwhelmingly predominates in our programmes, ITV has taken considerable care to introduce viewers to other religions, some of which are now finding a home in Britain. Two series for children, London Weekend's *Taliesin Tales* and Granada's school series *Our New Neighbours*, began tackling this; while Jean Morton's latest Sunday series, *Friends and Neighbours*, goes into the same field.

For adults such programmes as the widely shown Good Friday discussion between Fr Peter de Rosa SJ and Rabbi John Rayner (Thames) and several of the encounters in the summer series *Against the Tide* (Yorkshire) have also shown an awareness that our society is now a 'pluralist' one.

Sunday evenings apart, most ITV regions regularly present avowedly religious material also in the form of Sunday morning church services and of short programmes late at night. Here too, as amongst the churches themselves, renewal bursts through to enliven custom. Televised Church services, for instance, might not be expected to attract huge mailbags, but such transmissions as the experimental New Year service from Birmingham (ATV) and a Parish Communion from South London that featured a pop group (London Weekend) attracted hundreds of letters of gratitude, many from casual viewers. So television does more than feeding the faithful.

Late-night programmes develop more markedly. One ITV region (Westward) has established a different type of closing programme for each night of the week, so getting viewers on any given evening to expect encouragement to learn, argue, pray, listen or sing.

As for singing, Southern Television, somewhat specialists now in fostering new church music, have begun finding a rich seam of such fresh song in their area, and been glad to broadcast it; a good example, surely, of the stimulus and response that a regional television company can set off in its area. With the majority of the other companies also continuing to explore beyond the 'epilogue' it is the wide spread of themes and treatment that Thames offers Londoners every night of the year that perhaps most clearly shows the width of religion's embrace. There was a fashion a generation ago for saying that before the world can be expected to come into the church, the church must be found in the world. Overall, ITV's programmes of religious concern more and more act out this line of thinking.

#### Central Religious Advisory Committee

The Rt Rev Dr OS Tomkins, Bishop of Bristol (*Chairman*); Miss A Allen; Mrs K M Baxter; Mr D W Black; The Rt Rev S Y Blanch, Bishop of Liverpool; Miss M Bray; The Very Rev A C Bridge, Dean of Guildford; The Rt Rev B C Butler; The Rev Dr Canon H Chadwick; The Rev Dr L Davison; The Rt Rev Dr Langton Fox, Auxiliary Bishop of Menevia; Mr George Gorman; His Eminence Cardinal Gray, Archbishop of St Andrews and Edinburgh; The Rev J Huxtable; The Very Rev M Knight, Dean of Exeter; Mr M McCrum; The Countess of Mar and Kellie; Miss F Matchett; The Rev Canon B S Moss; The Rev D Z Phillips; Professor D Pond; The Rev B M Pratt; The Rt Rev Dr A S Reeve, Bishop of Lichfield; The Rt Rev Dr W R Sanderson; The Most Rev W G H Simon, Archbishop of Wales; The Rev Dr H Walker; The Rev Dr W M S West; The Rev M A P Wood; Mr A S Worrall.

#### Panel of Religious Advisers

The Rev A Andrew, OFM; The Rev Canon E S Barber; The Rev M L Davies; Miss Monica Furlong; The Rev Dr T M Murchison; The Rev Dr H H Williams.

#### Scottish Religious Advisory Panel

The Rev Dr T M Murchison (*Chairman*); The Rev L J A Bell; The Rev K M Cribbin; The Rev Arthur H Gray\*; The Countess of Mar and Kellie; The Rev John Muldoon; The Rev George T H Reid, MC\*; The Rev Dr A W Sawyer, OBE, MC.\*

\*Assessors from Company panels

**1 LIVING '69 STYLE.** Lady Isobel Barnett is regular presenter of the monthly Tuesday evening inquiry programme. *Scottish*

**2 INDUSTRIAL FESTIVAL SERVICE.** The Dean of Rochester offers a bidding in a special service of thanksgiving for industry. *Southern*

**3 STARS ON SUNDAY.** Sir John Gielgud read well-loved extracts from the Bible in a variety of translations. *Yorkshire*



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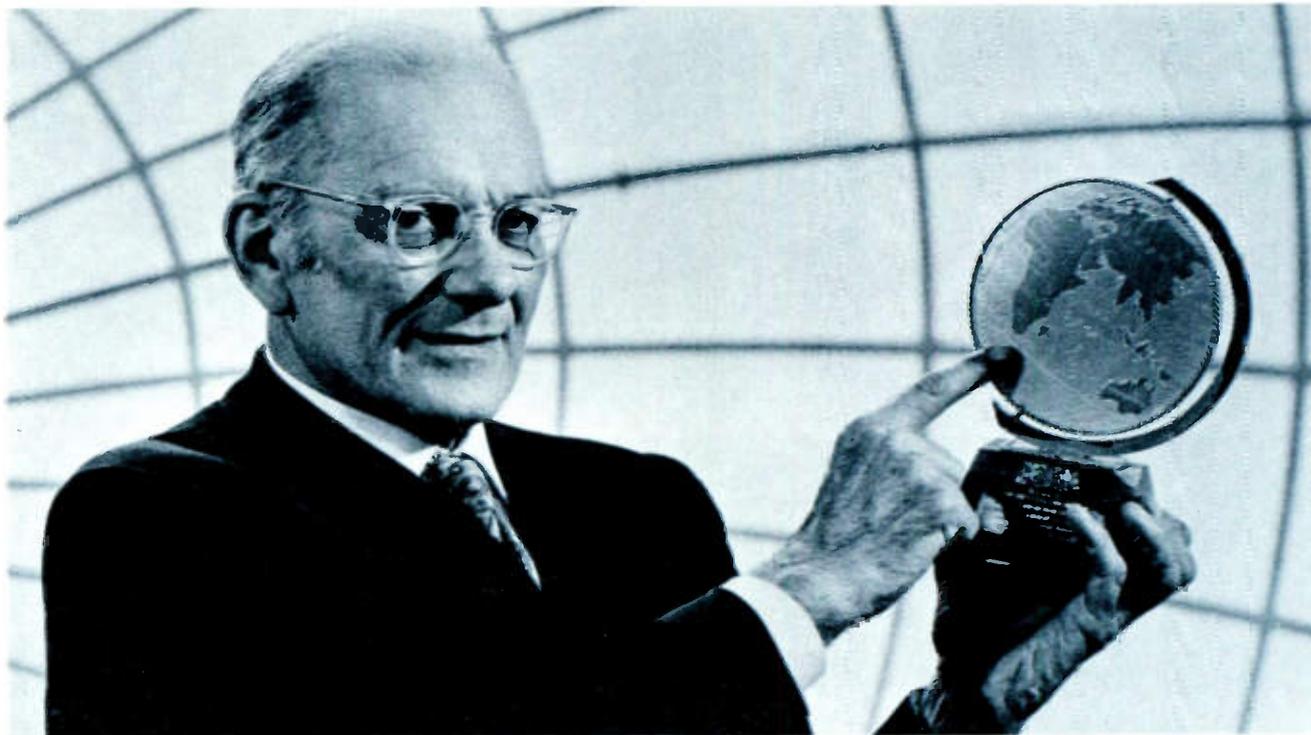
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**1 TALIESIN TALES.** Sir Francis Chichester introduced younger viewers to stories from the great faiths of the world. *London Weekend*

**2 PIPE DREAM OR PROPHECY.** In a late-night series, Tony Iveson talked to Lady Antonia Fraser about bringing the Church up to date. *Thames*

**3 SWING AT SEVEN.** Covent Garden opera singer Benjamin Luxon found a new vein in combination with Rod Mason's Jass Band. *Westward*

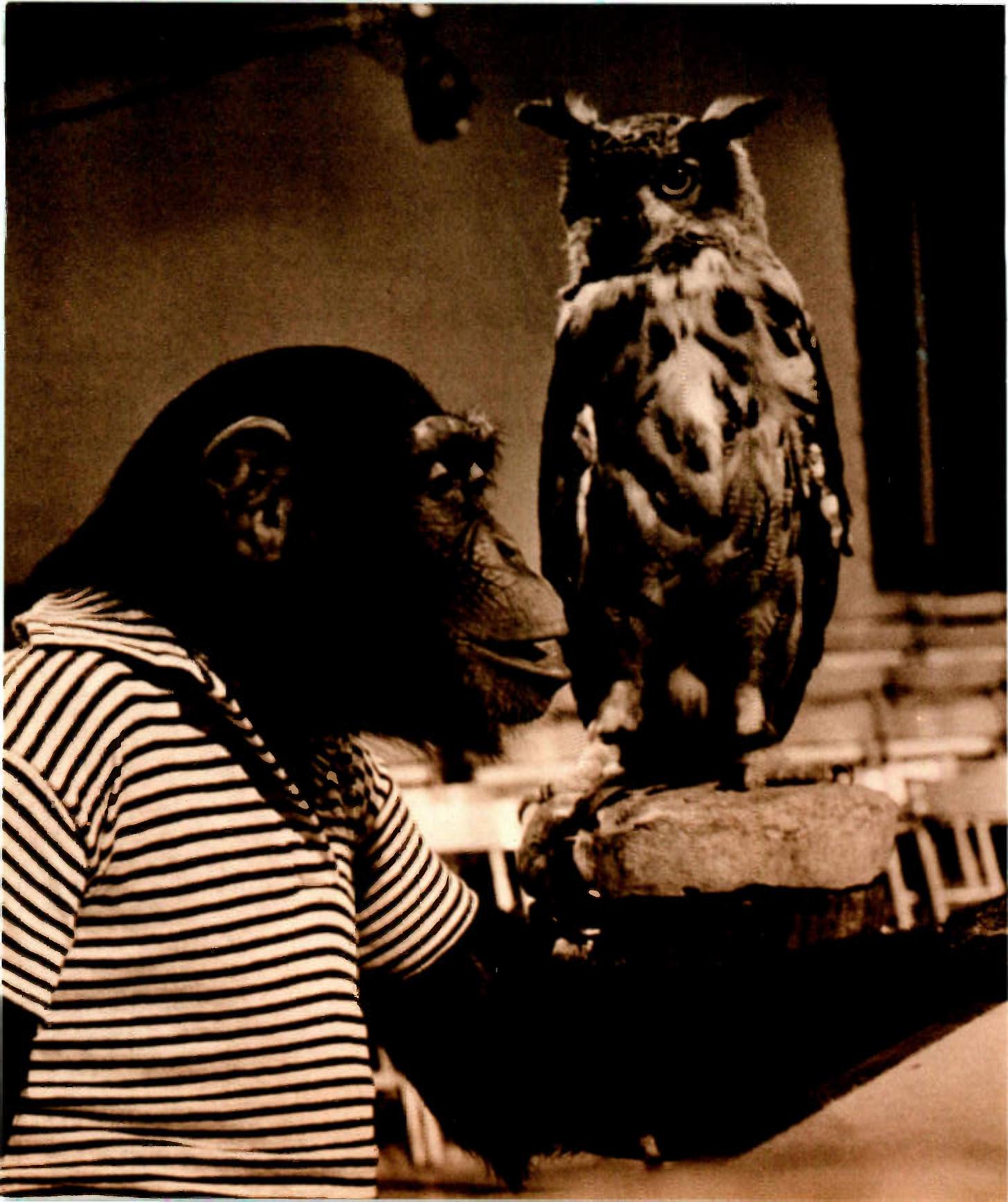




# Religious Programme Series

Programme	Description	Company	Weekly mins	Time and Day	Area
Action	<i>Film and discussion</i>	Channel	20	6.15 Monday, monthly Nov, Jan/Mar	L
Action News	<i>Community venture reports</i>	Grampian	5	6.15 Sunday fortnightly May and Jun	L
Advent Services	<i>Studio worship</i>	Grampian	25	7.00 Sunday Nov/Dec	L
Against the Tide	<i>Film and discussion</i>	Yorkshire	20	6.35 Sunday May/Aug	N
All Creatures Great and Small	<i>Stories for young children</i>	ATV	20	6.15 Sunday Jan/Mar, Oct/Dec	N
Ancient and Modern	<i>Talks, interviews, music</i>	Southern	35	Close all week	L
The Book Christ Read	<i>Old Testament readings</i>	Grampian	15	11.45 Tuesday, Wednesday, Thursday Jan/Jul	L
By This I Live	<i>Interviews</i>	Ulster	25	3.25 Sunday Mar 2.30 Sunday Apr/May	L
The Christian Now	<i>What the religious papers say</i>	Grampian	20	6.15 Sunday Apr/Jul	L
Epilogue	<i>Talks, interviews, reading</i>	Tyne Tees	35	Close all week	L
Epilogue	<i>Epilogue</i>	Channel	10	Close Wednesday and Sunday	L
Faith for Life	<i>Talks, discussion, singing</i>	Westward	40	Close all week	L
Friday Night	<i>Christian comment</i>	Ulster	5	10.30 Friday from Apr	N
God's Trombone	<i>Religious variety</i>	Southern	25	6.15 Sunday Apr/May	N
Good News for Modern Man	<i>Reading</i>	Grampian	25	Close all week ex Wed, Fri Jan/Mar	L
In Our Time	<i>Talks</i>	Anglia	20	Close all week ex Mon, Fri, Sat Apr/Jul	L
Last Programme	<i>Talk, interviews, music</i>	Thames	5	6.45 Sunday monthly Apr/Jul	L
Last Programme	<i>Talk, interviews, music</i>	Thames	35	Close all week	L
Late Call	<i>Christian comment</i>	British	35	Close all week	L
Life with Johnny	<i>Pop parables</i>	Tyne Tees	25	7.00 Sunday May/Jul	P
The Lion, the Witch and the Wardrobe	<i>Children's serial</i>	Thames	20	4.20 Tuesday Jan	N
Living '69 Style	<i>Discussion of moral issues</i>	Southsh	60	10.30 Tuesday, monthly	L
A Man On His Own	<i>Interviews</i>	London Weekend	25	6.35 Sunday Aug/Oct	N
Meet the Joybeat	<i>Salvation Army pop group</i>	ATV	15	7.00 Sunday Jan	N
O Happy Day	<i>Music</i>	Grampian	25	6.35 Sunday Nov/Dec	L
Once More with Feeling	<i>Famous people choose music</i>	ATV	25	7.00 Sunday Jun/Jul	N
Pulse	<i>Topical discussions</i>	ATV	30	Close Wednesday, Thursday, Friday Apr/Sep	L
Reflection	<i>Last programme</i>	Anglia	35	Close all week	L
Roundhouse	<i>Live argument</i>	London Weekend	45	6.40 Sunday Jan	N
Showforth	<i>Experimental meditation</i>	Harlech	20	6.15 Sunday May/Jul	N
Songs for Thinking People	<i>Religious songs</i>	Grampian	15	7.10 Sunday Mar 6.45 Sunday May/Jul	L
Stars on Sunday	<i>Religious entertainment</i>	Yorkshire	25	7.00 Sunday Aug/Nov	N
Sunday Talks	<i>Discussion</i>	Grampian	5	Close Sunday from Jul	L
Taliesin Tales	<i>Sir Francis Chichester introduces stories from the world's religions</i>	London Weekend	20	6.15 Sunday Jun/Sep	N
Talking About...	<i>Discussion of issues raised by feature films</i>	Granada	45	6.40 Sunday Jan/May; Nov/Dec	N
Thirty Second Pulpit	<i>Christian 'spot'</i>	Ulster	5	10.30 Monday to Friday from Aug	L
Tomorrow's Child	<i>Ethical considerations</i>	London Weekend	25	6.35 Sunday Oct/Nov	N
The Way	<i>Lent services</i>	Grampian	35	6.35 Sunday Mar	L
What's It All About?	<i>Topical discussion</i>	Ulster	20	11.30 Monday Apr/Jul 11.00 Monday from Sep	L
Young Praise	<i>Youth choirs</i>	Grampian	40	6.45 Sunday Apr/Jul	L

L. Local P. Part Network N. Network Lists refer to 1969 and pm unless stated otherwise.





# Children's Programmes



*Making television programmes for children is notoriously difficult. It is, after all, adults who make them and what adult has ever been able to enter the special imaginative world of a child with complete success? It is no use producing a programme which merely paints a picture of childhood that conforms to the adult's idealized view of how children should look and behave, or of what children should be interested in. It is the child himself or herself at whom the programme must be aimed, not at the parent or the maiden aunt.*

But even assuming that one captures the imagination of the child, there are other pitfalls ahead. The more children enjoy a programme, the more closely they become involved with the characters or personalities they see on the screen. And the more involved they are with these heroes and heroines, the more chance they might imitate them. So tremendous care has to be taken not to present children with bad or dangerous examples.

Then there is the constant problem of how to make the more informative programmes interesting. Television is a natural story teller and, given the right material, it is a relatively easy matter to absorb the young audience in the make-believe world that has been created. On the other hand, the child who comes home tired from school in the afternoon is not going to be especially receptive to further doses of information, perhaps thinly disguised as a quiz. No wonder, either: imagine the reaction of a weary businessman, just home from the office, sitting down in front of the television set and being offered a programme on accountancy! But, just as that same businessman might enjoy a play about a boardroom struggle because he has a natural interest in the world of big business, a child's constantly inquiring mind will fasten onto information entertainingly presented.

A number of programmes face up to the challenge of meeting both the imaginative tastes of children and their need to know more about the real world around them. A group of Sunday afternoon drama series have been one

of the most interesting features. *The Flaxton Boys*, set in Yorkshire and made by the producers of the successful *Tom Grattan's War*, was the first of this group; *The Owl Service*, based on Alan Garner's absorbing children's novel about ancient Welsh myths coming to life for some present-day children, and *Carweazle*, telling the story of a magician whose magic never works out quite as he intends, are two more in the group, and may well set a new pattern for children's weekend viewing. During the week, some programmes have carried on as already established favourites. *Magpie* has gone from strength to strength and is now twice weekly; *Junior Showtime* appears regularly to a large and evidently appreciative audience. There is still, however, room for new ideas; including the unusual presentation of mime, dance and song by the *The Paper Bag Players*.

There is always a great demand on the part of parents for programmes for the under fives. In addition to some of the longer running story programmes, *Hatty Town* and *Diane's Magic Theatre* were specially devised for the youngest section of the audience.

Those involved in children's television are intensely aware of the responsibilities they carry, and care deeply about what they are doing. They are also usually highly critical of each other's, and their own, finished works. But the final judges are the children themselves—and every producer knows that they are the most critical audience in the world.



**1 REDGAUNTLET.** An eight-part serialization in colour from the famous novel. *Scottish*

**2 COUNTRY BOY.** Thirteen-year-old Mike Borne learns to ride bare-back. *Southern*

**3 JUNIOR SHOWTIME.** The children are joined by compere Bobby Bennett and guest star Jack Wild for the finale. *Yorkshire*



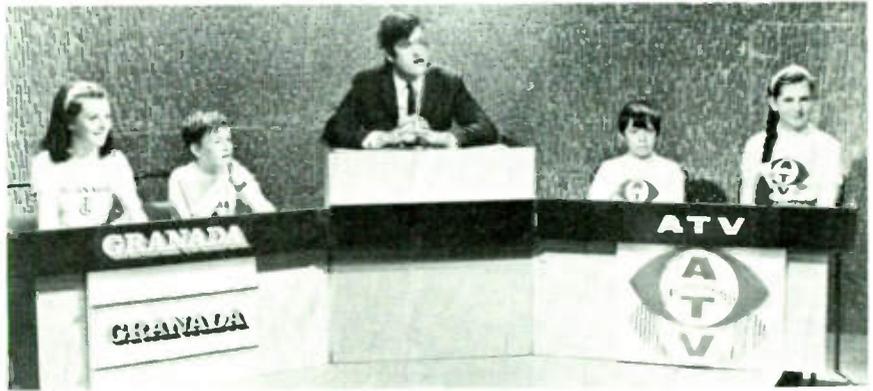


**4 ANYTHING YOU CAN DO.** Ed Stewart comperes an inter-TV-region knock-out contest. *Granada*

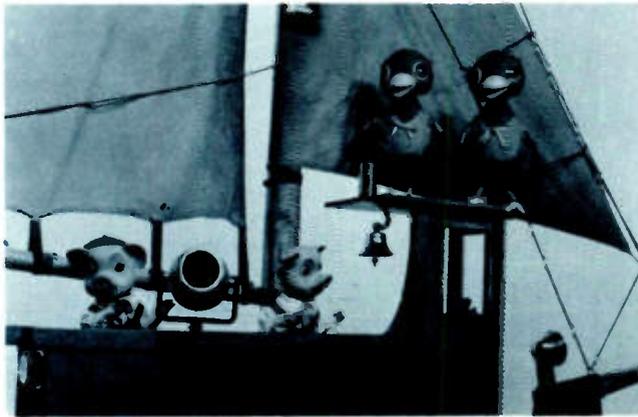
**5 PINKY AND PERKY.** A series featuring the popular puppets. *Thames*

**6 MAGPIE.** Pete Brady, Susan Stranks and Tony Bastable at the launching of the boat adopted for the programme. *Thames*

**7 THE FLAXTON BOYS.** Peter Firth, James Hayter and David Smith are three of the stars in this adventure series. *Yorkshire*



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# Children's Programmes

Programme	Description	Company	Weekly mins	Time and day	Area
Anything You Can Do	<i>Talent competition</i>	Granada	25	4.55 Wednesday Apr/Jul	N
Cartoon Cavalcade	<i>Cartoons</i>	Scottish	30	4.30 Monday	L
Country Boy	<i>Country life</i>	Southern	30	5.20 Monday Jul/Sep	N
Diane's Magic Theatre	<i>For younger children</i>	Yorkshire	13	4.17 Thursday from Oct	P
Discotheque	<i>Pop music</i>	Granada	25	5.20 Wednesday Jan 4.55 Wednesday Feb/Apr and from Nov	N
Do Not Adjust Your Set	<i>Comedy</i>	Thames	30	5.20 Wednesday Feb/May	N
The Flaxton Boys	<i>Drama series</i>	Yorkshire	30	5.30 Sunday Oct/Dec	N
Freewheelers	<i>Adventure series</i>	Southern	30	5.20 Wednesday Jan/Feb; Jul/Sep	N
Gus Honeybun Show	<i>Birthday greetings and cartoons</i>	Westward	55 appr	4.00/4.30 Monday to Friday	L
Hatty Town	<i>For younger children</i>	Thames	15	4.15 Monday Feb/May and from Oct	P
How	<i>General knowledge</i>	Southern	30	5.20 Monday to Jun	N
Hubble Bubble	<i>For younger children</i>	Yorkshire	13	4.17 Thursday Apr/Sep	N
Incredible Adventures of Prof Branestawm	<i>From the book by Norman Hunter</i>	Thames	30	5.20 Thursday Jul/Aug	N
It's Time For Me	<i>For younger children</i>	Harlech	25	4.20 Monday to Friday to Jun	L
Joe 90	<i>Puppet series</i>	ATV	30	4.20/4.45 Monday to Friday from Jul	N
Junior Showtime	<i>Children entertain</i>	Yorkshire	25	5.30 Sunday to Apr 4.55 Tuesday Jan/Jul and from Oct	N
Junior Try For Ten	<i>Contest</i>	Grampian	30	4.55 Thursday to Mar	L
Little Big Time	<i>Children's music hall</i>	Southern	25	4.55 Wednesday Jan	N
Magpie	<i>Teenage magazine</i>	Thames	30	5.20 Tuesday to Feb	N
Mixer Maxter	<i>For younger children</i>	Grampian	60	5.20 Tuesday and Thursday Mar/Jul and from Sep	N
On the Rocks	<i>Comedy/adventure series</i>	Tyne Tees	15	4.15 Wednesday Jan/Jul	L
Once Upon a Time	<i>Stories for younger children</i>	Thames	25	4.55 Thursday Jan/Apr	N
Origami	<i>Art of paper cutting</i>	Thames	15	4.15 Monday Jan/Feb and from Jun	P
Paper Bag Players	<i>Entertainment</i>	Yorkshire	15	4.15 Wednesday to Apr	P
Pinky and Perky	<i>Featuring the puppets</i>	Thames	25	4.55 Tuesday Jul/Oct	N
Puffin's Birthday Greetings	<i>Birthday greetings</i>	Thames	15	4.40 Friday to Sep	P
Romper Room	<i>Kindergarten</i>	Channel	30	4.40 Monday to Friday to Mar	L
Romper Room	<i>Kindergarten</i>	Anglia	35	4.20/4.45 Monday to Friday from Apr	L
Romper Room	<i>Kindergarten</i>	Border	60	4.35 Mon Wed Fri to Jul	L
The Secret Service	<i>Human/puppet adventure series</i>	Ulster	45	4.10/4.40 Mon Wed Fri to Jun	L
Sexton Blake	<i>Drama series</i>	ATV	100	4.40 Wednesday to Friday Jul/Sep	L
The Sooty Show	<i>For younger children</i>	Thames	30	4.35 Monday to Friday	P
Sugarball	<i>For younger children</i>	Thames	30	5.30 Sunday from Sep	P
Survival Game	<i>Animal quiz</i>	Thames	25	5.25 Thursday to Feb and from Oct	N
The Tingaree Affair	<i>Adventure series</i>	Yorkshire	15	4.55 Wednesday Aug/Oct	P
Tingha and Tucker Club	<i>Puppet bears</i>	Anglia	30	4.15 Thursday Jan/Apr	N
Tinker and Taylor	<i>For younger children</i>	Thames	30	5.20 Monday from Oct	N
Tony's Time	<i>For younger children</i>	Thames	30	5.20 Wednesday May/Jul	N
Very Very Varied	<i>Unusual features and projects</i>	ATV	75	4.15 Mon and Wed/Fri to Mar	P
Zoom-In	<i>Teenage interests</i>	ATV	44	4.00 Mon and Wed/Fri Apr/Jul	L
L. Local P. Part Network N. Network	Lists refer to 1969 and pm unless stated otherwise.	Ulster	22	4.00 Mon and Wed Jul/Sep	L
		Ulster	60	4.40 Mon and Wed/Fri from Oct	L
		Harlech	35	12.30 Saturday to Mar	L
		Harlech	40	12.15 Saturday Apr/Sep	L
		Grampian	25	4.55 Thursday from Oct	L
		Grampian	60	4.15 Tuesday to Friday Jul/Oct	L
		Harlech	30	5.20 Friday from Jul	L
		Ulster	30	7.00 Thursday Apr/Jul	L

FREEWHEELERS. A tense moment for Chris Chittell and Carole Mowlan. *Southern*







# School Programmes



*At a time when teachers and schools are feeling the effects of widespread restraint in educational spending, school television must have increased value and significance. Now more than ever the presence in the classroom of an extra source of ideas and stimulus, such as school television provides, should be strong support for hard-pressed teachers. Despite the industry's own financial difficulties there has been no reduction in the volume of Independent Television's share in school broadcasting. Thirty-five series will be seen in the 1969–70 school year compared with thirty-four in the previous year, sixteen of these fully networked.*

Many people are still surprised to discover that competition between ITV and the BBC in the field of educational programming is for excellence in standards alone, and that there is frequent consultation and mutual respect between the two services, which aim at being complementary to each other. Another common misconception is with regard to advertising. There are no advertisements between or within school programmes on Independent Television. Although programmes for schools are paid for out of the advertisement revenue which supports the whole service, it is an accepted principle that advertisements should not intrude in school hours.

## The Curriculum

To planners of school television the question of who determines the curriculum is important. Whereas in many countries the Ministries of Education decide the curriculum, textbooks and even timetables, Britain has a thoroughly decentralized system. The head teacher of a school or even the classroom teacher decides what should be taught. A similar freedom is found regarding the provision of television sets; local authorities are not obliged to install sets in schools, nor are head teachers obliged to use them once they are installed. In practice the system is not as chaotic as it might be, though it is still varied enough to pose problems for those who make the television programmes.

Curricula in different schools do in fact tend to be similar, being influenced by tradition, by the syllabuses

of different examination boards (and ultimately by universities and their entrance requirements), by the demands of employers, by the deliberate campaigning of various curriculum development bodies, the present needs of children and the future demands of society. Although not an answer to the problem of individual timetables, these common influences do at least make it possible for the broadcasting organizations to plan programmes which a majority of schools welcome as relevant and worthwhile.

## Educational Advice

The quality and relevance of programmes is maintained by seeking advice from leading educationists, and by keeping close contact with the schools.

The educational programmes provided by the companies are subject to the Authority's approval before they may be broadcast, and in considering proposals for educational series the Authority is itself assisted by an Educational Advisory Council, appointed under the terms of the 1964 Television Act, which acts as the central source of advice on educational policy for the whole Independent Television system. Its Chairman is Sir John Newsom, and its members cover a wide range of special interests and experience in education. The Council is assisted by the Schools Committee and the Adult Education Committee.

The Authority looks to the Council and the Schools



Committee for guidance to ensure that programmes relate to the needs and practices of the schools, and that the programmes as a whole reflect the requirements of different subject fields, educational levels and type of school. Close and continuous consultation with the educational world in different areas of the country is also assured through the committees of nominated representatives directly advising those companies which produce school programmes.

### **Liaison with Schools**

Day-to-day links between classroom and studio are maintained by company liaison officers, who visit schools in their area to discuss programmes with teachers, observe them in use with classes, and report back to producers on what they have seen and heard. In addition, volunteer panels of viewing teachers report regularly on their own and their pupils' reactions to the programmes, and comment upon their educational effectiveness. Schools liaison officers also keep in touch with local education authorities and their teachers' centres, with colleges and institutes of education, and often address meetings of teachers' organizations and parent-teacher associations. In co-operation with programme companies, the Authority holds major conferences on schools television in different parts of the United Kingdom. In these ways, the reactions of teachers and educationists to programmes and their views on the role which school television should play are available to planners and advisory bodies.

### **Joint Research with BBC**

To measure the size of the school audience for separate series, the BBC's School Broadcasting Council has conducted termly surveys by means of a questionnaire sent to a sample of schools. This service has now become a joint operation with the ITA and the first joint questionnaire reached schools in the Autumn term of 1969.

### **School Teacher Fellowships**

To assist the development among teachers of an informed and critical understanding of the educational value and limitations of broadcast school television, the Authority administers a School Teacher Fellowship scheme, which has now entered its third year. Up to ten fellowships are awarded each year to practising teachers, tenable for one term at university institutes, departments or schools of

education with a special interest in educational television.

### **Programme Planning and Co-ordination**

Eighteen months in advance of the first transmissions of any school year, company production teams put forward proposals for programme series in the light of the educational advice and information they have received. The co-ordination of their plans is facilitated by the inter-company Network Education Sub-Committee on which all companies are represented and which the Authority's Education Officer also attends. This committee is served administratively by the Independent Television Education Secretariat. Those proposals which are approved and recommended for national showing are incorporated in the national network timetable for simultaneous transmission throughout the United Kingdom. Other series may be approved for additional local showing.

### **Programme Production**

Once the subject, educational purpose and age range of a proposed programme series have been approved for national or local showing, a detailed programme proposal is drawn up by the programme company's school broadcasting department. When this has again been examined and approved or amended by the Authority's Schools Committee, it is passed back to the originating company's production team. These teams normally consist of a producer who is an experienced educationist, a programme director who is a television expert, a script writer, and where necessary a consultant who is a specialist in the subject of the series or in the teaching of the particular age group for which the series is intended. With the more experimental projects, pilot programmes are often recorded for viewing and criticism by appropriate groups of educationists.

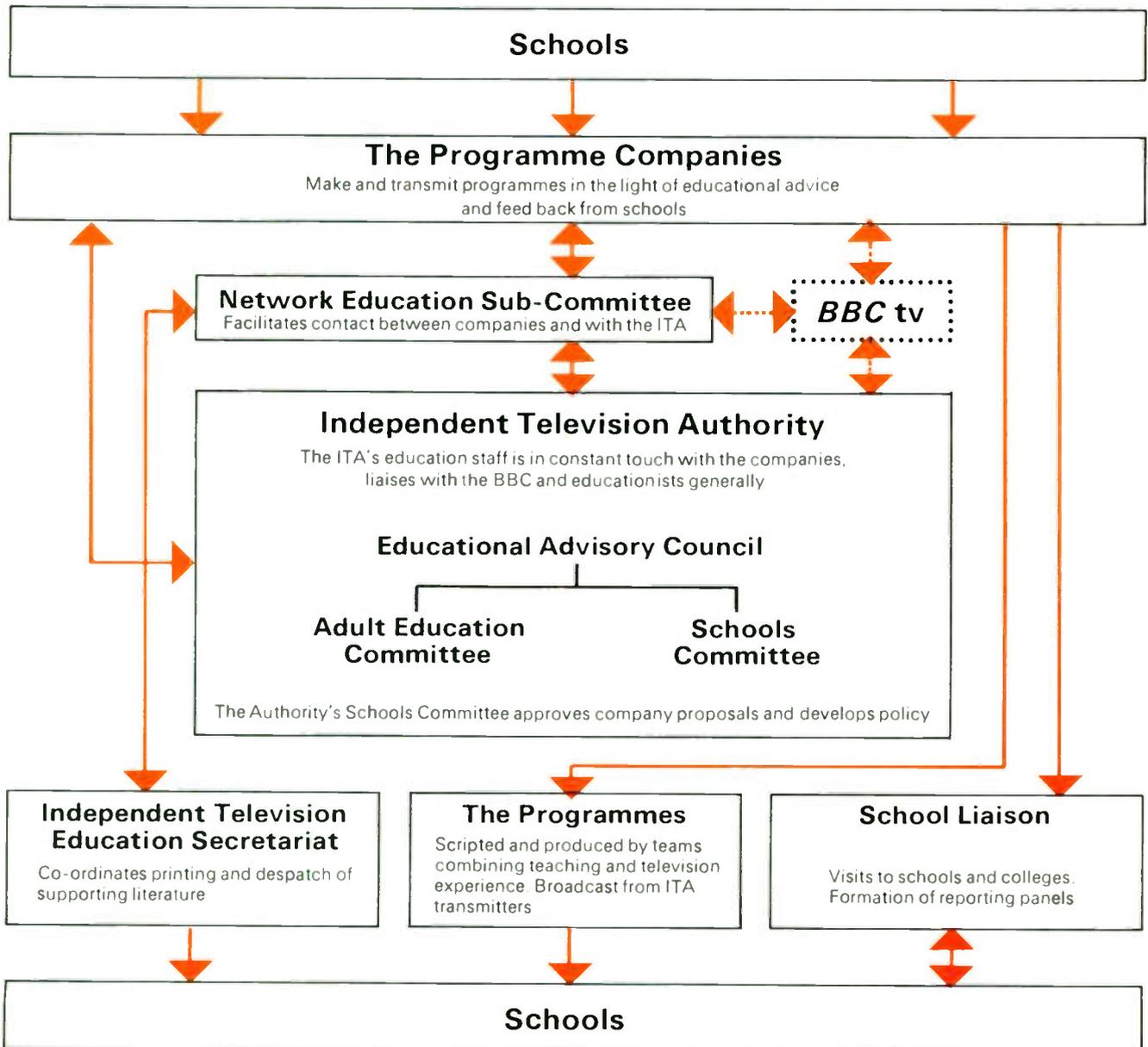
At an early stage in the planning of a year's schools output, consultation takes place with representatives of the BBC's School Television Department and the School Broadcasting Council in order to avoid unnecessary duplication of material. At a later stage further consultation takes place to avoid clashes of time between programmes addressed to the same target audience by the two services.

### **Programme Literature**

Each year an annual programme booklet is published



# Planning ITV School Broadcasts





outlining all the series to be broadcast during the following school year. It is distributed to schools at the end of the Spring term, to give head teachers ample time to take the television programmes into account when preparing their timetables for the following school year. An accompanying order form allows schools to purchase booklets of programme notes on the series they intend to view. Some of these booklets are designed to give guidance to teachers; some are found suitable for use by each child in a viewing group. It is left to the teacher's discretion to decide what use he wishes to make of these publications. Additional ancillary publications are also prepared, such as complete dialogues for some language programmes, workbooks, and diagrams related to science programmes.

#### **Independent Television Education Secretariat**

The co-ordination of programmes between many companies, regions, schools and education authorities is inevitably a complicated matter. The Independent Television Education Secretariat, under instructions from the Network Education Sub-Committee, therefore acts as a central co-ordinating office. The Secretariat also co-ordinates arrangements for printing and despatch of programme literature and timetables; and collects and maintains up-to-date statistical records of viewing schools.

#### **Series for 1969–70**

The range extends from programmes for five year olds to those for sixth forms (see full list on page 75). The indication of a suitable age-range for any series is only a general guide; the abilities and interests of pupils, and the contexts within which television is used, vary so widely from school to school that producers must aim at the average ability for a given chronological age and leave teachers to match pupils with programmes.

The proportion of series designed for primary schools has again increased, from seven out of the sixteen networked series last year to nine out of sixteen this year. Of particular interest is the arrival of a new series by Yorkshire, *My World*, the first television series in this country deliberately designed for children in their first year of school life. The programme is seen in two parts, ten or twelve minutes long, and is designed in harmony with progressive infant practice to stimulate activity and curiosity. This is the keynote of established primary

series such as *Seeing and Doing*, *Finding Out*, *The World Around Us*, *Picture Box*, and *Just Imagine*.

The work of a large number of primary schools is 'integrated': 'subjects' (eg English, History, Geography, Science) are integrated one with another and occur in relation to a topic or area of study which is chosen for its interest and which may transcend different subject boundaries. This approach, catered for in *Meeting Our Needs* and *Action*, fits in well with television's capacity to synthesize ingredients from a wide field, and even series which are given a more specific label—*Song and Story*, *Books to Enjoy*, *Our Neighbours*—are often related by a class teacher to a wider scheme of work.

A genuinely specialized programme at primary level is ATV's *Primary French*. First shown in 1967–68, this series contains two original broadcasts per week (each repeated within the week) aimed at the eight-year-old beginner and designed to supplement existing French language courses in use in schools.

The young school leaver is the main target for such series as *What's It All About?*, *And the Living of It*, *Working Together*, and *You and the World*. Series which lie in the same broad area of social studies are *Fifty Years*, *The Facts are These* and *The Messengers*.

Languages continue to find a place at secondary level. The long-running series *Ici la France* by ATV can be seen by all Sixth Forms and *Le Mystère de Valbec* for less senior pupils can be seen in most regions.

*Experiment* (A level Physics) was unusual in requiring closer participation by pupils than any other senior series. Instrument readings were taken from the screen and later formed the basis for calculations in the classroom, aided by further data given in the accompanying booklet.

Among regional companies Scottish Television and Grampian Television have for some years originated a number of local series. One of Grampian's series is now to be seen in a number of other regions as well. This is *Living and Growing*, a series on sex and human reproduction for primary schools is linked with programmes for parents and teachers transmitted in the evening. Harlech will be producing its first series for schools in *Storiau'r Byd*, illustrating modern children's stories.



1 PRIMARY FRENCH. Beginners' French for age range 7-9. *ATV*

2 JUST IMAGINE. Peter Kay and Penny Service present the series designed to stimulate music and drama. *ATV*

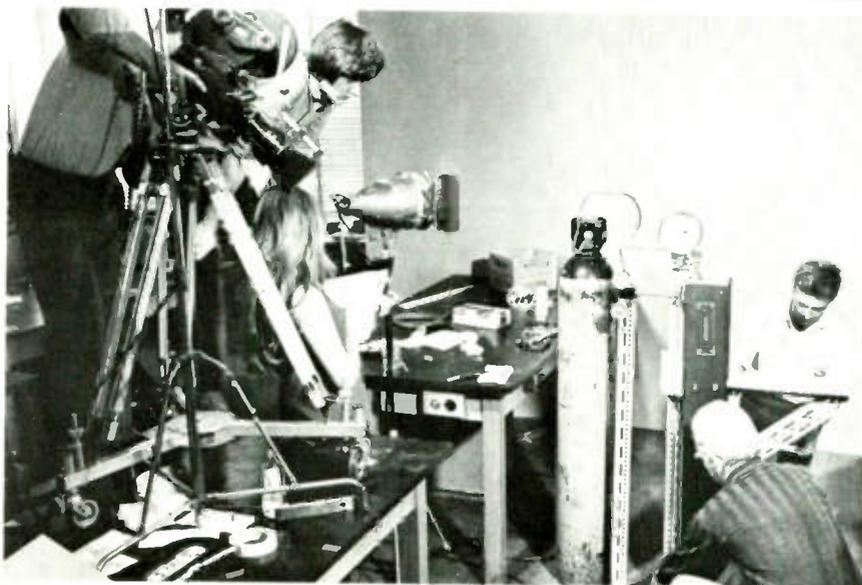


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1 EXPERIMENT. Filming an experiment on a gas at high pressure in the physics series for sixth forms. *Granada*

2 MY WORLD. A series designed to stimulate the imagination and sense of discovery of 5-6 year olds. *Yorkshire*

3 WHAT'S IT ALL ABOUT? Social studies in the form of a dramatized serial. *Thames*

4 DRAMA. Louise Purnell and Cyril Luckham in 'The Bear' by Chekhov. *Thames*

5 I AM AN ENGINEER. A scene in a Hovercraft factory. *Yorkshire*





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*Thames Television. Chairman, Educational Sub-Committee of Network Programme Committee*

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*Leamington College, Warwickshire, representing ATV's Committee*

*Representing Yorkshire TV's Committee*

**ITA Education Officer:** Brian Groombridge, MA

**Assistant Education Officer:** Peter M Lewis, MA

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**Central Scotland:** R McPherson, MA, Edinburgh Controller; Thomas Cotter, MA, Education Liaison Officer, Scottish Television Ltd, Theatre Royal, Glasgow.

**Channel Islands:** K Killip, Channel Television, Television Centre, St Helier, Jersey, CI.

**East of England:** C W Newman-Sanders, Education Officer Anglia Television Ltd, Anglia House, Norwich.

**Lancashire:** Miss J Wadsworth, Education Officer, Granada Television Ltd, Manchester 3.

**London:** E Whiteley, BA, Head of School Broadcasting; M Alderton, MA BSc, Schools Liaison Officer, Thames Television Ltd, Television House, Kingsway, London, WC2.

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**North-East England:** Education Officer, Tyne Tees Television Ltd, The Television Centre, Newcastle upon Tyne.

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**South of England:** Dr John Braybon, Education Officer, Southern Independent Television, Southern Independent Television Centre, Northam, Southampton.

**South-West England:** Dr C F Jones, MA, PhD, Education Officer, Westward Television Ltd, Derry's Cross, Plymouth.

**Wales and West of England:** Keith Evans, BA, DipEd, Education Officer, Harlech Television Ltd, Pontcanna Studios, Cardiff.

**Yorkshire:** Miss E Love, BA, Head of Educational Broadcasting; B Durkin, BA, Education Officer, Yorkshire Television Ltd, Television Centre, Leeds 3.

**INDEPENDENT TELEVISION EDUCATION SECRETARIAT**

*Secretary:* D Fox, MBE, 237-46 Tottenham Court Road, London, W1



# School Programmes 1969–70

Programme	Description	Company	Mins	Time and day	Area
<b>Primary Series</b>					
Storiau'r Byd (Stories of the World)	<i>Straeon y gwledydd (Stories from different countries)</i>	Harlech	15	2.35 Tuesday Spring	L
My World	<i>To stimulate children's imagination and sense of discovery. Age 5–6</i>	Yorkshire	12(1) 10(2)	11.36 Monday all year 2.00 Tuesday all year	N
Seeing and Doing	<i>Miscellany, general interest. Age about 6</i>	Thames	15	11.00 Monday all year	N
Finding Out	<i>Miscellany series. Age about 7</i>	Thames	15	1.40 Monday all year	N
Just Imagine	<i>To stimulate music and drama. Age 7–9</i>	ATV	15	2.23 Monday all year	N
Picture Box	<i>Stimulus for creative work. Age 8–10</i>	Granada	15	11.00 Tuesday all year	N
Primary French	<i>Beginners' French. Age 8–10</i>	ATV	10(1) 10(2)	11.50 Monday all year 2.22 Wednesday all year	N
<b>Junior/Lower Secondary Series</b>					
The World Around Us	<i>Science for the primary school. Age 9–12</i>	Thames	18	2.00 Wednesday Autumn and Spring fortnightly	N
Song and Story	<i>Songs and their background. Age 9–12</i>	Thames	18	2.00 Wednesday Autumn fortnightly	N
Action!	<i>Stimulus to creative expression. Age 9–12</i>	Thames	18	2.00 Wednesday Spring fortnightly	N
Books to Enjoy	<i>Stimulus to reading for pleasure. Age 9–12</i>	Thames	18	2.00 Wednesday Summer	N
Look and See	<i>Primary biology. Age 10–12</i>	Scottish	18	2.35 Tuesday Spring and Summer fortnightly	L
Past and Present	<i>Local history for Central Scotland. Age 10–12</i>	Scottish	18	2.35 Tuesday Spring and Summer	L
Animals and Us	<i>Environmental studies. Age 10–12</i>	Grampian	20	2.35 Tuesday Summer	L
Let's Make It	<i>Art and craft activities. Age 10–12</i>	Grampian	20	2.35 Tuesday Autumn	L
Meeting our Needs	<i>Human geography, history and science. Age 9–13</i>	Yorkshire	18	2.15 Thursday all year	N
Let's Look at Ulster	<i>Environmental studies. Age 10–13</i>	Ulster	20	2.35 Tuesday Spring	L
Living and Growing	<i>Sex and health education. Age 10–13</i>	Grampian	18	2.35 Tuesday Spring	P
Our Neighbours	<i>To encourage appreciation and tolerance of people of different creeds and races. Age 10–13</i>	Granada	20	2.00 Monday Spring and Summer	N
The Golden Age	<i>Social History of Elizabethan period. Age 13 and over</i>	Thames	25	2.35 Tuesday Spring	P
<b>Secondary Series</b>					
You and the World	<i>Social drama for less able pupils. Age 13–16</i>	Thames	20	2.35 Tuesday Summer	P
A Place to Live	<i>Natural history of suburbia. Age 13–16</i>	Granada	15	11.18 Monday Spring and Summer	N
The Messengers	<i>Social studies through film and television. Age 14 and over</i>	Granada	20	2.00 Monday Autumn and Spring	N
Think Clearly	<i>To improve accuracy of thought and expression. Age 14 and over.</i>	Scottish	20	2.15 Tuesday Autumn (5 progs.)	P
Turning Points	<i>Modern history of China, Russia, USA. Age 14 and over</i>	Thames	20	11.40 Tuesday Summer	N
What's It All About?	<i>Social studies, a dramatized serial. Age 14 and over</i>	Thames	20	2.35 Wednesday Autumn	N
50 Years	<i>World history—1918–68. Age 14 and over</i>	Granada	20	11.40 Tuesday Autumn and Spring	N
Living with Computers	<i>Computer's effect on our lives. Age 14 and over</i>	Scottish	20	2.15 Tuesday Autumn (5 progs.)	P
Drama	<i>(i) Relation of drama to life. (ii) Drama. Age 14 and over</i>	Thames	25	2.35 Wednesday Spring	N
And The Living Of It	<i>Individual and society for young school leavers. Age 14 and over</i>	ATV	15	11.23 Thursday all year	N
Le Mystère de Valbec	<i>Dramatized serial in French. Second or third year of study</i>	Thames	18	2.35 Tuesday Autumn	P
Working Together	<i>Relationships at work. Age 14–16</i>	Yorkshire	20	11.00 Wednesday all year	N
The Facts are These	<i>Studies in social health. Age 15 and over</i>	Granada	20	2.35 Wednesday Summer	N
Face of the Earth	<i>'O'-level Geography. Age 15–16</i>	Thames	25	3.55 Tuesday all year	L
<b>Sixth Form Series</b>					
Experiment	<i>Sixth form Physics</i>	Granada	15	11.18 Monday Autumn	N
Ici la France	<i>Aspects of French political, social and cultural history. For Sixth forms</i>	ATV	20	2.40 Monday all year	N
Optics	<i>'O'-level Physics. 10 programmes produced by CETO. For Sixth forms</i>	Westward	20	11.00am, 8–12 Dec (2 progs. a day)	L
The Privileged?	<i>University life. 8 programmes. For Sixth forms</i>	Westward	25	11.45am daily 8–12, 15–17 Dec	L

The school year covered in the above list is of three terms: Autumn 1969, Spring and Summer 1970. Days and times given are of first transmissions only. There are regional variations in the timing and frequency of repeat broadcasts. Scottish Television contributes a number of programmes to Thames's 'Finding Out'.



# Adult Education



*The Authority has just published some of the results of a major survey of the interests and preferences of the viewing public. Although this survey will be useful to the makers of many kinds of programme, its title ('Viewer Preferences in Adult Education') indicates that it is meant to be of particular value to those in the Authority and the producing companies whose job is to plan and provide television courses for that growing part of the audience which wants to pursue an interest in some depth.*

One of the most popular topics, understandably enough, is health, and there is a very considerable desire in the population to learn more about family life and how to improve it. So it is appropriate that several of the programme series to be broadcast in 1969–70 are meant to foster this widespread interest in fitter, happier families. To take two examples: London Weekend Television is planning an original series, probably to be entitled *Call the Doctor*, which will enable viewers to do just that. In providing a medical advice column of the air, London Weekend will enable viewers to telephone their questions to medical experts in the studio. (Meanwhile, Scottish Television and Tyne Tees will help general practitioners keep *their* medical knowledge up to date through further programmes in the long-running series *Postgraduate Medicine*.) Also in 1970, London Weekend will broadcast four programmes on *Family Planning*, devised in consultation with the Health Education Council and the Family Planning Association.

There will be other programmes with a close bearing on family wellbeing—a series on house maintenance, for example, and another, of quite a different kind, on training and looking after the family dog (for this series, Southern Television has specially bred and trained a dog whose history is at present being filmed in colour).

One of the most popular interests identified by the Authority's audience research was antiques—no doubt largely due to previously successful television programmes on the subject. ATV Network have taken expert advice and are making thirteen programmes in colour

which will enable viewers in 1970 to become better judges of antiques which they see, whether on a visit to a stately home or browsing round a market stall. Colour will also bring an extra fidelity and excitement to Thames Television's *Ballet for All*, a special television 'translation' of the work of Peter Brinson's itinerant group of dancers who go out from Covent Garden and literally make converts for ballet. As cinema audiences grow more discriminating, there is a greater demand for critical appraisal of film makers, as distinct from studio gossip. *The Movie Makers* (also from Thames) will be such a guide to the work of John Huston, David Lean, Richard Lester, Joseph Losey and others.

In addition to these two main bands in the output (health and family; the arts), there are at least two other components which the research suggests should evoke an interested and even active response from viewers. The age of leisure may not be upon us on quite the scale envisaged by utopian novelists and social prophets, but more people have time, money (and energy) for a widening range of things to do. So there are likely to be series on angling (London Weekend), fencing, archery and judo (Yorkshire), better driving (ATV), archaeology (Harlech), and cookery (Grampian and Yorkshire). Grampian's expert is Katie Stewart (of *The Times* and *Woman's Home Journal*), who concentrates on simple and inexpensive dishes for entertaining at home; Yorkshire Television hopes to tempt viewers to recreate in their own kitchens some of the really traditional English recipes, in a series called *Farmhouse Kitchen*.



Then there is education itself, which in 1970 will be featured in several different ways (appropriately enough, since 1970 is both the centenary year of the 1870 Education Act and International Education Year). Yorkshire Television will relate today's controversies and developments in education to the history of the last hundred years (*A Hundred Years at School*), and Harlech will continue the excellent work it began with *Heading for Change* with further series which teach teachers. In this way television provides an additional service for those many teachers who wish to keep themselves professionally up to date. Harlech are working on a series on the sociology of the classroom, possibly to be followed by another series on what is sometimes, if controversially, called 'compensatory education'. Whether this label is acceptable or not, a series helping teachers to help children who suffer from too many of life's disadvantages could obviously be of great benefit to teachers and taught. Many of these programmes are reinforced by books, wallcharts and other publications, which add

works of reference to the stimulus of television's ephemeral image. Details of adult education programmes shown or to be shown regionally or nationally networked in 1969-70 are given on page 82.

### **Educational Advice and Policy**

The Authority is advised on adult education by a special Adult Education Committee normally meeting at least three times a year, under its chairman Mr Werner Burmeister. This Committee considers the detailed programme proposals submitted by the companies, and helps the companies and the Authority to devise a pattern of courses on television which will meet some of the wishes and the needs of a vast and variegated audience. This Committee has undertaken a reappraisal of the adult education output and will be helping Independent Television to make the best use of the time and resources available for this special category of broadcasting as a new decade begins.

### **ITA Adult Education Committee**

W Burmeister, MA ( <i>Chairman</i> )	<i>Director of Extra-Mural Studies, University of London</i>
W A Devereux	<i>Assistant Education Officer, Inner London Education Authority</i>
J G Harries, MBE, MA	<i>Secretary for Education, Cornwall Education Committee</i>
P G H Hopkins, BA, BSc (Econ)	<i>Warden and Principal, Fircroft College</i>
K Jones, JP, FRSA, FFTC	<i>Warden of the Debden Community Association, Loughton</i>
A Kingsbury, BSc (Econ)	<i>Principal, Wansfell College, Epping</i>
T E M Landsborough, MA	<i>Honorary Secretary, Scottish Institute of Adult Education</i>
Mrs P M Leslie, BA	<i>Principal, Richmond Institute of Adult Education</i>
Miss E M McCullough	<i>National Secretary, Education Department, Transport and General Workers' Union</i>
Mrs D Rees, CBE	<i>Member of Glamorgan County Council Education Committee and of the Welsh Joint Education Committee</i>
W G Stone, MA, Hon, LL D	<i>Retired Director of Education, Brighton</i>
Dr J Topping, MSc, PhD	<i>Vice Chancellor and Principal, Brunel University</i>
Mrs A Williams, BA	<i>Teacher, Governor, Cassio College of Further Education, Watford</i>
Dame Ethel M Wormald, DBE, BA	<i>Past Chairman, Liverpool Education Committee, formerly Lord Mayor of Liverpool</i>

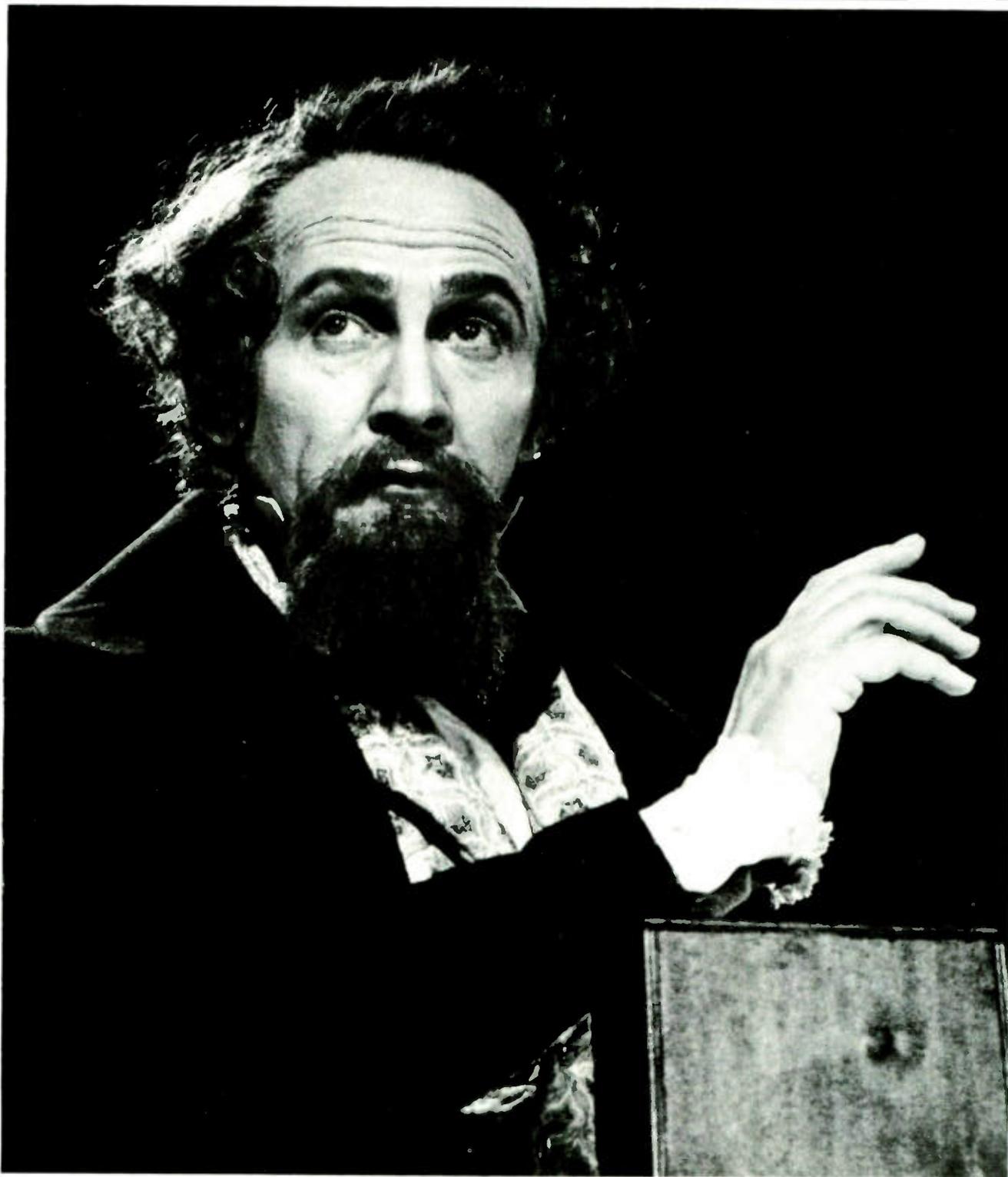
#### *Assessors:*

E K Ashworth	<i>Senior Inspector, Ministry of Education, Northern Ireland</i>
D S Graham, MA	<i>Inspector with responsibility for Adult Education, General &amp; Liberal Studies in Further Education, Scottish Education Department</i>
R A Richardson	<i>Chief Inspector, Department of Education and Science</i>

1 ALL ABOUT RIDING. Principally designed for the novice rider, the exhaustive treatment of many aspects of horses and riding made the series of interest to experienced riders as well. *Yorkshire*

2 PLAY WITH A PURPOSE. Judith Chalmers and Jimmy Hanley look at important aspects in productive play-experience for the under-sevens. *Tyne Tees*







- 1 DISCOVERING LONDON. Roy Dotrice as Charles Dickens. *London Weekend*
- 2 FARM PROGRESS. At an experimental husbandry farm near Winchester. *Southern*
- 3 UNDERWATER SWIMMING. Showing the layman the skills and excitement of this potentially dangerous sport. *London Weekend*
- 4 RAJ. Glyn Owen in a scene from the dramatized documentary on the British in India, with presenter Michael Aldridge. *Thames*



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# Adult Education Programmes 1969–70

From September 1969 to July 1970

Series	Description	Producing Company	Period
The Actor and the Role	<i>Great roles in the theatre illustrated by famous actors and actresses. Seven programmes</i>	Thames	Autumn
All Our Yesterdays	<i>Continuing history of World War II</i>	Granada	All year
*Angling	<i>Seven programmes by Jonathan Webb</i>	London Weekend	Summer
The Art of Fencing	<i>History and current practice</i>	Yorkshire	Summer
*Ballet For All	<i>Seven programmes by Peter Brinson (part colour)</i>	Thames	Spring
Better Driving	<i>Learning to drive really well. Thirteen programmes</i>	ATV	Summer
Call the Doctor	<i>Series on general health</i>	London Weekend	Spring
The English Sickness— Fact or Fiction	<i>Britain's economy. Six programmes</i>	London Weekend	Autumn
*Families Talking	<i>A study of family relationships. Thirteen programmes</i>	London Weekend	Autumn
Family Planning	<i>Four programmes</i>	London Weekend	Spring
Farm Progress	<i>Modern methods in farming</i>	Southern	All year
*Fit For Life	<i>How to keep fit. Nine programmes</i>	Thames	Autumn
From Arthur to Alfred	<i>History and archaeology of the Dark Ages in Wales and the West. Six/eight programmes</i>	Harlech	Summer
*Heading for Change	<i>Management for innovation in secondary school. Eight programmes for teachers (presented by ATV)</i>	Harlech	Autumn
*How About You ?	<i>Ten programmes introducing spare-time activities</i>	Thames	Autumn
*A Hundred Years at School	<i>Public education in Britain. Thirteen programmes</i>	Yorkshire	Spring
Imaginary Dialogues	<i>Seven programmes on what famous philosophers and writers have thought about God</i>	Granada	Spring/Summer
*Katie Stewart Cooks	<i>How to entertain with simple and inexpensive dishes. Thirteen programmes</i>	Grampian	Autumn
*Living and Growing	<i>Eight programmes for teachers and parents in support of sex education series for primary schools</i>	Grampian	Spring
*Major House Repairs	<i>Structural repairs to a house. Seven programmes for the average householder</i>	London Weekend	Spring
The Movie Men	<i>Film appreciation. Six programmes</i>	Thames	Spring/Summer
*A Place to Live	<i>Natural history of suburbia (colour)</i>	Granada	Spring/Summer
*Play Better Golf	<i>How to improve your game with the help of John Jacobs. Thirteen programmes (colour)</i>	Yorkshire	Summer
*Play With A Purpose	<i>Creative play for under-sevens. Twenty-six programmes for parents</i>	Tyne Tees	Autumn
*Postgraduate Medicine	<i>Specialized programmes for general practitioners</i>	Scottish/Tyne Tees	Autumn and Summer
The Privileged ?	<i>University life. Thirteen programmes in association with Exeter University (presented by Border and Scottish Television)</i>	Westward	Autumn
Singing for Your Supper	<i>Colour series on opera. Eight programmes</i>	Scottish	Summer
Sports Series	<i>Fencing, archery, shooting, judo. Thirteen programmes</i>	Yorkshire	Summer
*Stay Alive	<i>A guide to survival. Seven programmes</i>	London Weekend	Autumn
Taste and Style	<i>Collecting English antiques. Thirteen programmes (colour)</i>	ATV	Spring
Training the Family Dog	<i>Six programmes (colour) based on work and writings of John Holmes</i>	Southern	Spring/Summer
*World of Crime	<i>Crime in Britain and USA</i>	Thames	Spring/Summer
You and Your Child	<i>Child development. Thirteen programmes. Linked with correspondence course by National Extension College</i>	Yorkshire	Autumn
Your Living Body	<i>Physiology of the human body. Thirteen programmes</i>	ATV	Autumn

NOTE: \*Paperback or support material available. The above details are subject to alteration

BALLET FOR ALL. Brenda Last and Nicholas Johnson in 'Coppelia'. Thames







# Drama



*'It was a very good play, beautifully acted, but with every detail of dialogue, characterization, set and direction so exactly judged that it convinced and entertained superbly.'*

*'This . . . was in fact an assemblage of every woman's magazine cliché imaginable.'*

Same television play—two critics. There's nothing new about this, of course. 'One man's meat is another man's poison' is the old saying. It has been a familiar problem in the theatre for hundreds of years, in the cinema for over half a century.

The television dramatist has two special problems. He has no mass audience for his work: he has a mass of tiny audiences, usually no more than three or four people watching each set. And he, and the producer and director, are coming in to many different homes, with varying standards of moral and social behaviour. It's one thing for people to go to the theatre or cinema to watch a performance. It's rather a different thing for people to sit in their own houses with a familiar piece of domestic furniture—their television set—which they expect, it seems, not so much to 'perform' for them as to 'behave'.

One of the most famous of all television programmes used to have as its sub-title 'The Window on the World'. But windows—most windows, anyway—are two-way things. Not only does television give every viewer the opportunity of looking out on the world: it also brings the world tumbling into the living room—all the worlds, the world of reality, the world of fantasy, the world of drama. The world of drama has never been quite real—we none of us have ever met Hamlet, nor Hedda Gabler, nor one of The Three Sisters. Part of the dramatist's job is to pare away the ordinary, the dull, the conventional, and to reveal human nature as it is at moments of tension—of ecstasy and despair, of love and hatred: to question conventional judgements, to make new things familiar and familiar things new: to bring ourselves face to face

with ourselves not as we are in our ordinary daily lives, but as we, or as other human beings, may be at the few moments of crisis and decision in our lives.

This the dramatist has always done. But he has not, before radio and television, had to go out to people in their own houses, to meet their individual expectations and prejudices where they are strongest. So people who work in television have become accustomed, these last few years, to see the same play, or the same episode in a series or serial, mean different things to different people. The play that was a tract against racial discrimination is seen by some to encourage the very thing it sought to attack. The play against violence is condemned because it showed violence. The play that depicts evil to condemn it is seen as evil itself. Sometimes, of course, it's the writer's fault; sometimes the producer's or director's; sometimes the actor's. But sometimes, at least, it's the fault of the viewers who seem to assume that everything that is shown on the screen is there to be approved.

Television drama has undertaken a very difficult task. It has brought the conventions of the drama to a wider audience than has been to the theatre before. The longest running play in the history of the theatre would have to run, not for seventeen or eighteen years, but for the best part of a century before it was seen by the same number of people who see a single performance of a popular television play. Both the people who supply the drama, and the people who view it, have to learn some mutual forbearance before they will be able always to appreciate each other.





THE AVENGERS. Patrick Macnee and Linda Thorson. *Thames*

1 FRAUD SQUAD. Patrick O'Connell and Joanna Van Gysegem. *ATV*

5 RANDALL & HOPKIRK (DECEASED). Mike Pratt and Kenneth Cope. *ATV*

2 CORONATION STREET. The wedding that never was. *Granada*

6 THE STRANGE REPORT. A detective series starring Anthony Quayle. *ATV*

3 BANGELSTEIN'S BOYS. The rugger club has problems on tour. *London Weekend*

7 PARKIN'S PATCH. John Flanagan (in uniform) in the series based on a policeman living and working in the West Riding. *Yorkshire*

4 WHO-DUN-IT. Gary Raymond plays the part of Jeremy Moon, a private detective. *ATV*



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**1 SPECIAL BRANCH.** Derren Nesbitt (right) as Det Chief Inspector Jordan and Wensley Pithey as Superintendent Eden. *Thames*

**2 TWO FEET OFF THE GROUND.** Jennifer Hilary and Tony Tanner. *Yorkshire*

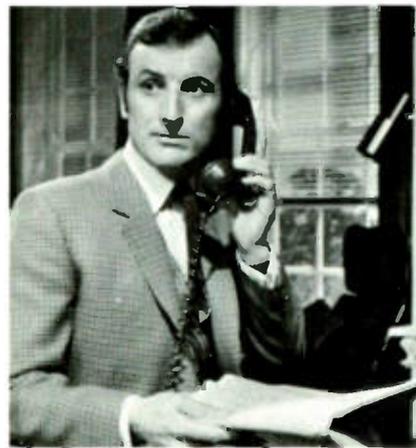
**3 HADLEIGH.** Gerald Harper as ex-civil servant and wealthy Yorkshire landowner James Hadleigh. *Yorkshire*

**4 THE GOLD ROBBERS.** Peter Vaughan and Artro Morris in the bullion robbery detective series. *London Weekend*

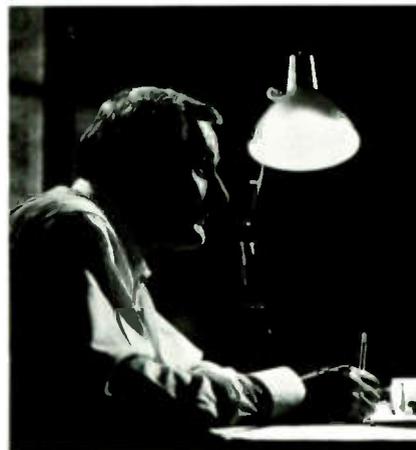
**5 THE JOHN HILARIAN SALT EXHIBITION AND NUMEROUS ILLUSTRATED SLIDES.** Malcolm Tierney as the painter. *Granada*

**6 TIME FOR A FUNNY WALK.** Alun Owen acted in his own play. *London Weekend*

**7 MACNEIL.** Sean Connery and Anna Calder-Marshall. *ATV*



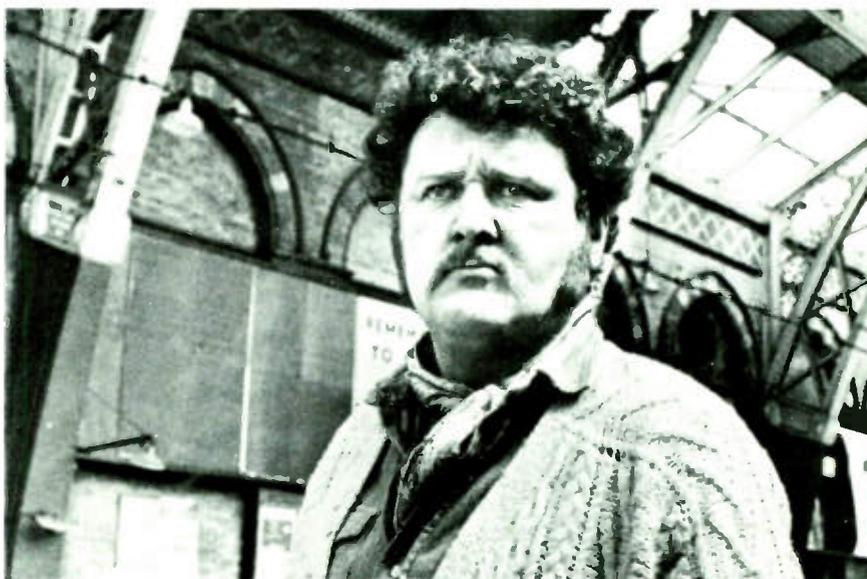
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**1 THE BEAST IN THE JUNGLE.** Peter Jeffrey and Sian Phillips in an adaptation of Henry James's short story. *Granada*

**2 DEPARTMENT S.** Joel Fabiani, Rosemary Nicols and Peter Wyngarde. *ATV*

**3 THE MIND OF MR J G REEDER.** Hugh Burden and Willoughby Goddard in an Edgar Wallace series. *Thames*

**4 YOU'VE MADE YOUR BED, NOW LIE IN IT.** Freddie Jones as the warehouseman who decides to become an artist. *Anglia*

**5 PUBLIC EYE.** Alfred Burke as Frank Marker. *Thames*

**6 BLOXHAM'S CONCERTO FOR CRITIC AND CARPENTER.** Barbara Murray and Donal McCann. *Yorkshire*

**7 THE MAIN CHANCE.** John Stride as David Main, a somewhat unconventional solicitor. *Yorkshire*



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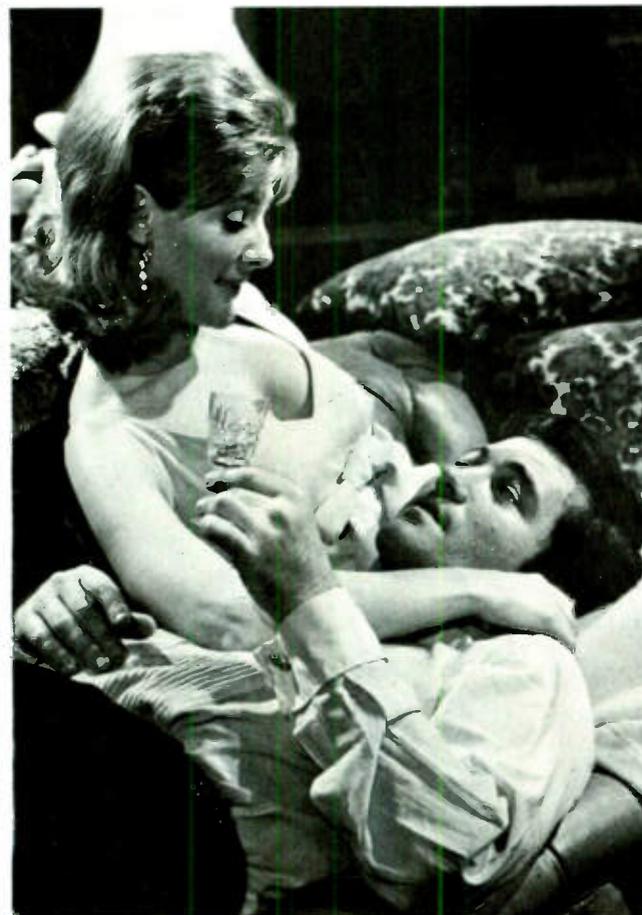
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# Plays

Date	Title	Series	Author	Company	Mins	
April	2 Have We Done It Again ?	<i>Love Story</i>	Robert Muller	ATV	60	
	5 The Dirt on Lucy Lane	<i>Saturday Night Theatre</i>	Thomas Hinde	London Weekend	60	
	9 Ensign to the Cannon Proud	<i>Love Story</i>	Manus Hardy	ATV	60	
	12 Moonlight on the Highway	<i>Saturday Night Theatre</i>	Dennis Potter	London Weekend	60	
	14 Nobody Knows	<i>Playhouse—Murder</i>	John Foster	Granada	60	
	16 The Dolly Spike	<i>Love Story</i>	Jane Gaskell	ATV	60	
	19 Hazel and Her New Gas Cooker	<i>Saturday Night Theatre</i>	Bill MacIlwraith	Yorkshire	60	
	21 Mr Buchanan	<i>Playhouse—Murder</i>	Joseph Green	Granada	60	
	23 Look Out ! It's Margaret Mitchell's Solicitors !	<i>Love Story</i>	Sean O'Farrell	ATV	60	
	26 Steve	<i>Saturday Night Theatre</i>	Hugh Forbes	Yorkshire	60	
May	28 Identikit	<i>Playhouse—Murder</i>	Eric Coltart	Granada	60	
	3 Toys	<i>Saturday Night Theatre</i>	John Whitewood	Yorkshire	60	
	10 The Bright-Eyed Body-Snatcher	<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60	
	12 The Double Agent	<i>Playhouse</i>	John Bingham	Anglia	90	
	17 The Wicked Stage	<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60	
	19 Public Face	<i>Playhouse</i>	David Ambrose	ATV	90	
	24 The Timorous Rake	<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60	
	31 The Fearful Image	<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60	
	June	2 Uncle Jonathan	<i>Playhouse</i>	Linette Purbi Perry	ATV	90
		7 A Bed-Full of Miracles	<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60
9 Square on the Hypotenuse		<i>Playhouse</i>	Anthony Skene	ATV	90	
14 The Prude Pursued		<i>Saturday Night Theatre—Rogues Gallery</i>	Peter Wildeblood	Granada	60	
16 Colombe		<i>Playhouse</i>	Jean Anouilh	ATV	90	
21 The Innocent Ceremony		<i>Saturday Night Theatre</i>	David Ambrose	ATV	60	
23 The Friendly Persuaders		<i>Playhouse</i>	Paul Wheeler	ATV	90	
28 The Haunting		<i>Saturday Night Theatre</i>	Ian Curteis	ATV	60	
30 The Beast in the Jungle		<i>Playhouse</i>	James Saunders	Granada	90	
July		5 A Measure of Malice	<i>Saturday Night Theatre</i>	Linette Purbi Perry	ATV	60
	7 The Marrying Kind	<i>Playhouse</i>	David Reid	ATV	90	
	12 Better Dead	<i>Saturday Night Theatre</i>	Nigel Balchin	Anglia	60	
	19 Salve Regina	<i>Saturday Night Theatre</i>	Edward Bowman	London Weekend	30	
	Every Day of the Life, Man }		Arnold Hinchliffe		30	
	21 End of Story	<i>Playhouse</i>	Leo Lehman	Yorkshire	90	
	26 Takeover	<i>Saturday Night Theatre</i>	John Howarth	London Weekend	30	
	Two Hundred Miles by Electric Train }		Terence P. O'Hagan		30	
	August	28 Remember the Germans	<i>Playhouse</i>	Leo Lehman	Yorkshire	90
		2 The Funeral of HM Queen Victoria	<i>Saturday Night Theatre</i>	Colin Cooper	London Weekend	30
The Garbler Strategy }		Maurice Flanagan		30		
4 The John Hilarian Salt Exhibition and Numerous Illustrated Slides		<i>Playhouse</i>	Roy Clarke	Granada	90	
9 Travelling Where ?		<i>Saturday Night Theatre</i>	George Reed	ATV	60	
11 In a Cottage Hospital		<i>Playhouse</i>	Carey Harrison	Granada	90	
16 Two Feet off the Ground		<i>Saturday Night Theatre</i>	Trevor Danby	Yorkshire	60	
18 Wedding Night		<i>Playhouse</i>	Gert Hoffmann	Granada	60	
23 Fly Away Home		<i>Saturday Night Theatre</i>	Stephen Fagan	London Weekend	60	
25 The Ha Ha		<i>Playhouse</i>	Josephine Dawson	Granada	90	
September	30 The Talking Head	<i>Saturday Night Theatre</i>	Jim Allen	London Weekend	60	
	4 Justice is a Woman	<i>Play</i>	Jack Roffey and Ronald Kinnoch	Yorkshire	90	
	6 Diddled	<i>Saturday Night Theatre</i>	Tony Perrin	London Weekend	60	
	8 You've Made Your Bed Now Lie In It	<i>Playhouse</i>	Brian Phelan	Anglia	90	
	15 An Occupational Hazard	<i>Playhouse—Murder</i>	Donald Bull	Granada	60	
	20 That Woman Is Wrecking Our Marriage	<i>Saturday Night Theatre</i>	Paul Ableman	Anglia	60	

**Plays (cont.)**

Date	Title	Series	Author	Company	Mins
	22 The Dummy Run	Playhouse—Murder	Ian Stuart Black	Granada	60
	27 A Walk Through the Forest	Saturday Night Theatre	Anthony Skene	ATV	60
	29 Romans and Friends	Playhouse	William Marchant	Thames	60
October	4 The Undoing	Saturday Night Theatre	David Ambrose	ATV	60
	6 Mixed Foursome	Playhouse	Alan Melville	Thames	60
	11 In Another Country	Saturday Night Theatre	Derek Bennett	Granada	60
	13 The Patriot Game	Playhouse	Dominic Behan	Thames	60
	16 Omri's Burning	Play	Ewart Alexander	Harlech	60
	18 The Colonel and the Naturalist	Saturday Night Theatre—Murder	Michael Chapman	Granada	60
	20 Like Puppies in a Basket	Playhouse	Ken Burley	Thames	60
	25 The Blood Relation	Saturday Night Theatre—Murder	Michael J Bird	Granada	60
	27 The Swan Won't Go in the Fridge	Playhouse	Charles Laurence	Thames	60
November	1 It's Called The Sugar Plum	Saturday Night Theatre	Israel Horowitz	Granada	60

**Drama Series**

Programme	Description	Company	Weekly mins	Time and day	Area
The Avengers	Thriller series	Thames	60	{ 8.00 Wednesday to May 9.00 Saturday July/Sep	N
Big Breadwinner Hog	Underworld crime	Granada	60	{ 9.00 Friday Apr 11.00 Friday May/June	N
Callan	Espionage	Thames	60	10.30 Wednesday Jan/Apr	N
Castlehaven	Life in a coastal town	Yorkshire	50	{ 6.35 Tuesday and Friday Apr/May 6.35 Tuesday and Thursday from June	P
The Champions	Adventure series	ATV	60	8.00 Wednesday to Apr	N
The Contenders	From the novel by John Wain	Granada	60	9.00 Friday Sep	N
Coronation Street	Set in a Lancashire city	Granada	60	7.30 Monday and Wednesday	N
Crossroads	Life in a motel	ATV	100	{ 4.35 Tuesday to Friday Jan/Mar 6.35 Tuesday to Friday from Apr 7.30 Friday Jan/Feb	P
Department S	Special investigators	ATV	60	{ 7.25 Sunday Mar/Apr 8.00 Wednesday from Sep	N
Fraud Squad	Fraud detection series	ATV	60	9.00 Tuesday May/Aug	N
The Gold Robbers	Bullion robbery detection	London Weekend	60	9.00 Friday Jul/Aug	N
Hadleigh	A young aristocrat fights against life's injustices	Yorkshire	60	9.00 Tuesday Sep/Dec	N
High Living	In a multistorey block of flats	Scottish	30	{ 7.30 Thursday Jan/Aug 6.35 Thursday from Sep	P
Honey Lane	Adventures in a street market	ATV	60	4.25 Monday and Tuesday to Mar	N
			50	11.05 Thursday Jul/Oct	P
The Inside Man	Crime series	London Weekend	60	9.00 Friday Jan/Apr	N
Judge Dee	From stories by Robert Van Gulik	Granada	60	9.00 Tuesday Apr/May	N
The Main Chance	David Main—Solicitor	Yorkshire	60	9.00 Wednesday Jun/Jul	N
The Mind of Mr J G Reeder	Edgar Wallace detective stories	Thames	60	9.00 Wednesday Apr/June	N
Parkin's Patch	Police drama	Yorkshire	30	7.00 Friday from Sep	N
The Power Game	Politics and big business	ATV	60	9.00 Tuesday Jan/Apr	N
Public Eye	Private detective series	Thames	60	9.00 Wednesday Jul/Sep	N
Randall And Hopkirk (Deceased)	Adventure/fantasy series	ATV	60	7.30 Friday from Sep	N
The Saint	Adventure series	ATV	60	7.25 Sunday Mar/Sep	N
Special Branch	Based on the work of the Special Branch	Thames	60	9.00 Wednesday from Sep	N
Strange Report	Crime series	ATV	50	7.25 Sunday from Sep	N
Who-Dun-It	Detective series	ATV	60	9.00 Tuesday Aug/Nov	N

L. Local P. Part Network N. Network Lists refer to 1969 and pm unless stated otherwise.



# Light Entertainment



*Making people laugh is hard work—producers of light entertainment say that it is the hardest work of all in television.*

Half the art of it is making it look easy—the ad lib, the ‘throw away’ line that comes out so smoothly because it has been rehearsed a dozen times, the immaculate ‘timing’ of a gag so that it is delivered at the right split-second: the funniest script on earth can be ruined by bad timing. And where the comedian of fifty years ago could live for a year on a single sketch, touring it round the music-halls, it now lasts for just a few minutes of a single show: then it must be scrapped and new material found. It used to be said that the best comedians were the saddest of men: it was never quite true. But the people who work in light entertainment in television are often the most anxious of men, always looking for new ideas, new jokes, new ways of putting their programmes on the air.

But there seems to be one unailing characteristic of a good comedy series; that it should be firmly rooted in the common experience of ordinary people. As soon as the fantasy, which is an inescapable part of all comedy, goes over the top and leaves the real world too far behind, it inevitably stops being funny. People only laugh when the comedy arises naturally from situations they recognize. This, perhaps more than anything else, explains the success of shows like *Please Sir!*, in which the setting of the tough Fenn Street secondary modern is drawn straight from life; or, to take another example, the earthy humour of *Nearest and Dearest*, which exploits the fundamentals of human nature as only comedy in this broad, Northern tradition can.

This type of comedy series apart, the scene in light entertainment has undergone some rapid changes recently. At one time that phrase ‘light entertainment’ conjured up a mental picture of net-stockinged girls high-kicking their way across a variety theatre stage,

between the juggling act and the stand-up comic. That picture is becoming increasingly untypical. Not only are the conventions of the variety theatre slowly being discarded, but the subject-matter of the jokes, the songs and even the dances, has widened in scope to include many topics that had no place in the old-style ‘leg-show’.

Without necessarily becoming any more solemn, modern variety material can often be more specifically relevant to the social and political happenings of the day. The colour bar, students’ protest and even Vietnam now find themselves alongside mothers-in-law and ‘a funny thing happened to me on the way to the theatre . . .’.

The *Frost* programmes have been in the forefront of this trend, and it is interesting that at least one of these programmes each week has been the serious treatment of a current political issue. Interesting, because part of the trend is the erosion of the barriers which have hitherto served to separate, perhaps too rigidly, the established categories of television programmes.

All this is not to say that the glitter and the glamour of old style variety entertainment is no more. Shows like *This is . . . Tom Jones* and *Sez Les* are still with us to maintain Independent Television’s tradition of colourful variety shows for the family. It is simply that another dimension has been added to television entertainment giving a wider choice to the viewer and reflecting the range of comedy, music and theatre which has enriched all popular entertainment, on and off the small screen.

Neither does it mean that the essential basic ingredients of light entertainment have changed. It remains as true as ever that fun shows must be fun. They can be witty, glamorous, exciting, tender or relaxed; but whatever else, they must entertain.



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1 PLEASE SIR! Penny Spencer, John Alderton and Deryck Guyler. *London Weekend*

2 A PRESENT FOR DICKIE. Dickie Henderson finds himself the owner of a baby elephant. *Thames*

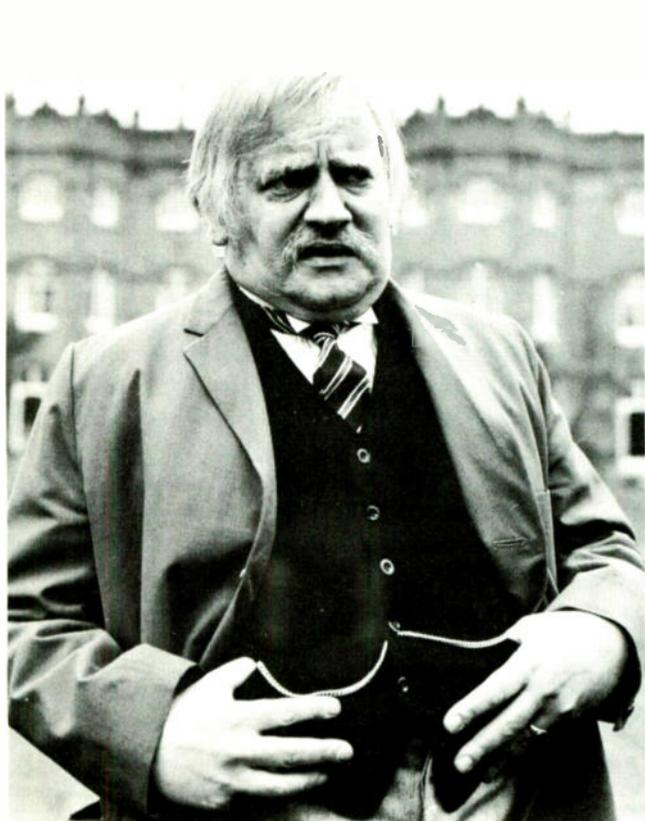
3 THE ALEXANDER BROTHERS SHOW. Brothers Tom and Jack Alexander. *Scottish*

4 HARK AT BARKER. Ronnie Barker as Lord Rustless. *London Weekend*

5 MR DIGBY DARLING. Peter Jones and Sheila Hancock in a second series of situation comedies. *Yorkshire*

6 ON THE BUSES. Reg Varney. *London Weekend*

7 NEVER MIND THE QUALITY, FEEL THE WIDTH. John Bluthal and Joe Lynch. *Thames*



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**1** WHEEL OF FORTUNE. Quiz-master Michael Miles chats to a competitor. *Southern*

**2** FATHER, DEAR FATHER. Patrick Cargill, Noel Dyson, Natasha Pyne and Ann Holloway. *Thames*

**3** THE SATURDAY CROWD. Sheila Burnett and Leslie Crowther. *London Weekend*

**4** THIS IS... TOM JONES. *ATV*



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1 **THE DUSTBINMEN.** Graham Haberfield, Trevor Bannister, Bryan Pringle and Tim Wylton. *Granada*

2 **MAX.** Max Bygraves with guest Beryl Reid. *Thames*

3 **DOCTOR IN THE HOUSE.** Geoffrey Davies, Barry Evans and Robin Nedwell in the comedy series based on Richard Gordon's 'Dr' novels. *London Weekend*

4 **THE GALTON AND SIMPSON COMEDY.** Jennie Linden and Leslie Phillips in 'The Suit'. *London Weekend*

5 **SEZ LES.** Lancashire comedian Les Dawson in his second series. *Yorkshire*

6 **DEAR MOTHER... LOVE ALBERT.** Rodney Bewes co-wrote, co-produced and starred in this situation comedy series. *Thames*

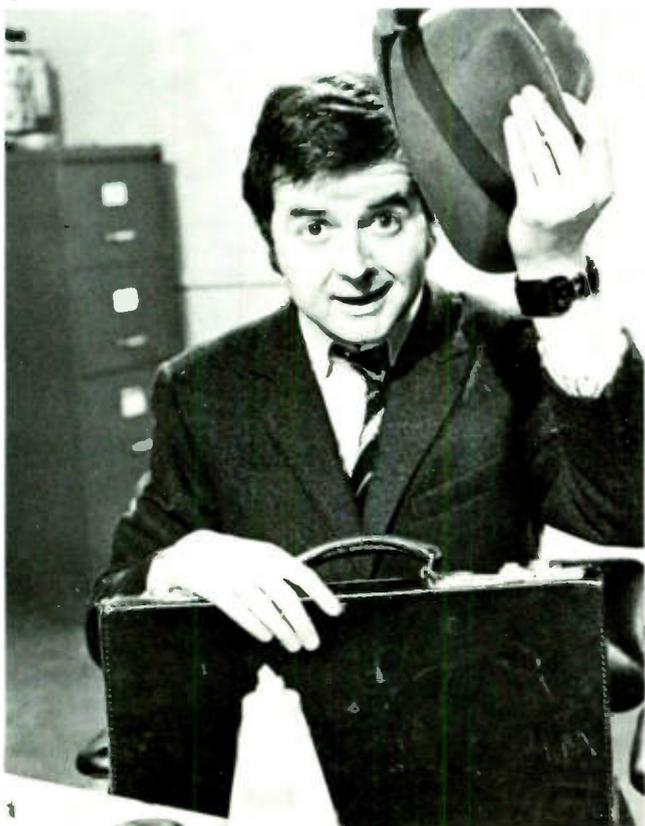
7 **THE DES O'CONNOR SHOW.** A variety series compered by Des O'Connor. *ATV*



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# Light Entertainment

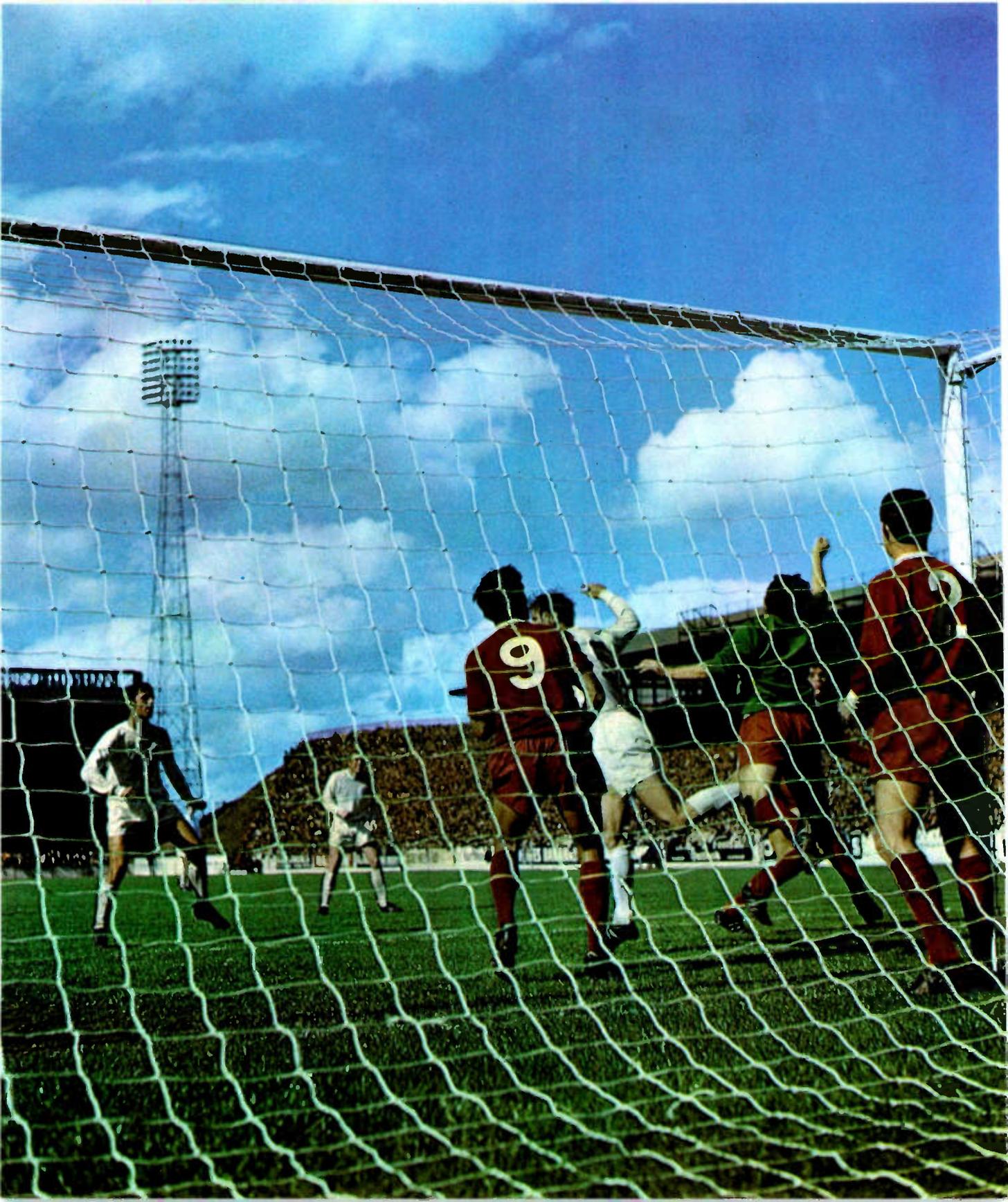
Current at end of 1969

Programme	Description	Company	Weekly mins	Time and day	Area
The Alexander Brothers Show	<i>Scottish songs</i>	Scottish	30	10.30 Monday Aug/Sep	P
The Best Things in Life	<i>Comedy with Harry H Corbett</i>	ATV	30	8.30 Tuesday Aug/Sep	N
Billy	<i>Billy White entertains</i>	Ulster	15	11.15/11.30 Tuesday from Sep	L
Curry and Chips	<i>Comedy with Spike Milligan and Eric Sykes</i>	London Weekend	30	7.30 Friday from Nov	N
Dear Mother . . . Love Albert	<i>Comedy</i>	Thames	30	9.30 Monday Sep to Oct	N
Dickie Henderson	<i>Comedy</i>	Thames	30	8.30 Tuesday from Nov	N
Doctor in the House	<i>Based on Richard Gordon's 'Dr' novels</i>	London Weekend	30	7.30 Friday Jul/Sep	N
The Dustbinmen	<i>Comedy</i>	Granada	30	8.30 Tuesday Sep/Oct	N
Fancy Saying a Thing Like That	<i>Comedy</i>	Westward	30	10.30 Monday, fortnightly Oct/Nov	L
A Girl Called Bernadette	<i>Folk songs</i>	Yorkshire	15	11.30 Monday from Sep	P
Golden Shot	<i>Crossbow competition with Bob Monkhouse</i>	ATV	45	4.45 Sunday	N
Hi! Summer	<i>Musical miscellany</i>	Grampian	30	9.00 Friday Aug/Oct	L
The Hilton Half-Hour	<i>Ronnie Hilton</i>	Scottish	30	10.30 Monday Jul/Aug	L
John Hanson Sings	<i>Light music</i>	London Weekend	30	10.30 Friday Jun/Jul	N
Jokers Wild	<i>Comedians play panel game</i>	Yorkshire	30	7.00 Wednesday Jul/Nov	N
McCue's Music	<i>Scots songs</i>	Grampian	30	9.00 Thursday Oct/Dec	L
Mr and Mrs	<i>Quiz for married couples</i>	Anglia	30	8.00 Friday from Oct	L
Mr and Mrs	<i>Quiz for married couples</i>	Border	30	7.30 Friday from Oct	L
Mr and Mrs	<i>Quiz for married couples</i>	Harlech	30	9.30 Saturday Jul/Aug	L
Mr Digby Darling	<i>Comedy with Sheila Hancock and Peter Jones</i>	Yorkshire	30	7.35 Tuesday from Sep 9.30 Monday Oct/Dec	N
Music Hall	<i>Variety</i>	ATV	60	8.25 Sunday Sep/Nov	N
Nearest and Dearest	<i>Hylida Baker and Jimmy Jewel comedy</i>	Granada	30	9.00 Thursday Oct/Nov	N
Never Mind the Quality, Feel the Width	<i>Comedy</i>	Thames	30	7.55 Tuesday from Sep 9.00 Thursday Aug/Sep	N
Opportunity Knocks	<i>Talent competition</i>	Thames	45	6.45 Monday from Sep	N
Ours Is a Nice House	<i>Comedy with Thora Hird</i>	London Weekend	30	7.30 Friday Oct/Nov	N
Please Sir!	<i>Situation comedy in school background</i>	London Weekend	30	7.35 Saturday from Sep	N
Round At Calums	<i>Calum Kennedy, family and guests</i>	Grampian	30	7.00 Friday from Oct	L
The Saturday Crowd	<i>Variety</i>	London Weekend	45	6.50 Saturday from Sep	N
Sez Les	<i>Les Dawson</i>	Yorkshire	30	10.30 Wednesday Sep/Oct	N
Shut Up and Look . . .	<i>Regional entertainment miscellany</i>	Harlech	30	10.30 Friday Jul/Sep	L
This Is . . . Tom Jones	<i>Tom Jones sings</i>	ATV	60	8.25 Sunday from Nov	N
Time for Tennent	<i>Entertainment with Bill Tennent</i>	Scottish	195	11.00 Monday to Friday Jul/Aug	L
Tonight with David Nixon	<i>Entertainment miscellany</i>	ATV	45	11.20 Sunday from Sep	N
Treasure Hunt	<i>Quiz</i>	Westward	30	7.00 Wednesday from Sep	L
University Challenge	<i>General knowledge quiz</i>	Granada	30	4.45 Sunday Sep/Nov	N
Vintage Comic	<i>Classical cinema comedy</i>	Grampian	15	12.10 Saturday Oct/Dec	L
Wheel of Fortune	<i>Quiz with Michael Miles</i>	Southern	30	6.15 Saturday from Sep	N

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THE LIBERACE SHOW. Liberace with guest Anita Harris. ATV







# Sport



*Mexico City, familiar to viewers of the Olympic Games broadcasts in 1968, will be the focal point for the armchair sports fan during the 1970 World Cup Competition. Satellite and Eurovision network communications will again enable millions of people in Europe to see the matches throughout each day of the competition.*

British viewers saw the 1966 World Cup matches in black-and-white. In 1970 all the matches can be seen in colour and ITV viewers will have a choice of match between ITV and BBC-TV up to the final stages. By the time the World Cup competition commences in June, many ITV viewers will already have had the opportunity of assessing the impact of colour on sports broadcasts. Colour can add immeasurably to the enjoyment and appreciation of sports events and the viewer is no longer totally dependent upon his own imagination and the commentator's descriptions to visualize.

ITV provides an average of about nine hours of sports programmes each week. The weekend accounts for the greater part of the coverage, with *World of Sport* on Saturday afternoons and football or other miscellaneous events on Sundays. *World of Sport*, ITV's main outlet for 'live sport', offers four or more hours of events, news and results from various parts of the country.

Those responsible for providing a weekly programme such as *World of Sport* must choose the events to be covered. On any one Saturday afternoon a very wide range of sporting events, each with its own devoted following, may be taking place. The eventual choice, however, is not the result of a programme producer's personal whim. The list of available events is inevitably reduced because of the ever-increasing competition between ITV and BBC for television rights. Nor are all sports of equal interest or importance to a national audience; an event which arouses the passions of sportsmen in one locality may hold no interest or meaning for those in the rest of the country. Finally, the decision whether or not to cover a particular event may depend on the remoteness of the venue.

As football is the single most popular sport in Britain, *World of Sport* carries throughout the season a twenty-minute item *On The Ball* which analyses the day's most important matches and reports on individual teams and personalities. Another important and popular sport in this country is horse-racing and *World of Sport's* racing service, *They're Off*, comprises a 100-minute coverage of races, results and information from two meetings taking place on that afternoon. Professional wrestling, whether regarded as a sport or as an entertainment, retains its great popularity with viewers and is another regular feature of the programme. The remainder of the programme is devoted to one or two important events taking place on that afternoon either in this country or abroad.

Sunday afternoon sport during the football season comprises recorded highlights of matches played on the previous day. Most companies present their own programmes which usually include local teams. In the summer season there are broadcasts of the traditional summer events such as cricket, tennis, motor-racing or athletics.

Although the concentration of televised sport is at the weekend, events such as horseracing, cricket, tennis and golf are often covered on weekday afternoons. On Wednesday evenings there is a regular wrestling programme, and often an important football match.

The regional companies have an important part to play in the overall presentation of sport on Independent Television. Apart from their 'live' contributions to *World of Sport* on Saturdays and the occasional networked football match on Wednesday evenings, regional companies contribute much to the more localized interest in sport in their own areas.



**1** SWIMMING. Roger Pontefract, Pentathlon competitor for the 1972 Olympics. *Anglia*

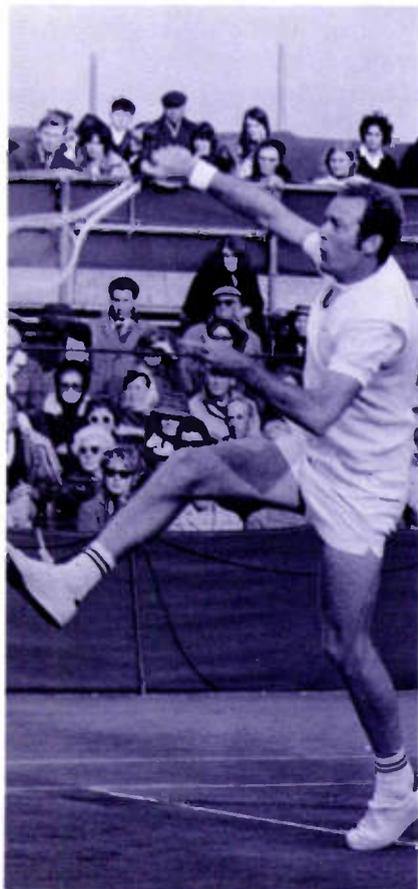
**2** SKI-ING. The Scottish National Ski Championships on Cairngorm. *Grampian*

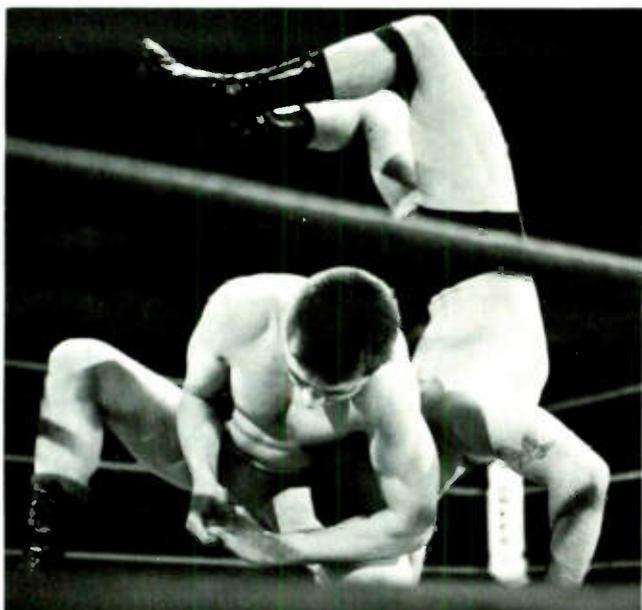
**3** TENNIS. Fred Stolle in action at the British Hard Courts Championships at Bournemouth. *Southern*

**4** WRESTLING. A popular sporting entertainment presented by a number of the programme companies. *Yorkshire*

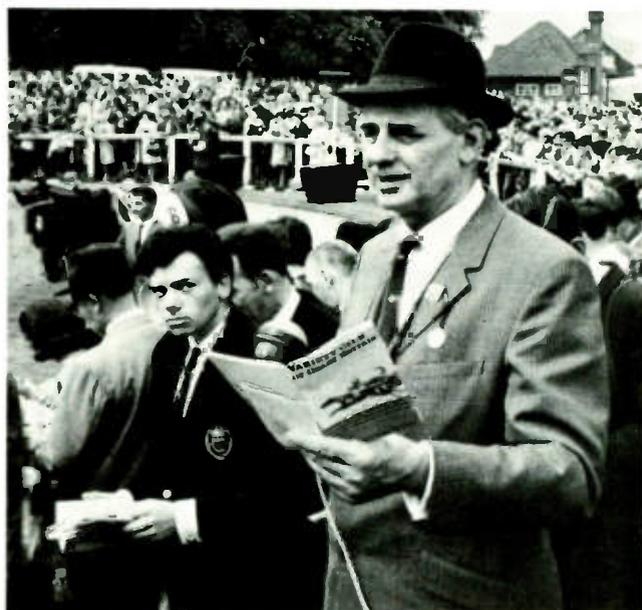
**5** HORSE-RACING. John Rickman, the popular commentator who provides expert racing opinion, at Sandown Park. *London Weekend*

**6** SCRAMBLING. Presentation of Championships in Saturday afternoon's *World of Sport*. *London Weekend*





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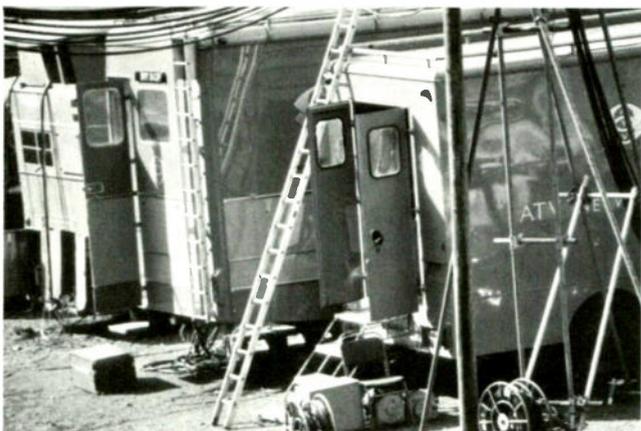


# Outside Broadcasts

## Motor Racing from Brands Hatch

An outside broadcast unit is completely self-contained. The centre is the scanner van, which is a mobile technical centre and producer's control room housed in a large van. The pictures from all the cameras come into this van, where the producer assembles his programme and sends it complete and ready for transmission to the programme company's master control room.

For this outside broadcast of motor racing from Brands Hatch, nine cameras are used. Eight are spaced around the track and one is mounted in a helicopter hovering overhead. Some two weeks ago the producer and his senior technicians surveyed the track to select the sites for the cameras, making sure that they will have a good view of all the interesting parts of the race, and working



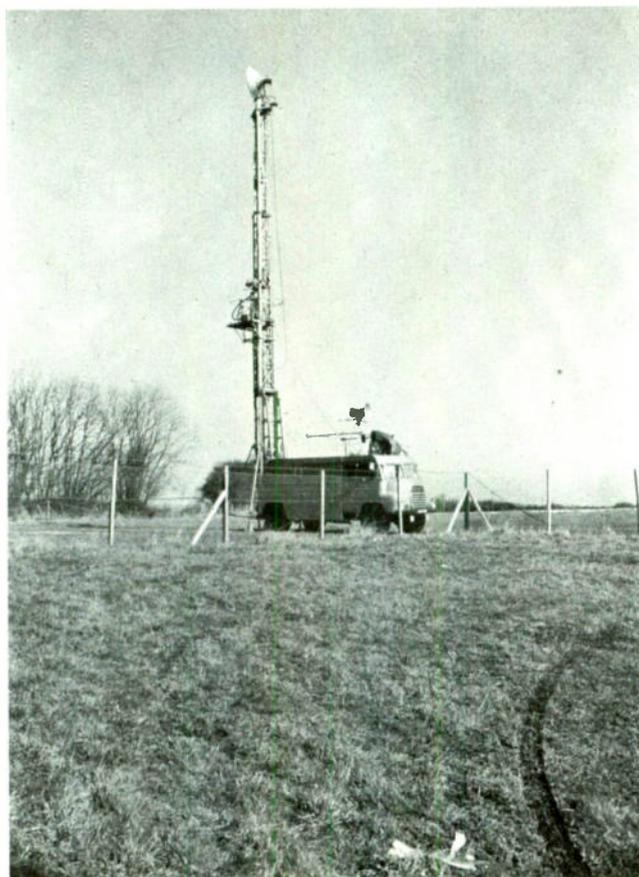
The scanner van and its attendant vehicles  
The scanner van connected ready for work

Cameras on site around the race track  
A camera being loaded into the helicopter



out the cables and equipment that will be needed to connect them to the scanner van. The commentator and his assistants are already provided for because there is a permanent commentary box and all that is needed is to connect it to the scanner.

The day before the race the crew arrive with all their equipment. Cameras are unpacked and set up, some on buildings, some on scaffolding towers that have to be built, some on tripods on the ground and one that has to be squeezed into the helicopter. Each camera then has to be connected to the scanner van, by cable if possible and if not by microwave link, a radio beam sent from a circular dish aerial. Next the scanner van has to be linked to master control back at the studios. The van has a telescopic mast on which a microwave aerial is mounted. A route has been worked out in advance with the aid of

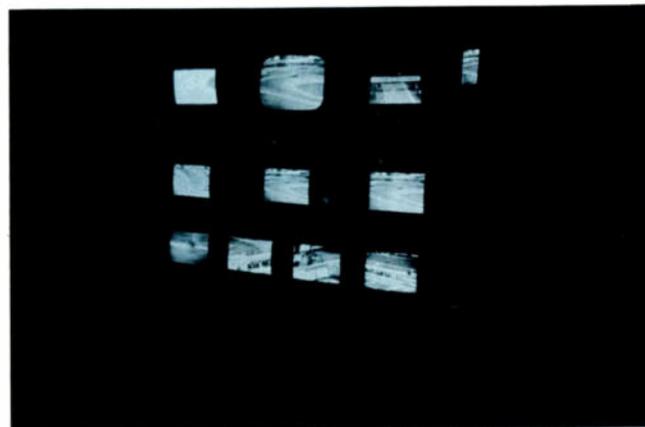


The main microwave link to master control

GPO engineers, who are responsible for the network of links that covers the country. Microwave links are fine pencil beams of radio waves that travel like light; the sending and receiving dishes must therefore be looking straight at each other, maybe across 20 or 30 miles of country. So the scanner van's aerial must be very accurately set up, and this takes time.

On the day of the race every piece of equipment must be checked, so the crew arrives early to carry out the long list of technical checks.

During the race the producer watches ten television sets, one for each of the nine cameras around the track and the tenth showing the picture that he has selected for transmission. Moment by moment as the race proceeds he has to watch these ten screens, deciding which camera



The Producer's monitors

PA, Producer and Vision Mixer are in the scanner van



shot to use, whether to follow the lead car from camera to camera, to pick out exciting duels between cars lower down the field, to concentrate on some sudden moment of drama or to follow some particular example of driving skill. As he decides on each change of camera, the vision mixer punches it up on his keyboard to bring that picture to the viewer.

The commentator in his box has a television set so that he can follow the programme as it is transmitted and see what the producer wants. He has an assistant, or maybe two, to keep track of the facts and figures on the progress of the race, previous records and so on. He also has a telephone line to the producer.

The commentary, together with sound effects from microphones placed near the cameras, come to the sound controller in the scanner van who, like his counter-

part on the vision side, feeds the right sound into the transmission as the producer requires.

So the producer builds his complete programme and sends it by the special link to master control back at headquarters, where the programme is sent out for transmission in its allotted place in the schedule. Into this master control come not only this motor racing but all the other sports events that are being covered at the time. The controller, like the producer at the track, watches a number of television sets, showing the Brands Hatch programme and all the others, maybe athletics, show jumping or horse racing, and selects each for transmission at its appointed time.

*This feature is based on one of the story sequences in the ITA's Television Gallery at 70 Brompton Road, London SW3*



The Commentator in his box at Brands Hatch.

A bazooka microphone. A highly directional mike for picking up the sound of individual cars.



The vision mixing panel



# Regular Sports Programmes

Programme	Description	Company	Weekly mins	Time and day	Area
The Big Match	Soccer highlights	London Weekend	60	3.00 Sunday to May and Aug/Dec	P
Border Sports Results	Sports review	Border	5	7.30 Saturday to Jun	L
Channel Sports Round-Up	Sports magazine	Channel	25	6.10 Thursday	L
Eastern Sport	Sports magazine	Anglia	30	10.30 Monday to Jun	L
Football	Recorded matches	various	45	11.30 Wednesday occasional to May and from Aug	N
Football	Soccer and rugby OBs	Harlech	45	2.30 Sunday occasionally Jan/Feb	L
Match of the Week	Soccer	Anglia	50	3.55 Sunday Jan/Apr	L
			50	3.55 Sunday from Aug	
Professional Wrestling	Recorded bouts	various	45	11.00 Wednesday	N
Report Sport	Sports magazine	Harlech	30	11.15 Friday	L
Results Round-Up	The day's results	London Weekend	15	5.00 Saturday	N
Scotsport	Sports magazine incl. soccer OBs	Scottish	30	10.30 Wednesday to May; Aug/Sep	L
			30	9.30 Saturday from Sep	
			60	2.30 Sunday to May	
Shoot	Soccer highlights	Tyne Tees	45	2.30 Sunday to Apr and from Sep	L
Southern Soccer	Soccer highlights	Southern	45	2.30 Sunday Jan/Apr	L
				3.15 Sunday from Sep	L
				2.30 Sunday to Sep	P
Sports Arena	Topical events in sport	London Weekend	30	2.45 Sunday from Oct	
				10.30 Friday to May and Sep/Oct	L
Sportscast	Sports magazine	Ulster	30	11.15 Friday from Nov	
Sportscope	Sports magazine	Grampian	20	11.00 Friday to Jul	L
Sports Desk	Sports review	Westward	20	6.20 Monday; 6.25 Friday	L
Sport from the Midlands	Incorporating 'Star Soccer'	ATV	70	1.55 Sunday Jan/Apr	L
			55	2.15 Sunday May/Jul	
Sportstime	Sports magazine	Tyne Tees	20	6.25 Monday	L
Star Soccer	League football	ATV	55	2.15 Sunday Apr and from Aug	P
Sunday Sport	Soccer and other OBs	Granada	55	2.30 Sunday Jan/Mar	P
				2.55 Sunday from Apr	
Sunday Sport	Soccer and other OBs	Yorkshire	45	2.30 Sunday to Jun	P
			75	2.30 Sunday Jul/Sep	
			90	2.00 Sunday from Oct	
Target Golf	Competitive short-game golf	Tyne Tees	30	11.00 Thursday Jul/Aug	L
			10	5.05 Saturday to Apr	
Ulster Sports Results	Results round-up	Ulster	5	8.55 Saturday from May/Jul	L
			5	5.10 Saturday from Aug	
Weekend	Preview of weekend sport	Southern	5	11.25 Friday	L
World of Sport	Mixed OBs	London Weekend	240	1.00 Saturday	N
Yorksport	Sports magazine	Yorkshire	30	10.30 Friday to May and from Jul	L





## Rhaglenni Cymraeg Welsh Programmes

*Pan agorir trosglwyddydd i wasnaethu cylch Aberhonddu ym mis Ebrill 1970, fe fydd cynllun yr Awdurdod i roi gwasanaeth VHF i Gymru ac i Orllewin Lloegr wedi ei gwblhau.*

Yna bydd rhaglenni Teledu Annibynnol ar gael i'r mwyafrif mawr o'r 4½ miliwn pobl yn y rhanbarth. Bydd 12 trosglwyddydd VHF, 11 ohonynt yng Nghymru yn rhoi dau wasanaeth cwbl wahanol; un ar gyfer gorllewin Lloegr a de Cymru ar Sianel 10 o Sain Hilari a Sianel 8 o Bath; a'r llall yn wasanaeth arbennig i Gymru o'r pedair prif orsaf yn Sain Hilari, Preseli, Arfon a Moel-y-Parc ynghyd ag is-orsafodd yn Llanymddyfri, Llandrindod, Bala, Ffestiniog, Y Fenni, ac Aberhonddu.

Ym 1970 fe agorir dau drosglwyddydd UHF: sef Wenfo i wasnaethu de-ddwyrain Cymru a Mendip yng Ngwlad yr Haf i wasnaethu gorllewin Lloegr. Yna bydd ymron 2 filiwn o bobl ar ddwy occhr Mor Hafren yn gallu derbyn rhaglenni lliw yr ATA ar linell 625. Oherwydd amrywiaeth wyneb daer y rhanbarth, bydd angen nifer o orsafodd bychain ac fe adeiladir y rheini mor gyflym ag y bydd adnoddau yn caniatáu.

### Rhaglenni

Bu'r fwyddyn yn un brysur i gwmi Teledu Harlech a gwnaeth arbrofion mewn amryw feysydd. Rhoddodd *Y Dydd* newyddion Cymru a'r byd bob dyddgwaith. Trafododd *Rhaglen Gwyn Erfyl* amrywiaeth o bynciau. Dewiswyd panel o dri i gynghori ar faterion crefyddol: Parchg G Noakes (Eglwys yng Nghymru), Parchg Gwilym ap Robert (Eglwys Rhyddion) a'r Tad Edwin Regan (Catholig). Mewn tair cyfres grefyddol, *Ffydd a'r Athronwyr*, *Fy Newis I*, a *Testun Trafod*, ceisiwyd cyflwyno crefydd heddiw mewn dull newydd.

Yr oedd *Tins a Lei* yn ddoniol ac addysgiadol ar gyfer plant ifengaf. Yn *Cerdd Naws a Darlun* fe arbrofwyd ar gyfuno barddoniaeth a gweled; gwahoddwyd beirdd ifanc i ysgrifennu barddoniaeth ar gyfer y rhaglen. Yn *Tren y Gan* fe ddarluniwyd pobl ifanc Ceredigion yn teithio ar reilffordd gul Cwm Rheidol. Mewn rhaglen ffeithiol, *Y Meini Hyn*, ceisiwyd mesur a phwyso cyflwr

Cymru wrth wynebu dirywiad y diwydiannau llechi a glo. Y dramau a gynhyrchwyd gan Harlech yn ystod y fwyddyn oedd *Problemau Prifysgol* gan Saunders Lewis, *Yr Ymys* gan W R P George a *Perthyn* gan Harri Pritchard Jones.

Daeth cystadleuwyr o bob rhan o Gymru i'r rhaglenni cwis poblogaidd *O Fôn i Fynwy* a *Caru Priodi a Byw*. Mwynheid *Nos Sadwrn* gan bawb o bob oed, a'i chyflwyno gan Endaf Emlyn a Wendy Williams; ac yn *Tony ac Aloma* yr oedd y ddau ganwr poblogaidd o Sir Fon yn canu eu hunain a chyflwyno amryw gantorion gwerin eraill.

Ar gyfer *Hyn o Fyd* fe fu i gamerau Harlech wneud adroddiad ar daith i'r Aiff; y Gwir Anrhydeddus Goronwy Roberts, A S, Gweinidog Gwladol yn y Swyddfa Dramor; ar ddatblygiad Porth-Iwrop yn Holand; a dygwyd dau offeriad o Lydaw i Gaerdydd i drafod problemau eu gwlad hwy. Yn '04, '05 ac *Ati* rhoed llwyfan i'r ifanc i drafod problemau Cymru a'r byd. Yn *Dau Frawd*, a Derec Llwyd-Morgan yn arwain, cymharwyd un yn amlwg mewn bywyd cyhoeddus a'r llall ddim mor amlwg. Darlledwyd rhaglenni o'r Sioe Amaethyddol Genedlaethol, Eisteddfod yr Urdd, yr Eisteddfod Genedlaethol a Sioe Filwrol Caerdydd; hefyd cymerodd y cwmni y rhan flaenaf yn nheledu'r Arwisgo yng Nghaernarfon.

Trafodwyd amrywiaeth mawr o faterion yn y gyfres *Y Rhyw Dég*. Yn *Llygad y Ffynnon*, cyfres fywgraffyddol, ffilmwyd Syr Cynan Evans Jones, Eleanor Dwyrdd y delynores, meddyg o Lundain a meddyg o gefn gwlad, Caradog Pritchard a Mrs. Dora Herbert Jones.

Rhoddodd Harlech hefyd lawer o rhaglenni o ddiddordeb i Gymru yn Saesneg, yn cynnwys *The Just City?*, *The Valleys Dream of Glory*, *Welsh Revolution* a chyfres wythnosol newydd, *Welsh Scene*. Trafodwyd materion llawer ehangach na gwleidyddiaeth pleidiau yn *Harlech Parliament*.



With the expected opening of a relay satellite transmitter in spring 1970 to serve the Brecon area, the Authority's VHF coverage in Wales and the West of England will be completed. Then Independent Television programmes will be available to all but a small proportion of the 4½ million people in the area. This will bring the total number of VHF transmitters serving the area to a round dozen, eleven of them in Wales. They will continue to provide two distinct services, one for the West of England and South Wales on Channel 10 from St Hilary and Channel 8 from Bath, and the other the special service for Wales transmitted from the four main stations at St Hilary, Presely, Arfon and Moel-y-Parc and relayed by satellites at Llandovery, Llandrindod Wells, Bala, Ffestiniog, Abergavenny and, from the spring, Brecon.

Early in 1970 two UHF transmitters will be opened: Wenvoe to serve South-East Wales, and Mendip (Wells), Somerset, to serve the West of England. ITV colour programmes on 625 lines will then become available to nearly two million people on both sides of the Bristol Channel. Because of the broken topography of the region a considerable number of UHF satellite relay transmitters may be necessary; these will be built as rapidly as financial and technical resources permit.

### Programmes

The year has been a busy one for the programme company, Harlech Television, which has experimented in many different fields.

The Welsh language news report *Y Dydd* presented news of Wales and the world on weekdays. During the year, the *Rhaglen Gwyn Erfyl* programme dealt with many different topics. A panel of religious advisers was appointed: the Rev G Noakes (Church in Wales), the Rev Gwilym ap Robert (Free Churches) and Father Edwin Regan (the Catholic Church). The three religious programmes *Ffydd a'r Athronwyr*, *Fy Newis I* and *Testun Trafod* were welcomed and the attempt to present religion in a new form was appreciated.

The children's programme *Tins a Lei* was both amusing and educational and gave great pleasure to children throughout Wales. *Cerdd Naws a Darlun* was an experimental arts programme, combining poetry with vision, in

which several young Welsh poets were commissioned to write poems. *The Train of Song* recorded a journey by the youth of Cardiganshire on the Cwm Rheidol narrow gauge railway. The documentary *Y Meini Hyn* sought to assess the character of Wales faced with the decline of the slate and coal mining industries.

Plays produced by Harlech during the year were *Problemau Prifysgol* by Saunders Lewis, *Yr Ynys* by W R P George, and *Perthyn* by Harri Pritchard-Jones.

Competitors from all parts of Wales took part in the popular quiz programmes *O Fôn i Fynwy* and *Caru Priodi a Byw. Nos Sadwrn*, presented by Endaf Emlyn and Wendy Williams, was enjoyed by all members of the family whilst the popular duo from Anglesey, *Tony ac Aloma*, appeared in their own series and introduced on their programmes many Welsh folk singers.

For *Hyn o Fyd (This World)* Harlech cameras recorded the visit to Egypt of the Right Hon Goronwy Roberts, MP, Minister of State at the Foreign Office; the development of the Europort in Holland; and two priests were flown from Brittany to the studios at Cardiff to discuss the problems of their country. In '04, '05, *ac Ati* youth was given a platform to discuss the problems of Wales and the world. In *Dau Frawd*, Derec Llwyd-Morgan compared the careers of brothers, one prominent in public life and the other not so well known. Harlech was present at the Royal Welsh Show, the Urdd Eisteddfod, the National Eisteddfod, the International Eisteddfod at Llangollen and the Cardiff Tattoo, and was responsible for a major part of the televising of the Investiture at Caernarvon.

Many topics were discussed in the series *Y Rhyw Dêg. Llygad y Ffynnon*, a series of biographical documentaries, filmed the poet Sir Cynan Evans Jones, Eleanor Dwyryd the harpist, a London doctor and a country doctor from a remote corner of Wales, Caradoc Pritchard, and Mrs Dora Herbert Jones.

Harlech also provided many programmes in English of interest to Wales, including *The Just City?*, *The Valleys Dream of Glory*, *Welsh Revolution*, and a new weekly programme *Welsh Scene*. *Harlech Parliament* discussed matters that ranged far beyond the field of party politics.

1 PERTHYN. A play in Welsh, written by Dr Harri Pritchard-Jones. *Harlech*

2 04,05 AC ATI. A late night miscellany. *Harlech*



1



2



1 CROESO, CHRISTINE ! A popular learning-Welsh series. *Harlech*

2 FFYDD A'R ATHRONWYR. Faith and the philosophers, a Welsh religious programme. *Harlech*

3 TONY AC ALOMA. A well-known Welsh duo from Anglesey. *Harlech*



1



2

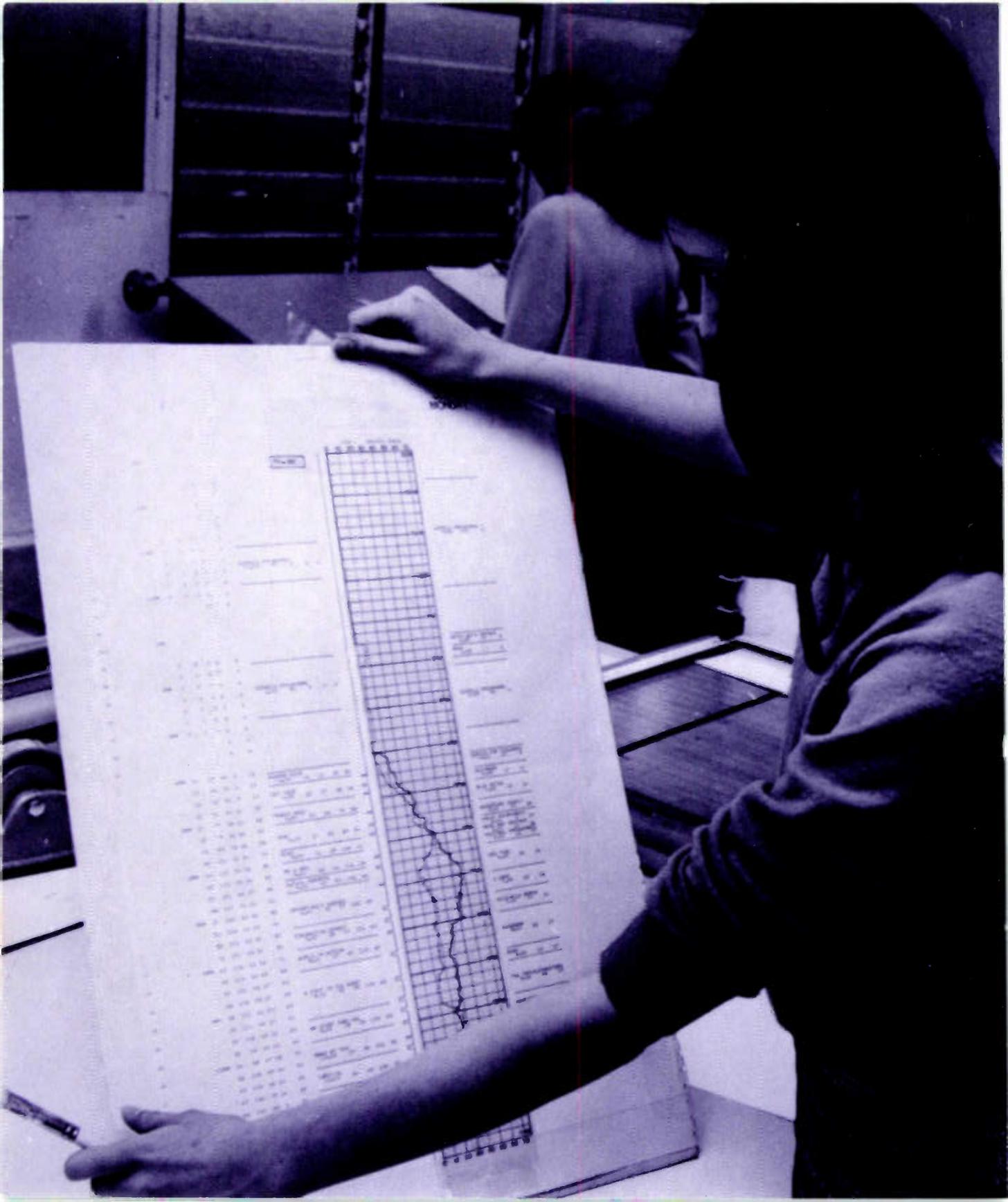


3



# Welsh Language Programmes

Programme	Description	Weekly mins	Time and day
Ary Lein	<i>Rheidol narrow gauge railway journey</i>	30	5.20 31 Jul
Caru Priodi a Byw	<i>Quiz</i>	30	7.00 Saturday Jan/May
Cerdd Naws a Darlun	<i>Arts Magazine</i>	30	10.30 Monday May/Jun
Croeso Christine	<i>Learning Welsh</i>	25	10.35 Sunday Feb/May
Dan Sylw	<i>Current affairs</i>	45/60	10.30 Tuesday from Sep
Dau Frawd	<i>Brothers in conversation</i>	30	10.30 Friday Apr/Aug, monthly
Y Dydd	<i>News magazine</i>	110	6.00 Monday to Friday
Dyn a'i Dylwth	<i>Documentaries on famous families</i>	30	10.30 Monday from Sep
Eisteddfod Genedlaethol Yr Urdd	<i>Welsh League of Youth National Eisteddfod</i>	60	10.30 Friday 30 May/7.00 Saturday 31 May
Yr Eisteddfod Genedlaethol	<i>National Eisteddfod of Wales</i>	300	Monday to Friday 4–8 Aug
Eisteddfod Ryngwladol Llangollen	<i>Llangollen International Eisteddfod</i>	30	10.30 Friday 11 Jun
Fydd a'r Athronwyr	<i>Religious discussion</i>	30	10.05 and 5.30 Sunday Feb/Mar
Fy Newis I	<i>Religious music and literature</i>	30	10.05 and 5.30 Sunday Apr/May 5.30 Sunday and 11.00 Monday Jun/Sep
Y Gwyllt	<i>Wild-life films</i>	30	5.25 Thursday Aug/Sep
Hŷd a Llêd	<i>Miscellany</i>	45	6.45 Saturday from Sep
Hyn o Fyd	<i>International affairs</i>	30	10.30 Friday Jan/Jul, monthly
Llygad y Ffynnon	<i>Biographical documentaries</i>	30	10.30 Friday, monthly
Mae Angen Cân	<i>Religious music</i>	30	5.30 Sunday Jan/Feb
Y Meini Hyn	<i>Documentary on coal and slate industries</i>	30	10.30 Friday 27 Jun
Nos Sadwrn	<i>Pot pourri</i>	30	7.30 Saturday Jan/Jul
'04, '05, ac Ati	<i>Late night miscellany</i>	60	10.30 Monday Jan/May
O Fôn i Fynwy	<i>Quiz</i>	30	7.00 Saturday May/Jul 10.30 Wednesday Jun/Sep
Pentre Bryn Bonco	<i>Puppets</i>	10	5.40 Thursday May/Jul
Perthyn	<i>Play</i>	30	10.30 Friday 22 Aug
Perthyn i'r Nythiad	<i>Lecture</i>	30	7.00 Saturday 16 Aug
Pwsi Meri Mew	<i>Stories for younger children</i>	5	5.45 Thursday Jan/Apr and from Jun
Rhaglen Gwyn Erfyl	<i>Current affairs</i>	30	10.30 Friday, monthly
Y Rhyw Dêg	<i>Women's magazine</i>	30	10.30 Friday, monthly
Testun Trafod	<i>Religious discussion</i>	30	5.30 Sunday and 11.00 Monday from Sep
Tins a Lei	<i>Children's magazine</i>	25	5.25 Thursday to Aug and from Sep
Tony ac Aloma	<i>Welsh 'pops'</i>	30	7.00 Saturday Jun/Sep
Yn yr Ardd	<i>Gardening hints</i>	5	6.30 Tuesday Feb/Jul
Yr Ynys	<i>Play</i>	30	7.00 Saturday 1 Mar





# The ITV Audience



*In order to understand viewers' reactions to programmes, the Authority undertakes systematic and continuous audience research. This is concerned not only with the size and composition of the audience and its variations in time and place, but also with the audience's enjoyment and evaluation of programmes, viewers' interests and needs, public opinion about the programme output as a whole and in its various aspects, and basic research problems. Close liaison is also maintained with other broadcasting organizations, and with bodies concerned with research into the mass media, in this country and abroad.*

## **Audience Size and Composition**

Information on the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd (AGB), through JICTAR, the Joint Industry Committee for Television Advertising Research, which is responsible for the service. A full description of the way in which audience measurement is undertaken is given on pages 121–123.

About 51 million people in over 16½ million homes have television sets able to receive Independent Television programmes. This coverage amounts to 95 per cent of the total population. From January to July 1969, in homes which could receive both BBC and Independent Television, the set was switched on for an average of 4·5 hours per day; for 2·4 hours it was tuned to Independent Television and for 2·1 hours to BBC. Audiences for the most popular programmes exceeded twenty million viewers.

## **Audiences for Different Types of Programmes**

The size of the audience for different television programmes varies considerably. Apart from the general popularity or quality of a programme, the number of people viewing it is affected by many different factors, such as the day and time of transmission, the programmes before and after and the attractiveness of the programmes available on the other channels. Also, because of regional variations in the programme schedules of the different Independent Television areas, a number of programmes which are highly popular in the areas in which they are shown fail to appear among the list of those seen by the largest number of viewers over the country as a whole.

The table on page 120 shows the twenty programmes on Independent Television and the BBC television services which were seen in the largest numbers of viewing homes during a typical week in September 1969.

## **Audience Research**

Measurement of the size and composition of the audience for programmes, although an essential component of audience research, does not by itself provide sufficient information in order adequately to understand public reactions to programmes. The Authority has, therefore, continued to supplement audience measurement data with other research data derived from various sources, and has laid the foundations for a comprehensive audience reaction service. This is being undertaken, in the first place, on a limited pilot basis jointly with the programme companies, starting in the Autumn of 1969. This pilot research is confined to three areas—London, Lancashire and Central Scotland—and limited to six months' duration. The decision on the scope and form of the main reaction service for Independent Television will be based upon the lessons learnt during this pilot operation.

Samples of 300 viewers, selected by strictly statistical methods to be representative of the audience in each area, will return completed questionnaires to the independent research organization (Television Opinion Panel Ltd or TOP) which is responsible for the project. This information will provide the basis for regular reports to the ITA and all programme companies on the degree of enjoyment or appreciation of all programmes seen. In addition a

A minute-by-minute record of the audience for every television programme is prepared by Independent Television (see pages 121–123).



series of evaluations will be made of a selection of programmes, showing not only the ways in which the viewers are reacting to the programmes, but the ways in which the programmes are thought to differ from other programmes of a similar kind.

The research undertaken for the ITA consultation on religious television at Canterbury in 1968, in which the attitudes, values and beliefs of the British public were investigated, aroused considerable interest in Northern Ireland. The original survey did not include Ulster, and it was felt that the different situation there merited special consideration. The research was, therefore, repeated in Northern Ireland, jointly financed and sponsored by a committee of all the Churches in Northern Ireland, Ulster Television and the ITA. In addition to the questions asked in Great Britain, some special questions relating to the situation in Ulster were included. A pamphlet summarizing the results of the survey was subsequently published by Ulster Television.

The Authority has continued to undertake regular public opinion surveys, designed to provide information about general public attitudes to the Independent Television programme output. The Authority has also continued

with its basic research programme, which is concerned with the determination and measurement of factors affecting the pattern of viewing of the audience. Viewers' satisfaction depends on the selection of programmes chosen from the available output on all channels, and the ways in which this selection is made provide indications of the optimum balance of programmes from the viewer's own standpoint. In this basic research, a thorough and systematic analysis of audience measurement data is undertaken in order to find out the importance of various scheduling and programme factors in shaping the decisions of the viewer in the formation of his choice of viewing pattern.

A special research project has been commissioned with the aim of finding out the characteristics and viewing preferences of the actual and potential audience during the afternoon period from midday until 6pm. Particular attention is being paid to the presence and preferences of special minority sections of the public—shift workers, mothers of pre-school age children, old people, etc. The results will provide valuable guidance in the construction of afternoon programme schedules designed to meet special needs within the context of a balanced total output.

## Network Top Twenty

Week ended 14th September 1969

Programme	Originator	Homes viewing
Who-Dun-It	ATV	7.35 millions
The Best Things in Life	ATV	6.95 millions
Public Eye	THAMES	6.65 millions
News at Ten (Wednesday)	ITN	6.65 millions
News at Ten (Tuesday)	ITN	6.30 millions
Coronation Street (Monday)	GRANADA	6.25 millions
Coronation Street (Wednesday)	GRANADA	5.90 millions
Never Mind the Quality, Feel the Width	THAMES	5.90 millions
You've Made Your Bed, Now Lie In It	ANGLIA	5.70 millions
News at Ten (Thursday)	ITN	5.65 millions
World in Action	GRANADA	5.60 millions
Doctor in the House	LONDON WEEKEND	5.60 millions
News at Ten (Monday)	ITN	5.50 millions
Softly, Softly	BBC	5.50 millions
Not in Front of the Children	BBC	5.35 millions
The Jimmy Tarbuck Show	ATV	5.30 millions
Opportunity Knocks!	THAMES	5.25 millions
This Week	THAMES	5.20 millions
Dick Van Dyke	BBC	5.20 millions
Dad's Army	BBC	5.15 millions
Wojeck	BBC	5.15 millions
The Frankie Howerd Show	ATV	5.15 millions

# Measuring the Audience

Meeting the needs of the programme planners, as well as the buyers and sellers of television advertising time, in measuring the viewing behaviour of some seventeen million family audiences is the industry body known as JICTAR. JICTAR (the Joint Industry Committee for Television Advertising Research) represents three bodies: the Incorporated Society of British Advertisers Ltd (ISBA), the Institute of Practitioners in Advertising (IPA) and the Independent Television Companies' Association Ltd (ITCA). Since 30 July 1968, when the new programme contracts came into force, the research data for JICTAR has been prepared by Audits of Great Britain Ltd (AGB) at Audit House, the research centre at Eastcote, Middlesex.

The service is based upon panels which are representative of ITV homes in each of the areas defined on the BBTA (British Bureau of Television Advertising) regional maps. These panels are selected, maintained and revised on the basis of large 'random sample' establishment surveys carried out in each area each year. Panel selection is determined by television reception characteristics, geographical location, demographic features and the predicted weight of viewing. In the London area alone, the viewing characteristics of some 350 households, representing 990 individuals, are measured on a minute-by-minute basis, while on a national scale (excluding the Channel Islands) the panel comprises 2,650 households and 7,790 individuals.

## The Information

For the greatest possible accuracy, some six different types of information have to be merged to produce the weekly reports for subscribers. These are:

- 1 The statistics and characteristics of each household, recorded on a master file.
- 2 The amount of viewing, and to which channel, in every home as recorded on the SETmeter, the sophisticated electronic device developed by AGB.
- 3 A record of who in each family is watching and when, determined by SET diaries, submitted each week by the housewife.
- 4 A post-transmission programme log from each of the ITV companies and the BBC to determine the exact timing of the programme schedule transmitted each day.
- 5 A commercial log from each of the ITV companies giving the time and nature of every commercial transmitted.
- 6 A report of the current advertising rates in force at the time of transmission of each commercial.

## Process

At Audit House, the week runs from Monday to Sunday and the whole process of audience measurement starts on Monday morning when the housewife recovers the tape from the SETmeter and, together with the individual viewing diaries, posts it to AGB. Ninety per cent arrive safely by Tuesday morning, when the work of sorting the tapes and viewing diaries begins and the information is booked in by a cardex system. The next stage in the operation is to translate the information on the tape into special punched paper tape capable of being read by the computer, a Honeywell 1200. This is done on an 'encoder'.

The viewing diaries, completed on a quarter-hour basis by each member of the household panel and any guests, are similarly transferred on punched paper tape by means of a 'Lector'. Information from the programme logs of each of the ITV companies is then coded and put on to punched cards.



By Wednesday night, all of the requisite information is available in a form suitable for the computer to digest and the process of feeding the Honeywell commences.

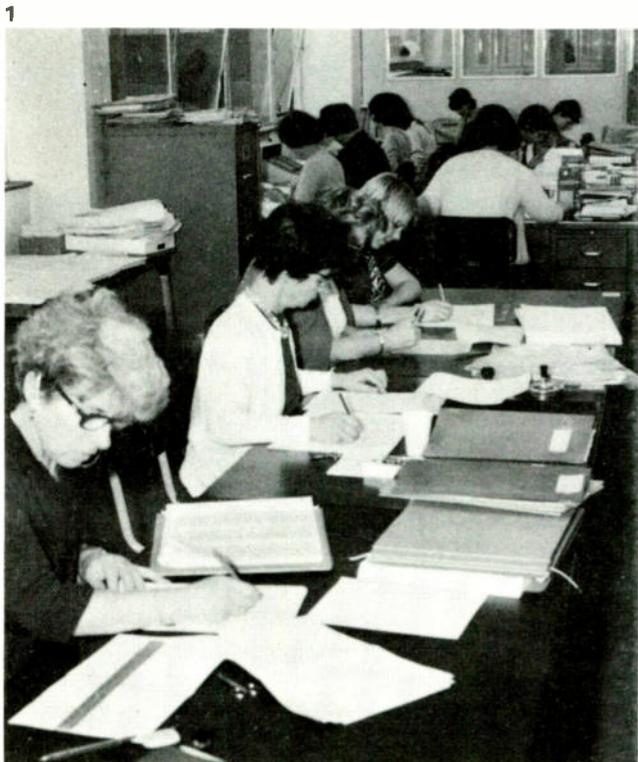
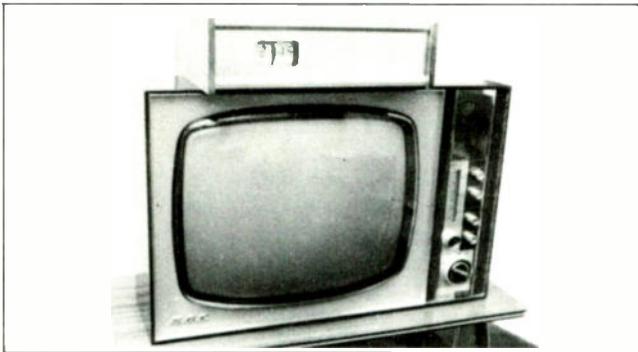
Thursday morning sees the computer drawing graphs, by means of an attachment called 'Calcomp', of the minute-by-minute audience levels to ITV and BBC for each day for each ITV region. The computer also produces columns of viewing and cost information and these 'print-outs' are pasted-up, checked and photographed (*page 118*) before being printed on one of the eight

'Multilith' machines at Audit House.

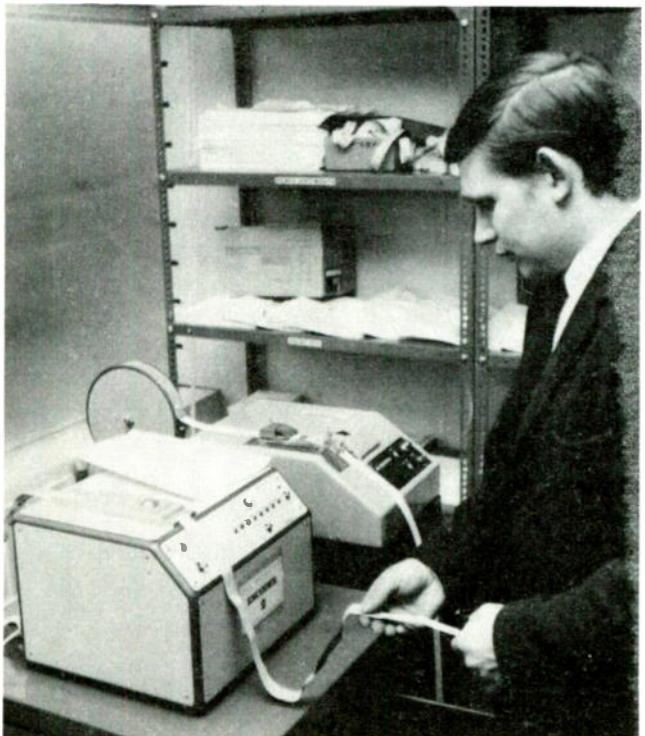
The last stage in the process is the collating and packing of individual reports prior to despatching them to subscribers on the Friday evening.

### JICTAR and the BBC

The audience share figures quoted by AGB on behalf of JICTAR and the figures quoted by the BBC's Audience Research Department are often dissimilar and apparently incompatible. Confusion arises from the fact that both



- 1 The electronic SETmeter records the amount of viewing and the channel to which viewers are tuned in 3,000 households.
- 2 Tapes and diaries showing the viewing of over 10,000 people are booked in by a cardex system.
- 3 Information from the SETmeters is recorded on special tape for the computer.





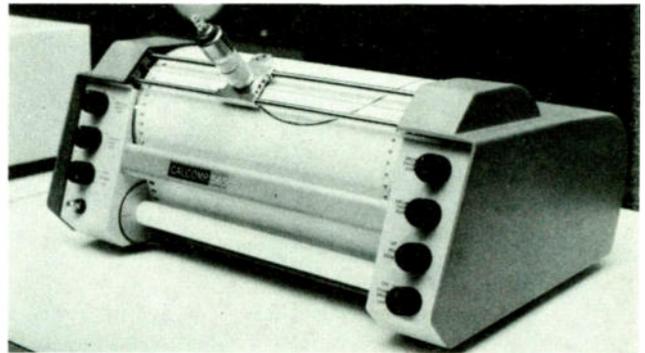
sets of findings are expressed simply as 'percentage audience shares' and, in consequence, are taken to be widely differing answers to the same question. In reality, both organizations are providing answers to two differing questions. The BBC provides 'percentage audience shares' in terms of the average individual, whilst AGB provides 'percentage audience shares' in terms of the average household's viewing.

Further, the JICTAR sample is confined to households with multi-channel receivers and excludes those house-

holds which are considered to be incapable of receiving ITV programmes reliably, whereas the BBC embraces the whole population (excluding children under five), admitting anyone whether he has an ITV/BBC television set, a BBC only television set, or neither.

Finally, JICTAR figures are based on minute-by-minute meter readings over the total transmission time, whereas BBC figures are limited to 47 hours of joint viewing time each week and are based on interviews made the day after the broadcast.

- 4 Information from the viewing diaries, completed on a  $\frac{1}{2}$ -hour basis, is also transferred to punched paper tape.
- 5 The start of the process of feeding the information into the computer.
- 6 The computer draws graphs of the minute-by-minute audience levels to ITV and BBC for each day for each ITV region.
- 7 After printing, the reports are collated packed and despatched each Friday evening.



6



4

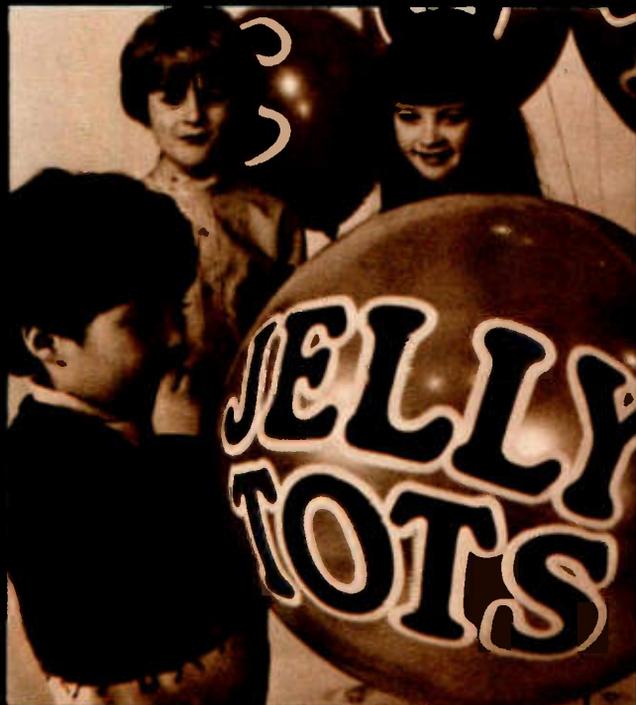


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**Mr. Quorange**  
FOR CHOICE FRUITS



 **British Rail** **Eastern**





# Advertising Control



*The income of Independent Television, apart from the overseas sale of programmes, comes from the sale of advertising time. It is, however, a fundamental principle of the Television Act, 1964, as of the original Act of 1954, that the programmes should not be provided or sponsored by advertisers. They are obtained by the Authority from independent programme companies under contract. The advertiser has no share in programme production and no say in programme decisions: these are matters for the broadcasters—that is to say, the programme companies and the Authority. The advertiser's role is limited to buying time in television for the insertion of his advertisement, just as he buys screen time in the cinema or space in a newspaper or magazine.*

There are two provisions in the Television Act for this total distinction between programmes and advertisements. It is the Authority's duty to secure that the advertisements are 'clearly distinguishable as such and recognizably separate from the rest of the programme'. But further, the Act lays down that:

*Nothing shall be included in any programmes broadcast by the Authority, whether in an advertisement or not, which states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority which is not an advertisement has been supplied or suggested by any advertiser; and, except as an advertisement, nothing shall be included in any programme broadcast by the Authority which could reasonably be supposed to have been included therein in return for payment or other valuable consideration to the relevant programme contractor...*

Exceptional allowance is made for approved charitable appeals, reviews of publications or entertainments, documentary programmes and other items, but none of the exceptions weakens the force of the general requirement that nothing should be done which might give to reasonable viewers even the impression that an advertiser has provided a programme.

The system proceeds smoothly and without argument on this basis. Some of the popular imported programmes do owe their existence to advertisers who have 'sponsored' them in their country of origin—notably some of the programmes from the United States that are enjoyed by viewers of either of the British television services. But for British viewers these programmes have been bought and broadcast on the decisions of one of the broadcasting bodies and not on the decisions of advertisers.

## The Amount of Advertising

The Television 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 transmissions in 1955, the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (eg from 6.00–7.00pm, 7.00–8.00pm, etc).

Control of the maximum amount of advertising by the clock-hour has its merits as a tidy statistical device, but of course the rigidity of the clock-hour conflicts occasionally with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. So the Authority is prepared occasionally to allow minor departures from the seven-minute maximum if, for example, an interval of advertising falls just on one side of the striking of an hour instead of another, thus carrying a minute or two of advertising from one clock-hour into another; or if the presentation of adjoining programmes can be improved by a judicious redistribution of the advertising. In each case, however, the excess in one hour is counter-balanced by an equivalent reduction in the amount of advertising elsewhere.

The Independent Television Authority allows less advertising in its programmes than is common in comparable self-supporting systems abroad.

## Distribution of Advertisements

The Television 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 the 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.

Some overseas broadcasting authorities aim to reduce the length of individual intervals of advertising; some also limit the number of advertisements that may appear in an interval. This has the effect of increasing the number of advertising intervals, in some cases, to an average of eight, nine or more an hour. The Authority, however, has been concerned to keep the number of intervals down by extending their length as far as may be consistent with good presentation of both programmes and advertisements. There are about three short advertising intervals an hour in Independent Television.

### The Basic Rules

The amount and distribution of advertising in Independent Television are governed basically by the following rules:

- 1 The total amount of time given to advertising may not exceed six minutes an hour averaged over a day's programmes.
- 2 Normally, there may not be more than seven minutes of advertising in any one clock-hour; but the Authority may allow a transfer of advertising from one hour to another, or more exceptionally from one day to another, if this seems desirable in the interests of programme presentation.
- 3 Advertisements shall not be inserted in the course of any broadcast of:
  - a a religious service or programme;
  - b a formal Royal ceremony or occasion;
  - c that part of a programme which covers the appearance of Her Majesty or a Member of the British Royal Family at an event in which such an appearance is only incidental to the occasion;
  - d programmes designed and broadcast for reception in schools;

e such other programmes as the Authority may from time to time specify in particular or general terms.

*Note: Periods of at least two minutes must elapse between religious services (as distinct from religious programmes) and programmes in categories (b) or the Royal appearances mentioned in (c), and any advertising that may precede or follow them. For a programme in category (d), the periods of separation from advertising shall be at least two minutes before and one minute after the programme.*

4 Subject to the foregoing, the normal use of natural breaks for the insertion of advertising shall be as follows:

- a In a programme of up to 20 minutes scheduled duration—no internal advertising.
- b In a programme of more than 20 and up to 40 minutes scheduled duration—one natural break for up to 2½ minutes of advertising.
- c In a programme of more than 40 and up to 70 minutes scheduled duration—one natural break for up to 3 minutes or two natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.
- d In a programme of more than 70 and up to 100 minutes scheduled duration—two natural breaks for up to 3 minutes or three natural breaks for up to 2½ minutes of advertising each, depending upon the nature and timing of the programme.

*This rule is not applicable to broadcasts of boxing and wrestling promotions or other events in which there are frequent natural breaks of exceptionally brief duration. In these and in programmes of more than 100 minutes, the advertising shall be distributed in intervals that best serve the interests of good presentation of the programmes.*

5 The general aim in the application of these rules is to limit the intervals of advertising between programmes and in natural breaks to an average of about three intervals an hour over a week's broadcasting.

The Postmaster-General was consulted about these rules under Paragraph 5 of Schedule 2 of the Television Act 1964. He agreed to the classes of broadcast in which advertisements may not be inserted and, having regard to the limiting effect of the rules on the number of advertising intervals an hour, came to the conclusion that there was no need to impose a rule as to the minimum interval between any two periods given over to advertisements.

### The Practical Effect of the Rules

The number of advertising intervals at the beginning and the end of programmes and in natural breaks is on average fractionally less than three an hour. For the evening hours of 6.00pm to 11.00pm in a typical week the position is:

Number of programme hours	35
Number of programmes	57
<i>Number of advertising intervals (including the interval at the end of the final programme in each period of five hours)</i>	
a between programmes	50
b within programmes	47
<b>Total advertising intervals</b>	<b>97</b>



Taking the whole of an average week, in which about 125 programmes are transmitted from a single station, there are about:

*59 programmes with no internal advertising at all.* These include the series *World in Action*, *University Challenge*, *This Week* and certain other documentary and current affairs programmes, and some of the early evening children's programmes, as well as the programmes for schools, religious programmes and adult education programmes.

*45 programmes with one internal break for the insertion of advertisements.* While most of these are half-hour programmes, the group includes the mid-week wrestling and football programmes, a few of the 60-minute plays, and longer documentaries.

*21 programmes with two internal advertising intervals.* These include 60-minute adventure programmes and westerns; the longer plays; and some feature films. One or two extra-long programmes, such as full-length feature films and suitable sports programmes, may have three advertising intervals.

The Authority uses its statutory powers to preserve the standards of presentation of advertising in relation to the programmes, to keep these standards under review and to improve them wherever possible within the framework of a service in which advertising has been authorized by law and for which the revenue comes from the sale of time for that purpose.

#### **Control of Standards of Advertising**

There are over forty Acts of Parliament that restrict, control or otherwise affect advertisements in Britain—among them the Trade Descriptions Act 1968 and the Medicines Act 1968. Both of these Acts extend the criminal law to any published trade or business advertising that is found to be false or misleading to a material degree. Penalties on conviction may include heavy fines or imprisonment or both. It is the duty of local authorities to enforce these Acts in their own areas, by prosecution in the courts if necessary. In a sense, however, one of the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection is the Television Act 1964. For television advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board—the Independent Television Authority—the duty and the power:

to exclude from television 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.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Postmaster-General, from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. Thus, through the Television Act, the Authority is one of the country's official instruments of consumer protection. The later legislation has in no way diminished the Authority's statutory powers and duties.

There are some 22,500 new television advertisements a year. Of that number, 15,000 are from small local advertisers, mostly in the form of 5- or 7-second slides, with very simple messages in vision and sound. Averaging a little over 1,000 a year in individual television regions, they publicize local stores, restaurants, transport services and other local enterprises and include announcements of vacancies by firms seeking staff, advertisements for local entertainments, sporting events, shows and fêtes. For this kind of publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The other 7,000–8,000 new television advertisements a year are for a vast range of branded consumer goods and services. They come from thousands of advertisers—some directly, but for the most part through one or other of a great many advertising agencies—all with their own ideas of how their products can be presented in the best light and the most persuasive terms on the television screen.

The advertisers and agencies subscribe to voluntary codes of practice designed to raise standards of advertising through self-discipline in all media. It is recognized, however, that the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. Hence the Authority's special statutory powers and also, on the other hand, the willingness of the advertising industry to co-operate fully with Independent Television in the cultivation of high standards of television advertising.

The Authority fulfils its obligations at two levels. First, it is concerned with the general principles and draws up and publishes 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 Postmaster-General. Secondly, in co-operation with the programme companies, the Authority's Advertising Control staff examines the advertisements in relation to the rules before they are accepted for broadcasting.

#### **The Advertising Advisory Committee**

Under Section 9(2) of the Television Act, the Authority is required to appoint 'a committee so constituted as to be representative of both—



i organizations, 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 interest in advertising. The Committee is consulted by the Authority in the drawing up of the Code of Advertising Standards and Practice and in subsequent reviews, and may take the initiative in submitting to the Authority recommendations as to any alterations which appear to the Committee to be desirable. It is also consulted on major matters of principle that may arise from time to time and its members may initiate discussions of such matters.

There are eleven members of the Advertising Advisory Committee under the independent Chairmanship of Mr S Howard. Three are broadly representative of the public as consumers. These are: a Member of the National Executive Committee and former Chairman of the Federation of Women's Institutes; the Secretary of a large Consumer Group; and a journalist with a special interest in consumer affairs. Four members are concerned in particular with the principles of medical advertising—from the Ministry of Health, the British Medical Association, the British Dental Association and the Pharmaceutical Society. Finally there are four members from organized advertising bodies that are concerned with standards of conduct in advertising of goods and services—the Advertising Association, the Institute of Practitioners in Advertising, the Incorporated Society of British Advertisers and a Committee of press, periodical and advertising interests that is concerned with voluntary control of medical advertising in all media. The members are appointed as individuals and not as representatives of the bodies who may have nominated them. A list of the members is given on page 130.

#### **The Medical Advisory Panel**

Section 9(5) of the Television Act requires that the Authority 'shall, after consultation with such professional organizations as the Postmaster-General may require and such other bodies or persons as the Authority think fit, 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 or 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 the twelve professional organizations of medicine listed by the Postmaster-General, the Authority appointed a Medical Advisory Panel of seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science. It also appointed four 'second opinion' consultants in paediatrics, gynaecology, dermatology, and conditions of the ear, nose and throat, whose opinion can be sought by the general medical advisers should the occasion arise. A list of the members of the Panel is given on page 130.

The Authority ensures that the opinion and advice of the appropriate member or members of the Medical Advisory Panel are sought on the claims made and methods of presentation used in the advertisements in question before they are accepted for broadcasting. Since 1964, this statutory Panel, in effect, has been 'licensing' the purposes for which acceptable medicines could be offered with reasonable safety in television advertisements in the light of its members' expert knowledge and experience of the formulae involved and of general medical opinion about their use. In this respect the provisions of the Television Act 1964 were in advance of important provisions in the Medicines Act 1968, under which a product licence is to be required before a medicine may be marketed, taking into account the efficacy and quality of the medicine. The purposes for which a medicine may be advertised in all media are to be limited to those specified in the licence under which it may be sold.

#### **The Independent Television Code of Advertising Standards and Practice**

Under Section 8 of the Television Act, it is the duty of the Authority—

a to draw up, and from time to time review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited, or prohibited in particular circumstances; and

b to secure that the provisions of the Code are complied with...

The Code, drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Postmaster-General, is reproduced in pages 131–139.



It is to be noted that Section 8(2) of the Television Act empowers the Authority, in the discharge of its general responsibility for advertisements and methods of advertising, to impose requirements which go beyond those of the Code.

### **The Application of the Code of Standards and Practice**

The Authority's Code of Advertising Standards and Practice, with which all of the advertisements must conform, is free of charge for wide circulation in the advertising industry, so that all who plan to use the medium of television may be aware of the standards that apply. 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—an advisable course, in view of the expense in time and money that could be involved in the production of an unacceptable film. Naturally, it is the finished advertisement on which the final judgement is made.

Because of their extreme simplicity, local advertisements can safely be cleared for acceptance locally by the specialist staff of the programme companies concerned, in consultation with the Authority where necessary, either locally or centrally. It is arranged, however, that any local advertisements that go beyond the simplest of terms or include any claim that should be substantiated, or come within the medical or allied categories, are referred for clearance before acceptance to the central advertising control point. At this central point there are two separate bodies—the Authority's Advertising Control Office and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA). These two bodies work in close co-operation on the examination of some 8,000 new advertisement scripts a year, including the few from small local advertisers which need special examination by reason of specific claims or other considerations. At this stage it is ensured that all medical, dental, veterinary and allied advertisements are referred to the appropriate member or members of the Medical Advisory Panel. No advertisement, advertising claim, or method of presentation is accepted without the consultants' concurrence. This also applies to the acceptance of advertisements in certain technical fields. In the fields of finance or electrical engineering, for example, there may be advertising claims which the layman would find it difficult to appraise. For the provision of independent advice in such cases, the programme companies have voluntarily retained the services of appropriate professional specialists and, of course, that advice is available to the Authority where necessary.

Careful appraisal of the scripts in relation to the Code, with the help of independent consultants in special fields, and discussions of any seemingly doubtful points between the

ITCA and the advertising agencies, ensures that the advertisements in their final form are likely to comply with 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.

So some 650 scripts and finished films go through this careful process of examination and consultation on average each month. More than half the cases require some degree of special investigation, which is done by the ITCA mainly on its own initiative, but if necessary at the request of the Authority. 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. More than ten per cent of the cases involve consultation with members of the Medical Advisory Panel. At the end of these discussions and investigations, nine out of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other ten per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. Less than two per cent of the finished films are seen to need minor revision before final acceptance.

The day-to-day discussions on individual advertisements, where necessary, between Authority and programme company specialists, are supported by the more formal link of a Joint Advertisement Control Committee composed of ITA and programme company staff under the Chairmanship of the Authority's Head of Advertising Control. This committee meets regularly to resolve any general problems arising out of the day-to-day work and to clear up any doubts that may arise as to the interpretation of the Code of Standards and Practice in relation to particular classes of advertising and advertising methods.



# Television Act 1964, Schedule 2

## Rules as to Advertisements

1-(1) The advertisements must be clearly distinguishable as such and recognizably separate from the rest of the programme.

1-(2) Successive advertisements must be recognizably separate.

1-(3) Advertisements must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature.

1-(4) Audible matter in advertisements must not be excessively noisy or strident.

2 The standards and practice to be observed in carrying out the requirements of the preceding paragraph shall be such as the Authority may determine either generally or in particular cases.

3 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.

4 Advertisements shall not be inserted otherwise than at the beginning or the end of the programme or in natural breaks therein.

5-(1) Rules (to be agreed upon from time to time between the Authority and the Postmaster-General, or settled by the Postmaster-General in default of such agreement) shall be observed as to the classes of broadcasts (which shall in particular include the broadcast of any religious service) in which advertisements may not be inserted, and the interval which must elapse between any such broadcast and any previous or subsequent period given over to advertisements.

5-(2) The Postmaster-General may, after consultation with the Authority, impose rules as to the minimum interval which must elapse between any two periods given over to advertisements, and the rules may make different provision for different circumstances.

6 In the acceptance of advertisements there must be no unreasonable discrimination either against or in favour of any particular advertiser.

7-(1) The charges made by any programme contractor for advertisements shall be in accordance with tariffs fixed by him from time to time, being tariffs drawn up in such detail and published in such form and manner as the Authority may determine.

7-(2) Any such tariffs may make provision for different circumstances and, in particular, may provide, in such detail as the Authority may determine, for the making, in special circumstances, of additional special charges.

8 No advertisement shall be permitted which is inserted by or on behalf of any body the objects whereof are wholly or mainly of a religious or political nature, and no advertisement shall be permitted which is directed towards any religious or political end or has any relation to any industrial dispute.

9 If, in the case of any of the television broadcasting stations used by the Authority, there appears to the Authority to be a sufficient local demand to justify that course, provision shall be made for a reasonable allocation of time for local advertisements, of which a suitable proportion shall be short local advertisements.

## Advertising Advisory Committee

Mr S Howard, CBE (*Chairman*)

Mr H F Chilton

Mr S W Day

Mr M English

Mr D F Lewis

Mrs G L S Pike, CBE, JP

Mr S Rainer

Mrs Jean Robertson

Mr W Stewart Ross, FDSRCS ENG

Mr R F Tyas, CBE

Dr S Wand, DCL, MB, CH B, LLD

Mrs Alma Williams

## Medical Advisory Panel

Dr A H Douthwaite, MD, FRCP

Professor Sir Derrick Dunlop, BA, MD, FRCP

Professor R D Emslie, MSc, BDS, FDS

Dr Philip Evans, MD, MSc, FRCP

Mr T L T Lewis, FRCS, FRCOG

Sir John Richardson, Bt, MVO, MA, MD, FRCP

Mr Ian G Robin, MA, FRCS

Mr W B Singleton, MRCS

Dr Peter Smith, BSc, MB, MRCP

Dr K A Williams, BSc, PhD, MInst Pet, AInst P, FRIC



# The Independent Television Code of Advertising Standards and Practice

2nd Edition April 1969

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The Independent Television Code of Advertising Standards and Practice

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## Foreword

Sections 8 and 9 of the Television Act, 1964, make it the statutory duty of the Independent Television Authority—

- a* to exclude from television any advertisement which would be likely to mislead;
- b* to draw up, and from time to time, review, a code governing standards and practice in advertising and prescribing the advertisements and methods of advertising to be prohibited or prohibited in particular circumstances; and
- c* to secure compliance with the code.

**It follows from these statutory provisions that the Authority, a public board, is one of the country's official instruments of consumer protection. The controls involve the examination of all television advertisements, including the bases of claims and demonstrations, before they are accepted for broadcasting.**

The rules about advertising contained in this booklet govern all advertising on Independent Television until further notice. In drawing up this code the Authority has consulted the Advertising Advisory Committee and the members of the Medical Advisory Panel appointed in accordance with Section 9(5) of the Television Act, 1964.

Under Section 7(5) of the Television Act, 1964, the Authority must consult the Postmaster-General about the classes and descriptions of advertisements which must not be broadcast

and the methods of advertising which must not be employed and carry out any directions he may give them in these respects. The Authority has consulted the Postmaster-General on the rules here published and he has accepted those to which Section 7(5) is applicable.

It should be noted that Section 8(2) of the Television Act, 1964, expressly reserves the right of the Authority to impose requirements as to advertisements and methods of advertising which go beyond the requirements imposed by this code. The methods of control open to the Authority include powers to give directions as to the exclusion not only of classes and descriptions of advertisements but of individual advertisements—either in general or in particular circumstances.

The programme contractors, too, may in certain circumstances impose stricter standards than those here laid down—a right comparable to the recognised right of those responsible for other advertising media to reject any advertisements they wish.

*Enquiries by advertisers and advertising agencies about the application of the Independent Television Code of Advertising Standards and Practice to individual advertisements should be directed to the Independent Television Companies Association Ltd, Knighton House, 52–66 Mortimer Street, London W1N 8AN or the programme contractor or contractors with whom it is proposed to place the advertisements.*



## 1 Preamble

The general principle which will govern all television advertising is that it should be legal, clean, honest and truthful. It is recognized that this principle is not peculiar to the television medium, but is one which applies to all reputable advertising in other media in this country. Nevertheless, television, because of its greater intimacy within the home, gives rise to problems which do not necessarily occur in other media and it is essential to maintain a consistently high quality of television advertising.

2 Advertisements must comply in every respect with the law, common or statute.

3 The detailed rules set out below are intended to be applied in the spirit as well as the letter and should be taken as laying down the minimum standards to be observed.

4 The word 'advertisement' has the meaning implicit in the Television Act, ie any item of publicity inserted in the programmes broadcast by the Authority in consideration of payment to a programme contractor or to the Authority.

## 5 Programme Independence

No advertisement may include anything that states, suggests or implies, or could reasonably be taken to state, suggest or imply, that any part of any programme broadcast by the Authority has been supplied or suggested by any advertiser—Television Act, 1964, Section 7(6).

## 6 Identification of Advertisements

An advertisement must be clearly distinguishable as such and recognizably separate from the programmes—Television Act, 1964, Schedule 2, paragraph 1(1).

## 7 'Subliminal' Advertising

No advertisement may include any technical device which, by using images of very brief duration or by any other means, exploits the possibility of conveying a message to, or otherwise influencing the minds of, members of an audience without their being aware, or fully aware, of what has been done—Television Act, 1964, Section 3(3).

## 8 Appeals to Fear

Advertisements must not without justifiable reason play on fear.

## 9 Superstition

No advertisement should exploit the superstitious.

## 10 Good Taste

No advertisement should offend against good taste or decency or be offensive to public feeling—Television Act, 1964, Section 3(1)(a).

## 11 Gifts or Prizes

No advertisement may include an offer of any prize or gift of significant value, being a prize or gift which is available

only to television viewers of the advertisement or in relation to which any advantage is given to viewers—Television Act, 1964, Section 3(4).

## 12 Stridency

Audible matter in advertisements must not be excessively noisy or strident—Television Act, 1964, Schedule 2, paragraph 1(4).

## 13 Charities

No advertisement may give publicity to the needs or objects of any association or organization conducted for charitable or benevolent purposes. (This does not preclude the advertising of 'flag days', fêtes or other events organized by charitable organizations or the advertising of publications of general interest.)

## 14 Religion and Politics

No advertisements may be inserted by or on behalf of any body, the objects whereof are wholly or mainly of a religious or political nature, and advertisements must not be directed towards any religious or political end or have any relation to any industrial dispute—Television Act, 1964, Schedule 2, paragraph 8.

## 15 Unacceptable Products or Services\*

Advertisements for products or services coming within the recognized character of, or specifically concerned with, the following are not acceptable:

- a breath testing devices and products which purport to mask the effects of alcohol
- b matrimonial agencies and correspondence clubs
- c fortune-tellers and the like
- d undertakers or others associated with death or burial
- e unlicensed employment services, registers or bureaux
- f organizations/companies/persons seeking to advertise for the purpose of giving betting tips
- g betting (including pools)
- h cigarettes and cigarette tobacco.

NB An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of an unacceptable product.

\* See also Appendix 3, Section 3

## 16 Trade Descriptions and Claims

Advertisements must comply with the provisions of the Trade Descriptions Act, 1968. No advertisement may contain any descriptions, claims or illustrations which directly or by implication mislead about the product or service advertised or about its suitability for the purpose recommended. In particular:

- a Special Claims—No advertisement shall contain any reference which is likely to lead the public to assume that the



product advertised, or an ingredient, has some special property or quality which is incapable of being established.

**b Scientific Terms and Statistics**—Scientific terms, statistics, quotations from technical literature and the like must be used with a proper sense of responsibility to the ordinary viewer. Irrelevant data and scientific jargon must not be used to make claims appear to have a scientific basis they do not possess. Statistics of limited validity should not be presented in such a way as to make it appear that they are universally true.

Advertisers and their agencies must be prepared to produce evidence to substantiate any descriptions, claims or illustrations.

### 17 Reproduction Techniques

It is accepted that the technical limitations of photography can lead to difficulties in securing a faithful portrayal of a subject, and that the use of special techniques or substitute materials may be necessary to overcome these difficulties. These techniques must not be abused: no advertisement in which they have been used will be acceptable, unless the resultant picture presents a fair and reasonable impression of the product or its effects and is not such as to mislead. Unacceptable devices include, for example, the use of glass or plastic sheeting to simulate the effects of floor or furniture polishes.

### 18 Price Claims

Advertisements indicating price comparisons or reductions must comply with the Trade Descriptions Act, 1968. Visual and verbal presentations of actual and comparative prices and cost must be accurate and incapable of misleading by undue emphasis or distortion.

### 19 Testimonials

Testimonials must be genuine and must not be used in a manner likely to mislead. Advertisers and their agencies must produce evidence in support of any testimonial and any claims therein.

### 20 Comparative Advertising

Advertisements should not discredit or attack unfairly other products, services or advertisements. In featuring product benefits, any comparison (either stated or implied) with other products or services must be fair, capable of substantiation, and in no way misleading.

### 21 Imitation

Any imitation likely to mislead viewers, even though it is not of such a kind as to give rise to a legal action for infringement of copyright or for 'passing off', must be avoided.

### 22 Use of the Word 'Free'

Advertisements must not describe goods or samples as 'free' unless the goods or samples are supplied at no cost or no extra cost (other than actual postage or carriage) to the recipient. A trial may be described as 'free' although the

customer is expected to pay the cost of returning the goods, provided that the advertisement makes clear the customer's obligation to do so.

### 23 Guarantees

No advertisement may contain the words 'guarantee' or 'guaranteed', 'warranty' or 'warranted', or words having the same meaning, unless the full terms of the guarantee are available for inspection by the Authority and are clearly set out in the advertisement or are made available to the purchaser in writing at the point of sale or with the goods. In all cases, the terms must include details of the remedial action open to the purchaser. No advertisement may contain a direct or implied reference to a guarantee which purports to take away or diminish the statutory or common law rights of a purchaser.

### 24 Competitions

Advertisements inviting the public to take part in competitions where allowable under Section 3(4) of the Television Act, 1964, and the Betting, Gaming and Lotteries Act, 1963 (which requires the presence of an element of skill), should state clearly how prospective entrants may obtain the printed conditions including the arrangement for the announcement of results and for the distribution of prizes.

### 25 Homework Schemes

Fullest particulars of any schemes must be supplied and where it is proposed to make a charge for the raw materials or components and where the advertiser offers to buy back the goods made by the home-worker, the advertisement is not acceptable.

### 26 Instructional Courses

Advertisements offering courses of instruction in trades or subjects leading up to professional or technical examinations must not imply the promise of employment or exaggerate the opportunity of employment or remuneration alleged to be open to those taking such courses; neither should they offer unrecognized 'degrees' or qualifications.

### 27 Mail Order Advertising

1 Advertisements for goods offered by Mail Order will not be accepted unless:

*a* the name of the advertiser is prominently displayed at the address given in the advertisement;

*b* adequate arrangements exist at that address for enquiries to be handled by a responsible person available on the premises during normal business hours;

*c* samples of the goods advertised are made available there for public inspection; and

*d* an undertaking has been received from the advertiser that money will be refunded in full to buyers who can show justifiable cause for dissatisfaction with their purchases or with delay in delivery.

2 Advertisers who offer goods by Mail Order must be prepared to meet any reasonable demand created by their



advertising, and should be prepared to demonstrate, or where practicable to supply samples of the goods advertised to the Authority or to the Programme Companies to whom their advertisements are submitted.

### 28 Direct Sale Advertising

Direct sale advertising is that placed by the advertiser with the intention that the articles or services advertised, or some other articles or services, shall be sold or provided at the home of the person responding to the advertisement. Where it is the intention of the advertiser to send a representative to call on persons responding to the advertisement, such fact must be apparent from the advertisement or from the particulars subsequently supplied and the respondent must be given an adequate opportunity of refusing any call.

Direct sale advertisements are not acceptable without adequate assurances from the advertiser and his advertising agency (a) that the articles advertised will be supplied at the price stated in the advertisement within a reasonable time from stocks sufficient to meet potential demand and (b) that sales representatives when calling upon persons responding to the advertisement will demonstrate and make available for sale the articles advertised.

It will be taken as *prima facie* evidence of misleading and unacceptable 'bait' advertising for the purpose of 'switch selling' if an advertiser's salesman seriously disparage or belittle the cheaper article advertised or report unreasonable delays in obtaining delivery or otherwise put difficulties in the way of its purchase.

### 29 Inertia Selling

No advertisement will be accepted from advertisers who send the goods advertised, or additional goods, without authority from the recipient.

### 30 Advertising and Children

Particular care should be taken over advertising that is likely to be seen by large numbers of children and advertisements in which children are to be employed. More detailed guidance is given in Appendix 1.

### 31 Financial Advertising

Subject to the generality of the Code, financial advertising is governed by the rules set out in Appendix 2.

### 32 Advertising of Medicines and Treatments

Within the generality of the Code the advertising of medicines and treatments is subject to the detailed rules given in Appendix 3.

## Appendix 1

### Advertising and Children

#### 1 The Viewing Child

No product or service may be advertised and no method of advertising may be used, in association with a programme intended for children or which large numbers of children are likely to see, which might result in harm to them physically, mentally or morally, and no method of advertising may be employed which takes advantage of the natural credulity and sense of loyalty of children.

#### *In particular:*

a No advertisement which encourages children to enter strange places or to converse with strangers in an effort to collect coupons, wrappers, labels, etc, is allowed. The details of any collecting scheme must be submitted for investigation to ensure that the scheme contains no element of danger to children.

b No advertisement for a commercial product or service is allowed if it contains any appeal to children which suggests in any way that unless the children themselves buy or encourage other people to buy the product or service they will be failing in some duty or lacking in loyalty towards some person or organization whether that person or organization is the one making the appeal or not.

c No advertisement is allowed which leads children to believe that if they do not own the product advertised they will be inferior in some way to other children or that they are liable to be held in contempt or ridicule for not owning it.

d No advertisement dealing with the activities of a club is allowed without the submission of satisfactory evidence that the club is carefully supervised in the matter of the behaviour of the children and the company they keep and that there is no suggestion of the club being a secret society.

e While it is recognized that children are not the direct purchasers of many products over which they are naturally allowed to exercise preference, care should be taken that they are not encouraged to make themselves a nuisance to other people in the interests of any particular product or service. In an advertisement offering a free gift, a premium or a competition for children, the main emphasis of the advertisement must be on the product with which the offer is associated.

f If there is to be a reference to a competition for children in an advertisement, the published rules must be submitted for approval before the advertisement can be accepted. The value of prizes and the chances of winning one must not be exaggerated.

g To help in the fair portrayal of free gifts for children, an advertisement should, where necessary, make it easy to see the true size of a gift by showing it in relation to some common object against which its scale can be judged.



## 2 The Child in Advertisements

The appearance of children in advertisements is subject to the following conditions:

### (a) Employment

It should be noted that the conditions under which children are employed in the making of advertisements are governed by certain provisions of the Children and Young Persons Act, 1933 (Scotland 1937) and the Act of 1963; the Education Acts, 1944 to 1948; the Children (Performances) Regulations, 1968; and the appropriate by-laws made by Local Authorities in pursuance of these Acts.

### (b) Contributions to Safety

Any situations in which children are to be seen in television advertisements should be carefully considered from the point of view of safety.

#### *In particular:*

- i children should not appear to be unattended in street scenes unless they are obviously old enough to be responsible for their own safety; should not be shown playing in the road, unless it is clearly shown to be a play-street or other safe area; should not be shown stepping carelessly off the pavement or crossing the road without due care; in busy street scenes should be seen to use zebra crossings in crossing the road; and should otherwise be seen in general, as pedestrians or cyclists, to behave in accordance with the Highway Code.
- ii children should not be seen leaning dangerously out of windows or over bridges, or climbing dangerous cliffs.
- iii small children should not be shown climbing up to high shelves or reaching up to take things from a table above their heads.
- iv medicines, disinfectants, antiseptics and caustic substances must not be shown within reach of children without close parental supervision, nor should children be shown using these products in any way.
- v children must not be shown using matches or any gas, paraffin, petrol, mechanical or mains-powered appliance which could lead to their suffering burns, electrical shock or other injury.
- vi children must not be shown driving or riding on agricultural machines (including tractor-drawn carts or implements). Scenes of this kind could encourage contravention of the Agriculture (Safety, Health and Welfare Provisions) Act, 1956.
- vii an open fire in a domestic scene in an advertisement must always have a fireguard clearly visible if a child is included in the scene.

### (c) Good Manners and Behaviour

Children seen in advertisements should be reasonably well-mannered and well-behaved.

# Appendix 2

## Financial Advertising

### Part A Facilities

#### 1 Investment and Savings

The following investment and savings facilities may be advertised:

- a investment in British Government stocks, Savings Certificates and Premium Bonds, stocks of public boards and nationalised industries and Local Government stocks and deposit facilities in the United Kingdom, Isle of Man and the Channel Islands.
- b deposit or share accounts with building societies designated under Section 1 of the House Purchase and Housing Act, 1959.
- c Post Office Savings Bank and Giro, Trustee Savings Banks and, normally, banking and discount companies which are recognized as such for the purposes of Section 2(2) of the Protection of Depositors Act, 1963, as amended by Section 127 of the Companies Act, 1967.
- d Unit Trusts authorized as such by the Board of Trade.
- e the services of recognized stock exchanges.

#### 2 Prospectuses

Advertisements announcing the publication in established national and provincial newspapers and journals of a company prospectus offering shares or debentures to the public may be accepted provided that these are strictly limited to giving the name of the company whose shares or debentures are being offered, the amount of the offer and the names and dates of publication of the newspapers and journals in which the prospectus may be found. No person may be shown on the screen during the course of the advertisement.

#### 3 Insurance

Life and endowment facilities, annuities, retirement and sickness insurance, etc, may normally be advertised only by members of the Life Offices' Association, the Industrial Life Offices' Association, the Associated Scottish Life Offices and by registered friendly societies which are members of the Association of Collecting Friendly Societies, National Conference of Friendly Societies, National Union of Holloway Societies or Association of Deposit Societies.

General insurance cover (eg for motor, household, fire, and personal injury) may normally be advertised only by members of the British Insurance Association and of Lloyd's underwriting syndicates.

Insurance brokerage services may normally be advertised only by members of the Lloyd's Insurance Brokers Association, the Corporation of Insurance Brokers or the Association of Insurance Brokers.



#### 4 Lending and Credit

The advertising of mortgage, other lending facilities and credit services is acceptable from:

- a Government and local government agencies.
- b banks and companies holding certificates under Section 123 of the Companies Act, 1967.
- c companies holding an order of exemption under Section 6(e) of the Moneylenders Act, 1900.
- d building societies.
- e insurance companies.
- f registered Friendly Societies.
- g credit card organizations.
- h companies offering goods and services on hire purchase or credit terms.

#### 5 Financial Information

Advertisements for publications on investment and other financial matters, including periodicals, books and subscription services, must be in general terms and make no reference to any specific investment offer. Advertisements in general terms, designed specifically to enhance the financial reputation of companies in the minds of investors, are not acceptable—eg the presentation of abbreviated annual reports or statements by company chairmen.

#### 6 Commodity Investment

The advertising of commodity investment is not acceptable.

### Part B Advertisement Content

Within the generality of the Independent Television Code of Advertising Standards and Practice, the following rules set out the minimum requirements to be observed in all advertisements offering services and facilities of a financial nature:

- 1 Advertisements must comply with all relevant legal requirements (see Appendix 4(b) for a list of relevant statutes affecting financial advertisements).
- 2 No advertisement is acceptable which directly or indirectly invites the remittance of money direct to the advertiser or any other person without further formality.
- 3 Advertisements must present the financial offer or service in terms which do not mislead, whether by exaggeration, omission, or in any other way. In particular:
  - a *Tax Benefits.* References to income tax and other tax benefits must be properly qualified to show what they mean in practice and to make it clear, where appropriate, that the full advantage may only be received by those paying income tax at the full standard rate.
  - b *Interest on Savings and Investment.* References to interest payable on savings and investment must be stated clearly and be factually correct at the time of the transmission of the

advertisement. Calculations of interest must not be based on unstated factors (eg minimum sum deposited, minimum deposit period, or minimum period of notice for withdrawal) which might affect the sum received by individuals or be capable of misunderstanding in any other way. It should be clear whether the interest is gross or net of tax. Interest rates related to variables (eg Bank of England rate) must be so described.

c *Interest on Loans or Mortgages.* There may be no reference to specific rates or sums charged against borrowers unless the quoted rate or sum is fixed and applies universally to all borrowers; or is accompanied by a clear statement of the factors which might affect the position of individual borrowers; or is the highest currently charged; or is clearly and justifiably presented as an example only.

d *Rates of Growth or Return on Unit Trusts.* No advertisement referring directly or indirectly to benefits to be derived from a purchase of units may state or imply that they are other than a medium to long-term investment. There may be no projection of specific rates of growth or returns and no implication that past performance will inevitably be repeated. All references to past achievements or future possibilities must be qualified by a clear and unambiguous reference to the fact that the price of units and the income from them may go down as well as up.

Note: Written confirmation will be required that the material text of any proposed advertisement for a Unit Trust has the approval of the Trustee.

e *Insurance Premiums and Cover.* References to rates and conditions in connection with insurance must not be inaccurate or misleading, and in specifying rates of premium or cover there must be no misleading omission of conditions.

In life insurance advertising, references to specific sums assured or guaranteed bonuses must be accompanied by all relevant qualifying conditions—eg age and sex of the assured at the outset of the policy, period of policy and amount and number of premiums payable. In references to 'with profit' policies and bonuses there must be no implication that past performance will inevitably be repeated. In advertisements for life assurance linked with unit trust investment, any reference to a specific maturity value, unless guaranteed, must be qualified by reference to the variables which might affect the quoted figure.

4 Actors may not purport to be chairmen, directors, officers or other employees of an advertiser. No one may appear to give independent professional advice on any investment offer. Celebrated entertainers, writers or sportsmen may not present, endorse or recommend any investment offer.

NB Full and detailed information will be required in connection with any financial offer or service to be advertised on television.



## Appendix 3

# The Advertising of Medicines and Treatments

### A Introductory

**1** The harm to the individual that may result from exaggerated, misleading or unwarranted claims justifies the adoption of a very high standard and the inclusion of considerable detail in a Code designed to guide those who are concerned with this form of advertising.

The rules contained in this Appendix have been adopted by the Independent Television Authority after due consultation under the terms of the Television Act with the Advertising Advisory Committee and the Medical Advisory Panel and with the Postmaster-General in so far as he is concerned with the classes and descriptions of advertisements which must not be broadcast and the methods of advertising which must not be employed.

#### **2 The British Code of Advertising Practice**

Within the generality of the Independent Television Code of Advertising Standards and Practice and subject to the additional rules below, the Authority's basic requirements in regard to the advertising of medicines and treatments are those laid down in Part B of the British Code of Advertising Practice which is reproduced as part B of this Appendix.

#### **3 Unacceptable Products or Services**

Advertisements for products or services coming within the recognized character of or specifically concerned with, the following are not acceptable:

- a* contraceptives
- b* smoking cures
- c* products for the treatment of alcoholism
- d* contact or corneal lenses
- e* clinics for the treatment of hair and scalp
- f* products for the treatment of haemorrhoids.

**NB** An advertiser who markets more than one product may not use advertising copy devoted to an acceptable product for the purposes of publicizing the brand name or other identification of an unacceptable product.

#### **4 Avoidance of Impression of Professional Advice**

In advertisements for medicines, treatments and products which are claimed to promote health or be beneficial in illness, the following are not allowable:

- a* visual presentation of doctors, dentists, pharmaceutical chemists, nurses, midwives, etc, which give the impression of professional advice or recommendation, and
- b* statements giving the impression of professional advice or recommendation made by persons who appear in the advertisements and who are presented, either directly or by implication, as being qualified to give such advice or recommendation.

To avoid misunderstanding about the status of the presenter of a medicine or treatment, it may be necessary to establish positively in the course of an advertisement that the presenter is not a professionally qualified adviser.

#### **5 Hospital Tests**

No reference may be made to a hospital test unless the Medical Committee of the hospital concerned is prepared to vouch for its validity.

#### **6 Testimonials**

No advertisement for a medicine or treatment may include a testimonial by a person well known in public life, sport, entertainment, etc.

#### **7 Tonic**

The use of this expression is not acceptable in advertisements for medicines or treatments or products for which medical or health claims are made.

#### **8 Vitamins**

No advertisement should state or imply that good health is likely to be endangered solely because people do not supplement their diets with vitamins.

### B The British Code of Advertising Practice Part B

This part of the Code applies to the advertising to the public of medicines, treatments and appliances for the prevention or alleviation of any ailment, illness or disease. It does not apply to advertisements published by or under the authority of a Government Ministry or Department, nor to advertisements for medicines, treatments and appliances addressed directly to registered medical or dental practitioners, pharmacists, registered medical auxiliaries or nurses, sent direct or published in their respective professional or technical journals.

#### **1 Cure**

Advertisements should not contain any claim (directly or by implication) to extirpate any ailment, illness, disease or symptom of ill-health.

#### **2 Illnesses Requiring Medical Attention**

Advertisements should not offer any medicine or treatment for serious diseases, conditions or complaints which need the attention of a registered medical practitioner.



### 3 Appeals to Fear

Advertisements should not contain any statement or illustration likely to induce fear on the part of the reader or viewer that he is suffering, or may without treatment suffer, or suffer more severely, from an ailment, illness or disease.

### 4 Diagnosis or Treatment by Correspondence

Advertisements should not contain any offer to diagnose or to treat any ailment, illness or disease, or symptoms of ill-health by correspondence; nor invite information in order to advise on or prescribe treatment by correspondence.

### 5 Money Back Offers

Advertisements should not contain any offer to refund money to dissatisfied users.

This paragraph does not apply to mail order advertising of medical appliances or therapeutic wearing apparel.

### 6 College, Hospital, Clinic, Institute, Laboratory

Advertisements should not contain any reference to a 'College', 'Hospital', 'Clinic', 'Institute', 'Laboratory', or similar establishment unless there exists a bona fide establishment corresponding to the description used.

### 7 Medical Statements, Trials and Tests

1 Advertisements should not contain any medical statement or reference to clinical or other trials or tests which cannot be substantiated by authoritative evidence.

2 No product with a name containing the term 'Doctor' or 'Dr' is acceptable unless the product was marketed under that name prior to 1 January 1944.

### 8 Testimonials

Advertisements should not contain any testimonial given by a doctor who is not a registered British medical practitioner unless the advertisement makes it clear that the writer is not so registered.

### 9 Exaggerated Copy

Advertisements should not contain copy which is exaggerated by reason of the improper use of words, phrases or methods of presentation, eg the use of the words 'magic', 'magical', 'miracle', 'miraculous'.

### 10 'Natural' Remedies

Advertisements should not contain any false claim, direct or indirect, that a product is 'natural', 'nature's remedy' or the like.

### 11 Competitions

Advertisements for medicines, treatments and appliances should not contain any reference to a prize competition or similar scheme.

### 12 Slimming, Weight Reduction or Limitation, or Control

Advertisements should not contain any offer of any product or treatment for slimming (ie weight reduction, limitation or control) which:

*a* is in itself likely to lead to harmful effects

*b* is not directly associated with the following of a properly designed diet.

### 13 Bust Developers

Advertisements for preparations and devices purporting to promote enlargement of the bust are not permissible.

### 14 Products Offered Particularly to Women

Advertisements should not suggest or imply that any products, medicines or treatments offered therein will induce miscarriage.

### 15 Sexual Weakness, Premature Ageing, Loss of Virility

Advertisements should not suggest or imply that any product, medicine or treatment offered therein will promote sexual virility or be effective in treating sexual weakness or habits associated with sexual excess or indulgence, or any ailment, illness or disease associated with such habits.

### 16 Hypnosis

Advertisements should not contain any offer to diagnose or treat conditions of ill-health by hypnosis.

### 17 Hair and Scalp Products and Treatments

Advertisements relating to hair and scalp products and treatments should not contain:

*a* any offer of diagnosis by post or telephone or any claim or implication that the product or treatment advertised will do more than arrest loss of hair.

*b* any particulars of establishments administering treatments for the hair and scalp other than the name, address, telephone number and hours of attendance. The types of treatment available may be mentioned provided that there is no reference to specific conditions for which such treatment is intended.

### 18 Haemorrhoids

Advertisements should not contain any offer of products for the treatment of haemorrhoids unless the following warning notice is contained in the directions for use on the container itself or its labels: 'Persons who suffer from haemorrhoids are advised to consult a doctor.'

### 19 Products Offered for the Relief of Backache and Rheumatic Pains

Advertisements should not contain any claims for the relief of backache and rheumatic pains based upon the urinary antiseptic properties of the products advertised.

### 20 Vitamin Products

Advertisements should not contain any unqualified claims that vitamins will give adequate protection against or treatment for virus infections, or unqualified statements that the medical profession supports such claims.



## Appendix to the British Code of Advertising Practice

Advertisements should not refer to any medicine, product, appliance or advice in terms likely to lead to its use for the treatment of any of the following illnesses or conditions:

*Amenorrhoea; Anaemia (pernicious); Ankles, diseased; Arterio sclerosis; Artery troubles; Arthritis; Asthma (a); Barber's rash; Bleeding disease; Blood pressure; Breasts, diseases of the; Carbuncles; Cardiac symptoms, heart troubles; Convulsions; Dermatitis; Diseased ankles; Disseminated sclerosis; Ears (any structural or organic defect of the auditory system); Enlarged glands; Erysipelas; Eyes (any structural or organic defect of the optical system); Fungus infections (b); Gallstones; Glands, enlarged; Goitre; Heart troubles, cardiac symptoms; Impetigo; Indigestion, where the reference is to chronic or persistent; Insomnia, where the reference is to chronic or persistent; Itch; Kidneys, disorders or diseases of the; Lazy eye; Leg troubles; Lupus; Menopausal ailments; Obesity; Osteoarthritis; Pernicious anaemia; Phlebitis; Prolapse;*

*Psoriasis—except where the reference is confined to relief from the effects of the complaint; Purpura; Pyorrhoea; Rheumatism, where the reference is to chronic or persistent; Rheumatoid arthritis; Ringworm; Scabies; Skin diseases, where the reference is to 'all or most' skin diseases, or skin ailments in general; Sleeplessness, where the reference is to chronic or persistent; Squint; Sycosis; Thrombosis; Ulcers: Duodenal, Gastric, Pyloric, Stomach; Urinary infections; Varicose veins (c); Whooping cough (d).*

### NB

(a) This prohibition does not apply provided that:

(i) it is made clear in the advertisement that the medicine, treatment, product or appliance advertised is only for the alleviation of an attack of asthma.

(ii) the advertisement contains a recommendation that sufferers should seek medical advice.

(b) This prohibition does not apply to the advertisements of products for the treatment of athlete's foot.

(c) Advertisements for elastic hosiery are permissible provided that no claim is made that the product has any beneficial effect on the condition.

(d) This prohibition does not apply where the reference to whooping cough appears only on labels or in literature issued with the product and is limited to offering the product for alleviating the symptoms of whooping cough.

## Appendix 4

# Statutes Affecting Television Advertising

*The following statutes may restrict, control or otherwise affect television advertising and should be noted:*

### a General

Accommodation Agencies Act, 1953  
Adoption Act, 1958 (Section 51)  
Betting, Gaming and Lotteries Act, 1963  
Cancer Act, 1939 (Section 4)  
Children and Young Persons (Harmful Publications) Act, 1955  
Children and Young Persons Act, 1933 (Scotland, 1937)  
Children and Young Persons Act, 1963 (Including the Children (Performances) Regulations, 1968)  
Children's Act, 1958 (Section 37)  
Copyright Act, 1956  
Defamation Act, 1952  
Education Acts, 1944–1948  
Food and Drugs Act, 1955, and the Labelling of Food Order (SI 1953, No 536) as amended by the Labelling of Food (Amendment) Regulations  
Geneva Convention Act, 1957 (Section 6)  
Larceny Act, 1861 (Section 102)  
Medicines Act, 1968  
Opticians Act, 1958  
Pharmacy and Medicines Act, 1941 (Sections 8–13; 15–17)  
Race Relations Act, 1968

Registered Designs Act, 1949

Sale of Goods Act, 1893

Television Act, 1964 Sections 7, 8 & 9

Trade Descriptions Act, 1968

Trade Marks Act, 1938

Trading Stamps Act, 1964

Venereal Diseases Act, 1917

Weights and Measures Act, 1963

### b Financial

Advertisements (Hire Purchase) Act, 1967

Advertisements (Hire Purchase) (Isle of Man) Act, 1966

Building Societies Act, 1962 (Sections 14, 48 & 51, and Schedule 2)

Channel Islands Act, 1967

Companies Act, 1948

Companies Act, 1967

Depositors and Investors (Prevention of Fraud) (Jersey)

Law, 1967, and the Depositors and Investors (Prevention of Fraud) (General Provisions) (Jersey) Order, 1968

Hire Purchase Act, 1964

Hire Purchase Act (Northern Ireland), 1966

House Purchase and Housing Act, 1959 (Section 1)

Insurance Companies Act, 1958

Industrial and Provident Societies Act, 1965

Moneylenders Acts, 1900 and 1927

Prevention of Fraud (Investments) Act, 1958

Prevention of Fraud (Investments) Act (Northern Ireland), 1940

Protection of Depositors Act, 1963 (including the Protection of Depositors (Contents of Advertisements) Regulations, 1963)

Trustee Savings Banks Acts, 1954





# Technical Operations



*To provide viewers with a comprehensive colour and black-and-white television service, many complex and varied technical operations are essential. This section considers these engineering requirements and how they are organized in Independent Television.*

In the first place, the television picture signal must be originated: by live cameras, either in modern studio complexes or relayed from outside broadcast locations; or taken from film by means of telecine machines, from slides by slide scanners, or reproduced from pre-recorded magnetic tape by means of videotape recording (VTR) machines. All these various 'sources' must be capable of being selected by the producers, who will often be continuously switching between as many as four cameras, caption scanners, telecine or VTR machines, and many different microphones. For this to happen, all the various sources must be carefully synchronized by means of special pulses generated and distributed throughout the studio complex. Furthermore, all the picture and sound sources must be made as flexible as possible in the manner in which they can be assigned to specific studios or programmes. For studio productions, complex lighting arrangements are needed, preferably with many of the 'lighting plots' stored in such a manner that they can instantaneously be recalled when required.

The output from the studios or the pre-recorded film or tape (including the inserted commercials) then has to be linked to the local transmitter, or networked to one or more outside regions anywhere in the country, or sometimes offered for international relay. To allow this to happen, the output from the programme company's studios goes via a *master control* facility before being routed through the network.

To connect the studios to the ITA's transmitters in all the possible arrangements needed in the course of a single working day involves careful advance booking of the

necessary video and sound telecommunications circuits, plus the operation by the Post Office of a major switching centre. From this centre the pictures travel over many thousands of miles of high-quality video and sound circuits, using special broadband coaxial cables or microwave relay stations to carry the signals to many of the transmitters. In practice this network is further extended by means of the re-broadcasting, from the smaller transmitting stations, of signals received directly 'off-air' from the main transmitters.

At the ITA's transmitting stations, the incoming signals from the network of circuits, or from a re-broadcast receiver, are then radiated from the high-power or relay transmitters. Careful checks are made of the quality of the picture and the operation of the transmitter. Since many of the transmitters are normally unattended by any operational staff, complex supervisory and remote monitoring arrangements have to be provided.

To radiate the radio-frequency energy over a wide area, the power from the transmitters must be fed to aerials mounted as high as possible on aerial-support masts and towers, ranging to heights of over 1,000ft.

With the present 'duplication' of services on two different line standards (405 and 625 lines) a further requirement is the provision of electronic standards converters at transmitters responsible for the 405-line service, since all programmes (except in the Channel Islands) are now originated in the 625-line standard.

While all these requirements are common to both black-and-white and colour television services, colour imposes much tighter tolerances on all operations; many



equipments and circuits which could handle black-and-white signals quite satisfactorily have had to be replaced with more precise equipments for colour. Colour signals can be thought of as more 'delicate' than black-and-white, and have to be handled with great care.

### **The Role of the ITA**

The main technical operations of the Authority are concerned with the planning, building and operating of the large networks of transmitting stations which bring Independent Television programmes to viewers throughout the United Kingdom. The studio complexes in which the pictures are initially produced belong to the various programme companies, while the switching and the network of linking circuits are mostly provided by the Post Office.

Under the Television Act, however, the ITA is responsible for the maintenance of high technical standards on its network; this naturally involves supervision of the output of the programme companies' studios and the performance of the Post Office network, as well as the Authority's own transmitters. Since ITA engineers have direct control only over the transmitting stations and their control rooms, a technical quality control section is increasingly concerned with the assessment and supervision of the technical performance of the whole chain of transmission. In practice this means that, in consultation with the programme companies and the Post Office, very strict standards of performance, especially for the colour programmes, are being established.

For almost two years, the main efforts of the Authority's planning and station design and construction engineers have been concentrated on establishing an entirely new network of 625-line, colour-capable transmitting stations using the ultra-high-frequency (UHF) Bands IV and V. The first stations of this network came into programme service on 15 November 1969 but it will be some years before the network covers as many of the population as are reached by the established network of 405-line, very-high-frequency (VHF) transmitters using Band III. Indeed this VHF network is still being completed and new relay stations were added during 1969 (with further relay stations planned for 1970) to bring the final total of ITA VHF transmitters to 47.

### **The New UHF Network**

The first phase of the new UHF network, due to be completed by early 1972, comprises 26 main stations and 34 low-power relay stations. These will put the combined colour/black-and-white 625-line programmes of Independent Television within reach of almost four out of five of the population. Already, by early 1970, the opening of the first seven high-power stations brings coverage to almost half the population.

It is anticipated that the new UHF network will eventually comprise some 60 main and over 400 relay stations, though it will be some years before all these stations can be put into operation. As a result of close co-operation between the ITA, the BBC, the Post Office and the new Ministry of Posts and Telecommunications, each of these stations is being planned to carry ITV, BBC1, BBC2 and a fourth (still unallocated) channel. The sites for these stations are the responsibility of the ITA or the BBC under a form of 'landlord and tenant' arrangement, although the transmitters are provided independently.

For example, during 1969 the ITA had building works in progress at over two dozen sites. In the London area the new UHF transmitters which came into service in November are co-sited, in adjoining underground transmitter halls, at the BBC Crystal Palace site; but all the ITA equipment is controlled from the re-equipped and modernized ITA VHF station at South Norwood ('Croydon' transmitter site).

An entirely new series of fourteen regional colour control and monitoring rooms, brought into operation during 1969, are destined to play a vital role in the new UHF network. National UHF coverage, with its requirement for many more stations than on VHF, could hardly have been contemplated without the development in recent years of new techniques for the remote control and supervision, including accurate quality assessment, of unattended transmitters. ITA engineers have played a major role in pioneering many new control and monitoring systems for this application; and ITA techniques have already been widely adopted by broadcasting organizations in many parts of the world.

Apart from the London control room at the Croydon site, new control rooms have also been built at: Lichfield, Winter Hill, Emley Moor, Black Hill, Chillerton Down,

Dover, St Hilary, Burnhope, Black Mountain, Mendlesham, Caradon Hill, Durris and Caldbeck. From these fourteen control rooms the entire UHF and VHF networks will be controlled and detailed assessments made of the technical quality of the colour and black-and-white programmes. These new facilities are based on an extensive ITA programme of research and development directed at new methods of remote monitoring, supervision and data transmission systems, including careful study of methods by which in the future such techniques could provide fully automated control of large transmitter networks.

### Duplication of Services

The process of 'duplicating' ITV programmes in 625-line combined colour/black-and-white systems on the new UHF transmitters, while simultaneously transmitting the same programmes in black-and-white-only on 405 lines over the Authority's VHF transmitters, has been a major engineering project, much of which has had to be completed in time for the opening of the colour service in November 1969, whether or not colour is yet being radiated in the region concerned.

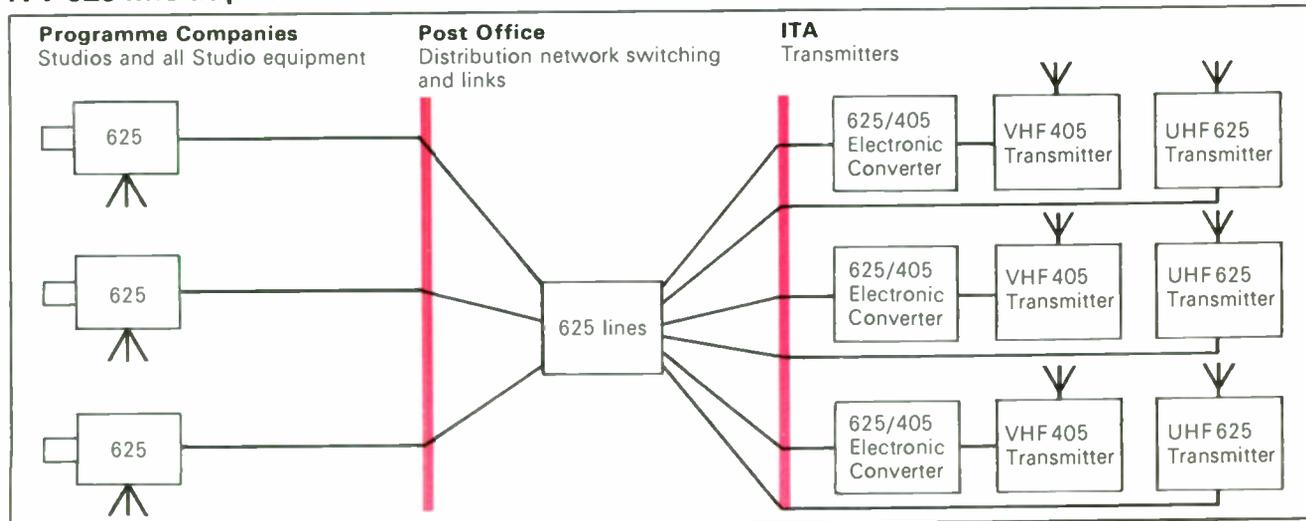
Programme contractors (other than Channel) have had to change over to originating all pictures in 625 lines, and often in colour, and many of these changes had to be completed by early September 1969. This has involved a massive replacement of cameras, telecines and slide scanners, videotape recorders, and much of the other

costly equipment found in modern television studio complexes. In a number of instances, the programme companies decided that, rather than converting existing centres, they would take the opportunity of setting up entirely new studio centres equipped to the latest standards of colour performance. Independent Television News in Central London; ATV in the Paradise Centre, Birmingham; Southern in Southampton; and Thames in the Euston Centre, London, are examples of companies establishing brand-new colour television studio centres, equipped with the latest colour cameras, control techniques, lighting systems and the like. The forerunner of this latest generation of centres was that established by Yorkshire Television in Leeds, which first became operational in 1968 and which was planned from the beginning for full 625-line colour operations.

The elaborate and very complex Post Office network of video circuits linking the studio centres with the transmitters also required extensive installation of new equipment suitable for the wider bandwidth of 625-line television, and with the closer tolerances and more carefully controlled characteristics needed to transmit colour pictures over hundreds of miles with a minimum of degradation of the quality.

Within the ITA sphere, the new network of transmitters and control rooms, already described, had also to be supplemented by the installation of the latest type of electronic line-standard converters. These computer-like

### ITV 625 line duplication





equipments accept 625-line pictures and convert them to 405 lines with minimum loss of picture quality. These complex units have been installed in the main VHF transmitter centres to provide a source of 405-line signals, despite the fact that all operations throughout the remainder of the network are in 625 lines.

### ITA's Engineering Activities

The large amount of work involved in planning, building and operating the new UHF network, in addition to the established VHF network, has led to further expansion of the Authority's engineering division. By the adoption of the various remote control and supervisory techniques already mentioned, however, it is intended to keep the requirements for operational staff at the transmitters to existing levels. Thus by the increasing use of sophisticated remote control systems, it is foreseen that well over 500 transmitters will in future be run by about the same number of station engineers as have been needed for a network of 45 VHF transmitters. But to back up the work of the station staff, it has been considered essential to re-organize and expand many of the planning, construction and maintenance activities, and every effort has been made within the engineering division to benefit from the latest industrial management techniques and the increasing use of computers.

The Planning and Propagation Department is responsible for such matters as the overall planning of the transmitting network, in conjunction with the BBC and the Post Office, selecting the sites and arranging for the necessary permission to be obtained from the local authorities. This may involve carrying out many surveys and radio propagation calculations to ensure that stations will not cause mutual interference, and will provide the required service to the limits of the areas to be covered. It may also be necessary to calculate or determine by pilot experiments whether signals from other transmitters are available for re-broadcasting purposes, or to plan other forms of broadband links to provide the transmitters with the pictures.

Next to become concerned with a new station is the Station Design and Construction Department. Engineers within this department are responsible for the selection or specification of suitable transmitting equipments, the provision of the necessary masts and aerials, and also for the buildings, the electrical power arrange-

ments, and the apparatus which accepts the vision and sound circuits from the network switching centres. The traditional television mast is a steel lattice structure set in a reinforced concrete foundation with steel supporting guy ropes. In recent years several tubular steel masts have been erected. One of these masts, at Emley Moor in Yorkshire, collapsed during conditions of heavy icing in March 1969; similar masts at Belmont and Winter Hill have been strengthened and other precautions taken. The service from Emley Moor was quickly restored from temporary masts, and the permanent replacement will be in the form of a tapering reinforced concrete tower with an upper lattice section for the aerials enclosed in fibre-glass.

In terms of numbers of staff, the largest engineering department based at the ITA Headquarters is the Experimental and Development Department, which includes a large modern drawing office and workshop facility. Three main sections within this department are concerned with: (1) automation and control techniques; (2) video equipments including standards converters; and (3) radio-frequency equipment. Typical of the type of advanced engineering projects within this third category has been the development of new very high-performance receivers capable of picking up weak UHF signals and providing high-grade video signals, without incurring the various forms of distortion which tend to occur during the process of demodulating television signals.

During 1969, a new engineering department has been created with overall responsibility for the booking, performance and operation of the complex network of video circuits provided both by the Post Office and the Authority; it is within this department that engineers are also concerned with the technical quality of all Independent Television colour and black-and-white transmissions. To achieve consistent high-quality colour, it is considered essential to specify carefully the various 'codes of practice' to be met by the programme companies, as well as carrying out investigations into the practical effects of various forms of distortion. To aid in this work, the Authority has installed modern colour telecine and slide scanners, a special colour viewing room, and one of the first mobile, colour-capable videotape recorder vans in the country. In order to assist firms concerned with applying colour on Independent



Television, many of these facilities have been made available to advertising agencies and others.

Perhaps the most vital engineering activity of the Authority, involving over 300 engineers and technicians, remains the operation and maintenance of the networks of transmitters. The working lives of many of these staff are concerned with the new control rooms and the associated large racks of transmitting equipment, often located under the shadow of the high masts and towers which carry the aerials. Since the height of the aerials determines to a considerable extent the range of a transmitter, many of these stations have been built on the highest local hills, with commanding views of the surrounding countryside. To allow the station engineers to assess the quality of colour pictures both quantitatively and subjectively, it has been necessary to provide very carefully controlled viewing conditions of the colour monitors: special lighting and acoustic conditions ensure that the duty shift can view colour pictures under ideal conditions, with air conditioning to keep temperatures within controlled limits. At the main control desk, a careful log is kept of programme content and of any faults. At these control centres there are also slide scanners and tape record players used during the transmission of trade test material for the benefit of dealers and receiver installation engineers. It is also possible to screen announcements from the station itself in an emergency or if a breakdown occurs elsewhere.

The station engineers, by dialling over a normal telephone circuit to the relay stations, can obtain detailed information on the state of the equipment including details of the actual performance of the station on the wideband television signals. From many miles away, information can be obtained from which it is possible to provide an oscilloscope display from which the 'K-rating' (a technique providing an accurate assessment of how well, or how badly, the transmitter is handling the very complex picture signal) can be derived.

Much of the equipment under the supervision of the station engineers is gradually changing, especially the introduction of more and more semiconductors to replace valves. At the latest high-power UHF stations, the entire transmitter chain, with the exception of the final high-power klystron valve, is based on the use of semiconductors. At a number of the new UHF stations, the

ITA is pioneering, for the first time in the UK, a new type of five-cavity power klystron which appears to have a number of advantages over alternative types.

Apart from the large vision and sound transmitters located in the main transmitter halls, including the parallel 'fall-back' transmitters which continue in operation where a fault occurs on one transmitter, a main station has a GPO Room where the incoming signals are received and a switch room concerned with the electric power for the entire station. This power is normally taken from the national electricity grid, but automatic voltage stabilisers ensure that this is always at a steady potential. To cope with power failures on the grid, a second supply from a different area may be brought in, or a stand-by diesel generator kept available.

Important transmitting installations are the combining units where the sound and vision signals come together for feeding to the aerials, or in UHF stations where the outputs of several transmitters may be combined for radiation from the same aerial.

To keep abreast of the changes in equipments and techniques, station staff occasionally attend training courses, and many special courses have been held in connection with the coming of colour, UHF and semiconductors.

Operation of the manned control centres, the manned VHF stations and the associated unmanned relay stations is the responsibility of the local Engineer-in-Charge and his technical staff of up to about twelve. To support these operations are Regional Engineers and mobile maintenance teams, including aerial riggers who may often work at over 1,000ft above the surrounding countryside.

An increasingly important task of any major transmitting authority is to ensure that the necessary technical information on the stations reaches the trade and the viewers, and to provide answers to the many questions which inevitably arise. It is also essential to keep in touch with the many international and national committees dealing with various aspects of television broadcasting. The work of the ITA Engineering Information Service and its participation in exhibitions has continued to increase.



## Colour—

# Your Questions Answered

Colour . . . UHF . . . 625 . . . Duplication

### How do I watch Independent Television programmes now?

Unless you have already taken to watching on UHF, this will be by means of one of over forty ITA VHF transmitters, operating in Band III (channels 6 to 13). These stations send out all ITV programmes on the 405-line system in monochrome (black-and-white television). Signals from these stations reach you either directly from your own aerial, from a master aerial of a block of flats or a hotel, or via one of the wired relay systems.

### Will I be able to continue to receive these VHF transmissions in future?

Yes, certainly for some years to come. But in many areas you can already or will soon be able to receive the same ITV programmes, often rather better, on the shorter UHF wavelengths (Bands IV and V, channels 21 to 34 and 39 to 68).

### But why should these new UHF transmissions be any better than those on VHF?

The new UHF stations transmit in colour and with the newer 625-line system, and are thus capable of providing pictures with better definition and less visible 'line' effects. As you have probably noticed, all television pictures are really made up of a series of horizontal lines. On the bigger screens, this line structure can be easily seen, and limits the overall quality of the picture. You may remember that the 405-line system was introduced as long ago as 1936 when Britain began the world's first regular high-definition television service.

### Do I need a new receiver to watch ITA UHF 625-line transmissions?

Not for black-and-white reception if you already have a receiver capable of showing BBC2 transmissions. This should be quite suitable, without any changes, for ITA/UHF (on press-button sets the viewer should ensure that it is properly tuned to the ITA channel). On the other hand, an older 405-lines-only VHF receiver will not be able to pick up ITA/UHF, although this should continue, at least for some years to come, to provide exactly the same service from ITA/VHF as at present.

### But do you consider that 625-line pictures show a real advantage over those of the 405-line system?

It would be misleading to suggest that the improvement of 625 over 405 lines is a dramatic one. But it represents a useful gain of overall picture quality for the more discriminating, particularly with the larger 23-inch screens.

### But are the actual programmes the same on UHF as they are on VHF?

Yes, this is a process of 'duplication', not a new programme network.

### And is the fact that the transmissions are on the 625-line system the only major advantage of the new UHF stations?

No. While all British 405-line VHF transmissions are limited to black-and-white (monochrome) television, most of the UHF transmissions carry the additional information required for full colour pictures. And, in addition, the UHF transmissions suffer less from certain forms of electrical interference, including the spots produced by the ignition systems of passing cars.

### But to see the pictures in colour, I need a colour receiver?

Yes. A monochrome receiver cannot be converted for colour reception. On the other hand, programmes sent out in 625-line colour can be viewed on a standard UHF receiver in black-and-white. And the colour receiver reproduces monochrome transmissions in black-and-white.

### But let me get this clear—the ITV colour programmes which go out on UHF are the same as those which are also radiated on VHF in black-and-white?

That is correct, though we believe that programmes seen in colour add a totally new dimension to their enjoyment and impact.

### Suppose I already have a colour receiver, or intend to obtain one before the ITA colour transmissions begin in my area, will this be suitable? And in the meanwhile can I use this receiver to watch the VHF transmissions of ITA and BBC1?

Any colour receiver suitable for the reception of present BBC2 colour transmissions will equally be suitable for ITV and BBC1 colour. And dual-standard colour receivers provide reception of the monochrome transmissions on VHF. However, the single-standard (625-line only) receivers which have recently appeared on the market are not suitable for 405-line VHF transmissions, but are intended for ITV, BBC1 and BBC2 on UHF.



**But do I need new aerials for all these different UHF stations? I already have two different VHF aerials and a UHF aerial on my roof.**

No, there should be no need for more than one UHF aerial, and this will often be lighter and more compact than the older VHF aerials. A single UHF aerial should be quite capable of giving good reception of all the local UHF transmissions, whether from ITA, BBC1 or BBC2 stations.

**But I believe that my UHF aerial is highly directional and had to be very carefully pointed towards the BBC2 station. Surely this will not be right for an ITA station?**

All the UHF transmitters, whether for ITA or BBC, are being installed at the same sites and will use the same aerial masts or towers, so that the signals will come from exactly the same direction when all stations are fully operational.

**So since I already receive BBC2 signals on my UHF aerial, is it quite certain that I will receive ITA/UHF when available in my district without any changes or adjustments whatsoever?**

This, we hope, will usually be the case; though in some instances a certain amount of adjustment or even re-positioning of a UHF aerial may be needed in order to receive equally good signals from ITA and BBC UHF transmitters. But this is the exception rather than the rule. Sets with push-button channel selection will need tuning to the right channels; if in any doubt how to do this consult your supplier.

**And the same UHF aerial would be suitable for either black-and-white or colour reception?**

Fundamentally, the aerial requirements for colour and black-and-white reception are the same. An aerial which gives really good black-and-white pictures will be equally suitable for colour. But on the other hand, an inadequate or poor aerial would have a much more noticeable effect on colour reception than on black-and-white. It is thus always advisable to have an efficient roof or loft aerial for colour reception, and, if possible, also for black-and-white reception. Your local dealer or rental company should be able to advise you on a suitable type of aerial for your particular location. Typically a UHF aerial having about six compact elements will be suitable in areas of good signal strength; about ten to twelve elements for medium strength areas; and more than twelve elements, either in a single array or distributed in

'stacked' forms (two or more smaller arrays correctly used together) for longer distances or where your house is screened from the transmitter. It is always better to have too much signal than too little; and a good aerial, well installed, is likely to be cheapest in the long run.

**Is there any possibility that although I now obtain good ITV pictures on VHF, I shall not get a good service on UHF?**

It will take some years before the new ITA UHF network can cover as much of the country as is reached on VHF, so that for some time to come there will be areas where only VHF will give good pictures. The satisfactory service area of a UHF station is usually appreciably less than for an equivalent station on VHF. For this reason the ITA UHF network is likely, eventually, to comprise some sixty main transmitting stations and some hundreds of lower power relay stations to serve particular localities. But it is hoped to serve some four out of every five persons in the UK on UHF by roughly the end of 1971. The first seven stations, which will cover about half of the population, were due in operation by the end of 1969.

**You said that only one UHF aerial should be needed for all three UHF services. Does this mean that once the UHF signals are available I can stop using VHF altogether and take down the VHF aerials on my roof?**

Once you are able to watch ITA, BBC1 and BBC2 all on UHF, on the 625-line system (and in colour if you are lucky enough to have a colour receiver), there would be little point in watching the same programmes in VHF. Eventually, it is possible that there may be additional programmes using 625 lines on VHF, but this cannot happen for many years to come.

**So you hope that, despite the shorter range of UHF transmissions, the UHF network when complete will cover the country roughly as well as the present VHF network?**

That is true; but it must be stressed that a large network of this type cannot be built overnight. There will be some areas where UHF coverage will not be complete for a considerable number of years. But you can be sure that the ITA will press forward with building the new UHF network as fast as possible. And when complete, the network is being designed to provide relatively strong and interference-free signals in almost all areas. The viewer will benefit from the large number of main and local relay stations in this ambitious network.



# Good Viewing of Independent Television

*Almost the entire population of the United Kingdom is within range of one or more of the Independent Television Authority's transmitting stations. The following pages outline the factors which affect the technical quality of the picture on the viewer's television screen, and show how reception of UHF and VHF stations may be improved.*

**1 The Set** The television receiver must be suitable for receiving signals transmitted by the ITA stations and must be in good working order, correctly tuned and adjusted. All ITA VHF transmissions on Channels 6 to 13 of Band III use the original British 405-line system. The new UHF combined colour/black-and-white transmissions, on Channels 21 to 34 and 39 to 51 on Bands IV and V, use the 625-line system (PAL colour system).

**2 The Station** Both the television receiver *and its associated aerial system* should be suitable for the ITA station which provides the most reliable signal in your own locality. It must be recognized that, for some years to come, the UHF/colour network will not cover as many areas of the country as the established VHF network. A local dealer should be able to advise you on the position in your own area, but if in doubt get in touch with the ITA Engineering Information Service.

**3 The Aerial** Most reception problems are due to the use of an inadequate aerial system or its poor location. The strength of signals varies a great deal, depending upon how far away you are from the local transmitter and the amount of screening from intervening hills and buildings. The weaker the signal the more important is the need for a really effective aerial.

**4 The Feeder Cable** An important part of the aerial system is the special type of cable ('coaxial cable') which links the aerial to your receiver. Different cables vary in efficiency, although all cables introduce some loss of signal with increasing length. On VHF, if signals are weak, and always on UHF, you should insist that your aerial installer fits a good *low-loss* cable.

## The Set

For many years, all television receivers manufactured in the UK have been suitable for reception of ITA stations on either 405-lines (VHF) or 625-lines (UHF) or both ('dual-standard sets'). British television systems, however, differ from those used in other countries, and

this should be taken into account before purchasing a receiver manufactured overseas, unless this is specifically intended for use in the UK.

Over a period of time, receivers may gradually develop faults which impair the pictures on one or more channels. If a set which in the past has been providing good pictures becomes unsatisfactory, even if only on one channel, this is most likely to be due to a fault developing in the receiver or the aerial system, and you should consult your dealer/rental company.

Most sets incorporate a method of adjustment to make them suitable for the local mains supply voltage, and it is important that this should be correctly set when moving to a new location. Occasionally, viewers encounter reception problems due to mains voltage variations at periods of peak electricity demand (see later).

## The Station

While in most areas there will be little doubt in your mind as to which channels provide the local ITA UHF and/or VHF stations, there are a number of places where the final choice may well depend upon the local hills or other screening, and a local dealer will usually be in the best position to advise on this.

Since the number of local relay stations on UHF will grow to a considerable number (probably some hundreds), there are bound to be many areas where a rather weak signal from a main station will later be superseded by a much improved service from a local relay station, on a different channel, and with different aerial polarization (see later).

Some viewers may not wish to wait for 625-line colour until the local UHF relay comes into operation and may well install aerials for the more distant main station. In all such cases, if the best pictures are to be obtained, it is most important the viewer should change his aerial system, when the local ITA relay begins service, to one suitable for that station. On UHF, all ITA and BBC



transmitters for a particular district will be at the same site, so that signals will come from the same direction and a single UHF aerial should cover all services. An exception is where transmissions from two different ITV programme companies are available in the same area: two UHF aerials might then be required.

### The Aerial

The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try and make do with an aerial unsuitable for your location.

Although the very simple 'set-top' aerial (that is, the units which are usually placed on top of or near to the receiver and in the same room) may sometimes provide sufficient signals in districts close to a transmitter, such reception will often be marred by the effects on the picture of people moving in the room, or cars passing the house; these effects can usually be avoided completely, or minimized, by using a loft or, better still, a high outside aerial. For UHF—and especially for colour reception—a good outdoor or loft aerial should always be fitted. On VHF, a set-top aerial may sometimes be satisfactory within a few miles of a transmitter.

The simplest practical form of receiving aerial comprises a single ('dipole') element, but additional signal gain and directivity (that is, the ability of an aerial to reject signals from other than the desired direction) is achieved by adding extra elements ('directors' and 'reflectors') so as to form an aerial array. A typical VHF array might comprise four rod elements (dipole plus reflector and two directors) and this would be known as a four-element aerial. For ITA transmitters on Band III, each element is just over 2ft long (the precise dimensions depend upon the particular channel to which the aerial is tuned, and other factors). On UHF (Bands IV and V) each element may be only a matter of inches, so that it is possible for arrays containing many elements to be quite compact and lightweight. Where signals are very weak, two or more arrays may be combined ('stacked') to provide very sensitive systems.

The more elements an aerial comprises, the more it will normally cost and the stronger will need to be the supports. This means that an aerial will usually be chosen in accordance with the signal available in the particular district. For aerial elements it is truly a matter of 'not too few—not too many—but just right'. Though, in case

of doubt, it is better to have too much signal than too little.

The aerial must be of a type intended for use on the appropriate channel. On VHF, each aerial is usually intended for one specific channel, although certain types, such as 'log periodics', are designed for use over a span of channels.

On UHF, British aerials are manufactured for use over a number of channels, so as to avoid the need for separate UHF aerials for ITA and BBC transmissions. A code has been drawn up by aerial firms, grouping all UHF aerials into five categories, often denoted by a letter or colour code. Aerials in Group A (red) cover Channels 21–34; in Group B (yellow) Channels 39–51; in Group C (green) Channels 50–66; in Group D (blue) Channels 49–68; and in Group E (brown) Channels 39–68.

In very strong signal-strength areas on VHF it may be possible to use an aerial designed for use on another channel, though this is not recommended. On UHF, and particularly for colour reception, the correct aerial for your local channel grouping should always be used.

Viewers must also ensure that their aerial is of the correct *polarization* for the transmitter they wish to receive. ITA television transmitters use either horizontal or vertical polarization which means that the rods or elements of the receiving aerial must be placed in the same plane: this means that in some areas aerial rods are mounted horizontally, in other areas the rods must be vertical (ie, running up and down).

On UHF, all the main transmitters will use horizontal polarization, whereas the local satellite relay stations will mostly use vertical polarization. This is another reason why a UHF receiving aerial will need adjusting or changing if a local relay station opens in your district.

The actual signal available—and thus the selection of the number of aerial elements required—depends upon various factors: the distance away from the transmitter; the power and the aerial radiating characteristics of the station; the nature of the intervening ground; the height at which you put your aerial, etc. Signals, particularly on UHF, are easily absorbed or deflected by high buildings or hills, so forming shadow areas.

There is also the question of the so-called ghost images, brought about by signals reaching the receiving aerial



after reflection from one or more hills or buildings. Because these signals travel along a slightly different path to those reaching your aerial along the direct path from the transmitter, they may result in a second (or multiple) picture, usually weaker than the main picture and slightly displaced to the right of it. Such 'ghost' images can usually be removed or greatly reduced by increasing the directivity of the aerial.

In broad terms, for ITA VHF stations a three or four element aerial will usually be satisfactory within the primary service area of the transmitter. In weaker signal and shadow areas, eight, nine or ten elements may be needed. In extreme 'fringe' area conditions, two of these larger arrays may have to be stacked.

The UHF network of transmitters is planned on the assumption that the viewer will use an efficient aerial having eight or more elements, although, in strong signal locations, where there is virtually an unobstructed path between transmitter and receiving aerial, a four or five element aerial or its equivalent should prove satisfactory. Often, where there is some degree of screening or shadow, eight, twelve, or eighteen elements may be needed, while for extreme fringe areas or badly screened sites, arrays of up to about 50 elements are available. In practice, beyond the 'line-of-sight' range, signals from UHF transmitters fall off very rapidly.

The selection and installation of an outside aerial and its associated feeder cable are tasks requiring expertise.

### Special Reception Problems

**Colour.** Receiving aerials for colour receivers do not differ fundamentally from those for UHF black-and-white television; however, effective performance of the aerial is even more essential than for black-and-white. This means that those aerial installations which give really first-rate black-and-white pictures on the UHF transmitters will usually be equally suitable for colour reception. But any aerial installation providing only moderate or poor black-and-white UHF pictures will almost certainly require replacement or improvement.

Provided that the aerial delivers an adequate signal over the full bandwidth of the local group of ITA and BBC UHF stations, and that the receiver has initially been set up correctly, a viewer should have little difficulty in receiving good colour pictures. Tuning of the signal on the receiver is rather more critical.

Most set makers fit only one, or at the most two, additional controls on a colour receiver. One allows the user to adjust the degree of colourfulness of the picture—this is invariably fitted. Some makers provide a control (tint) which governs the amount of bluish tinge in the reproduction of bright shades. Viewers can generally judge a colour picture by the reproduction of flesh tones and faces, and by grass. Any persistent fault in colour reproduction will almost certainly be due to some maladjustment of, or fault in, the receiver.

**Service Areas.** The range of a UHF transmitter is appreciably less than that of a corresponding VHF station, and it is for this reason that the UHF network will eventually amount to some hundreds of transmitters. On service area maps, the limit of service from a UHF transmitter is generally shown as a contour corresponding to a median field strength of 70 decibels above 1 microvolt per metre. This does not mean that every home within this contour can expect to receive a fully satisfactory picture, or that no homes outside this area will receive good pictures. Surveys suggest that well over 90 per cent of homes within the contour should obtain satisfactory pictures provided that they have the appropriate aerial systems: the figure will be lower towards the edges of the service area, and higher towards the transmitter. Towns are included within the service contour if 70 per cent of the populated area receives a signal better than 70 dB ( $\mu\text{V}/\text{m}$ ); for villages the corresponding figure is 50 per cent.

An area shown on a UHF map as a 'principal' service area is one in which a particular UHF station is expected to provide a stronger signal than other stations within the ITA UHF network. 'Supplementary' areas are those further areas in which the strength of the particular station, while possibly lower than that of an alternative station, is still expected to exceed the 70 dB limit.

It must be appreciated, however, that in any area shown on either a VHF or UHF field strength coverage map as having a signal of adequate strength for worthwhile viewing, there are sure to be pockets of poor or very poor reception. Frequently they are the shadow areas created by natural topography or man-made objects. In such conditions a communal distribution (wired television) system can provide a solution.

In practically all cases where improvement is possible, the receiving aerial system is the key factor.



In cities, reception problems can arise suddenly and unexpectedly due to the erection of a tall building block between the receiver and the transmitter; or such a building may cause 'ghost' images where none previously existed. In such cases it may be a matter of improving the receiving aerial system to overcome the problem. In extreme cases, it may be necessary to direct the aerial system to receive an indirect (reflected) signal.

**Longer-distance Reception.** The service areas of UHF stations, usually calculated to the 70 dB contour for main stations, are fairly conservative in terms of the ranges that can sometimes be achieved from favourable sites with modern receivers having transistorized UHF tuners. From good sites, usually those on high ground and unscreened by local or high intervening hills, it may be possible to obtain satisfactory pictures well beyond the 70 dB contour.

The main requirements for reception at relatively long distances (up to about 100 miles from a main high-power transmitter) is the use of an extremely efficient, and often sophisticated, aerial system. This usually means a multi-element array at the maximum possible height, well clear of all surrounding obstructions; the use of a 'mast-head amplifier' (a small low-noise preamplifier mounted on the aerial structure and powered over the co-axial feeder cable) may be found most helpful.

**Local Electrical Interference.** Disturbances from local electrical and electronics apparatus can sometimes mar viewing, especially on the VHF Band III. Any apparatus, motor vehicle, switches, plugs or sockets that produce electrical sparks, no matter how minute, can be the cause of interference unless this spark is damped out by means of correctly designed and installed interference suppression filters at the offending apparatus.

In the UK, Parliament introduced legislation which restricts the amount of interference which can be legally produced by new equipment; however, equipment which may have been satisfactory when first installed can sometimes deteriorate and become the source of interference. Electrical interference to television usually takes the form of a severe 'snowstorm' of light or dark tiny random spots on all or part of the screen, or as distinctive rasping whine or crackling on sound, or

occasionally as a form of herring-bone patterning on the picture. Often, the source of interference is likely to prove to be apparatus in the home, quite close to the television receiver; this fact can usually be readily detected by noting when interference begins or ends while switching on and off any electrical apparatus in the home. Where a particular apparatus, such as a small motor, is found to be causing interference, the manufacturer or the dealer who supplied it should be consulted. Often a small interference suppression filter can be fitted which should clear up the trouble.

Where the source of interference appears to be somewhere outside the home, and it is reasonably certain that it is electrical interference and not a fault in the receiver, it may be advisable to ask the Post Office Radio Interference Service to help. This can be done by completing a Post Office form (T113G 'Good radio and television reception'). This includes a 'request for investigation' in which to include details of interference experienced over a period of two weeks. Post Office investigation officers will then usually call; they have the experience and apparatus necessary to help them detect the source of the interference or to advise on any steps to be taken.

**Power Mains Variations.** In some country and suburban districts, viewers' receivers may be affected by reduced mains voltages resulting from the electricity demand suddenly rising due to cold weather. In a few cases there may be a regular variation in mains voltages each evening. Most modern sets will cope with an appreciable change in supply voltage but if difficulty is experienced it may be advisable to consult your local Electricity Supply Board.

**Unusual Atmospheric Conditions.** At certain times of the year, during conditions giving rise to the meteorological condition known as inversion, reception in some areas is severely interfered with by signals coming from distant transmitters working on the same channel frequency, either in the UK or on the Continent. During these conditions, which usually last only a few hours but exceptionally may return over a period of some days, some patterning in the form of diagonal stripes of light and dark shades, or an interference to the sound channel, may be experienced. This interference is most evident in areas of weak signal, and can sometimes seriously detract from the quality of the picture.





# ITA Transmitters



*The following pages describe the Authority's transmitters which form both the 405-line VHF and the new 625-line UHF networks. The ITA builds, owns and operates all transmitters radiating Independent Television programmes, allocating transmitters to carry programmes originated by the various programme contractors.*

*The original VHF network was started with the opening of ITV programmes in the London area on 22 September 1955. Today it numbers over forty-five stations reaching the homes of over 98·5 per cent of the population of the United Kingdom. However, apart from a few low-power relays expected to be brought into service during 1970, the VHF network will not be extended further, though it will remain in use until the Government decides to terminate 405-line transmissions.*

*The first batch of the new UHF transmitters, radiating the duplicated 625-line combined colour/black-and-white pictures in the PAL colour system, came into programme service on 15 November 1969. At the beginning of 1970 almost half of the population is within range of the UHF transmissions. This network will continue to build up for many years to come, with the objective of providing a full national service comparable in coverage to the existing VHF network. It is estimated that some sixty main transmitters and many hundreds of low-power local relays will be needed to achieve this. The UHF network will thus eventually comprise a network with over ten times the number of transmitters used for VHF. All these transmitters will form co-sited stations carrying also BBC1 and BBC2 programmes, thus allowing viewers to receive the various local channels on a single receiving aerial.*

*In the field strength maps included in this section rather different conventions are used for VHF and UHF. For VHF three areas are usually indicated: those receiving a 'primary' service (field strength better than about  $2\text{mV/m}$ ); or 'secondary' service (better than  $\frac{1}{2}\text{mV/m}$ ); or 'fringe' service (better than  $\frac{1}{3}\text{mV/m}$ ). On UHF a general limit of satisfactory UHF service is indicated (usually corresponding to a field strength of 70dB above  $1\mu\text{V/m}$ ).*

*A 'Principal' UHF service area is that area where the transmitter concerned is expected to provide a stronger signal than any overlapping neighbouring station (though this may not come into operation until a later stage of the project). The 'Supplementary' areas are those areas in which the strength of the particular station, while possibly lower than that of the alternative station or stations, is still expected to be satisfactory, although in some cases reception in such areas may be subject to interference.*



### The Borders and Isle of Man

Although the Authority will extend its new UHF/colour network to this area during 1971, for the present the service is from four VHF transmitting stations: Selkirk, Caldbeck in Cumberland, Richmond Hill in the Isle of Man, and a low-power relay near Whitehaven. Caldbeck (Channel 11) is a high-power station with a 1,000ft mast on a site 947ft above sea level. The directional aerial radiates 100kW erp (effective radiated power) to the north-east, about 70kW towards the north-west, and only 20kW towards the south-west. The Selkirk transmitter is sited on Lindean Moor, 944ft above sea level, with a 750ft mast and radiates 25kW mainly eastwards. Both of these stations came into operation in 1961. Richmond Hill (Channel 8) on the Isle of Man is about three miles from Douglas on a site 542ft above sea level; this station also provides coverage of some coastal areas of the mainland. Whitehaven (Channel 7) is a low-power relay serving the immediate area. Population coverage from these four VHF stations is: Caldbeck 364,000; Selkirk 116,000; Richmond Hill 85,000; Whitehaven 47,000. Caldbeck, Selkirk and Richmond Hill will be sites for main UHF stations, with Caldbeck and Selkirk included in the first phase of the new network. These stations will carry Independent Television colour programmes from the time they are taken into commission.

### Central Scotland

The new 625-line combined colour/black-and-white UHF duplicated transmissions in this area are initially from a main (500kW erp) station at the Authority's Black Hill site, where a new colour monitoring and control room for the region has also been installed. Later, in 1971, the areas able to receive UHF transmissions will be extended by a further main station (100kW erp) at a new ITA site at Craigkelly, on the north bank of the Firth of Forth, a few miles to the north of Edinburgh. Some 2,850,000 people live within range of the Black Hill UHF station.

The Authority's 405-line VHF network in the Central Scotland area includes the high-power station at Black Hill, serving nearly four million people in the central

lowlands of Scotland, plus three unmanned, low-power relay stations at Rothesay, Rosneath and Lethanhill in Central Ayrshire, which provide improved service in the south-west and west of the region.

At the Black Hill site, the original 750ft mast was replaced by a new 1,000-ft mast which came into use in 1961, resulting in a useful extension to the service area. Population coverage from the four VHF stations is: Black Hill 3,980,000; Rosneath 114,000; Lethanhill 293,000; Rothesay 42,500. The main site at Black Hill is 903ft above sea level.

### East of England

The new UHF 625-line combined colour/black-and-white duplicated programmes will be extended to this area in the second half of 1970 with the coming into service of the ITA transmitters at Tacolneston and later at Sudbury. Two further main UHF transmitters at Belmont and Sandy Heath are planned to come into operation in the first half of 1971, which with some low-power relays later should provide excellent coverage of the area.

The present VHF 405-line service for the area is by means of a high-power (200kW erp maximum) station at Mendlesham (Channel 11), and rather lower power (20 and 30kW erp maxima) stations at Belmont (Channel 7) and Sandy Heath (Channel 6). Mendlesham is about fifteen miles north-west of Ipswich and is designed to serve the geographically large but not densely populated area of East Anglia. Because of the low height of the Mendlesham site (210ft above sea level) a 1,000ft mast is required. The station came into operation in October 1959. Sandy Heath, ten miles east of Bedford, is designed to serve the Bedford area by means of a highly directional aerial mounted on a 750ft mast radiating a maximum of 30kW towards the north. It came into operation in July 1965. Belmont, serving East Lincolnshire, is situated about seven-and-a-half miles south-west of Louth and 400ft above sea level, using a 1,265ft cylindrical mast. The station became operational in December 1965. Population coverage from these VHF stations is: Mendlesham 2,570,000; Belmont 2,481,000; and Sandy Heath 2,322,000.



### Lancashire

The Lancashire area became one of the first areas to receive the ITA UHF combined colour/black-and-white 625-line transmissions. These programmes are radiated from the Authority's site at Winter Hill, near Bolton, where a new master control room for the colour service has also been installed. The station, on a fine site 1,450ft above sea level, is on the summit of Rivington Moor. The Winter Hill UHF transmissions on Channel 59 will later be supplemented by a series of low-power relay stations to cover areas where the local topography impairs direct reception from the main station. The population coverage from the Winter Hill UHF station is about 6,640,000. The first relay station is expected to be at Pendle Forest (Nelson/Colne) during 1970.

About eight million people are served by the Authority's VHF 405-line station (Channel 9) at the Winter Hill site which went into service in 1956, and for which a new 1,015ft high mast was erected in 1966 in readiness for the new UHF service, but also resulting in improved VHF service to a number of areas. The station covers almost the whole of Lancashire and Cheshire, as well as parts of Shropshire, Derbyshire, Staffordshire and North Wales.

### London

Since 15 November 1969 the greater part of the ITA's London area has been served on UHF/625-line combined colour/black-and-white by the new Channel 23 transmitter at the Crystal Palace, South London, with aerials mounted on the 750-ft BBC mast, and with all ITA equipment controlled from the long-established ITA VHF/405-line Croydon station on South Norwood Hill. The 1,000kW effective radiated power is achieved by means of UHF transmitters of the high rating of 40kW. Population coverage of the new UHF transmissions is about 10 $\frac{3}{4}$  million, compared with the 13 $\frac{1}{2}$  million who can receive the 405-line VHF transmissions from the 400kW Croydon station, with its aerials mounted on the familiar 500ft ITA tower. To provide additional UHF coverage in the area, six UHF relay stations will be brought into service during 1970-71 at Guildford, Hertford, Reigate, Tunbridge Wells, Hemel Hempstead and High Wycombe. Tentative plans also exist for a further main UHF station in the North-West Kent area, and another six UHF relay stations elsewhere in the area: these stations are expected to be built after 1971.

### Midlands

The first of the main UHF/625-line combined colour/black-and-white transmissions for the Midlands is from the new Channel 43 transmitter at Sutton Coldfield. This station, like the additional main and relay stations for the area, is controlled and supervised from a new master colour control room at the ITA's VHF/405-line station at Lichfield. The Sutton Coldfield UHF transmissions, using the high power of 1,000kW effective radiated power, will be extended during 1970 by two further main UHF stations at Waltham and Oxford (Beckley).

There is also to be a series of lower power relay stations to cover districts where the local topography impairs direct reception from a main transmitter. Relays expected to come into service during 1970-71 include Kidderminster, Brierley Hill, Bromsgrove, Malvern, Lark Stoke and Stoke-on-Trent (Fenton). Preliminary plans have also been made for further relays in the area after 1971.

On VHF/405, three ITA stations serve over 10 $\frac{1}{2}$  million people in this area: Lichfield with a 1,000-ft mast and a maximum effective radiated power of 400kW; Membury with a 500-ft mast and 30kW erp; and Ridge Hill with 10kW erp.

### North-East England

The new UHF 625-line combined colour/black-and-white duplicated programmes will be extended to this area in the second half of 1970 with the coming into service of a new ITA transmitter at the BBC site at Pontop Pike (Channel 61). This main station will later be supplemented by further lower power relay stations to cover areas where the local topography impairs direct reception from the main station. In readiness for this service, a new colour control and monitoring centre has been established at the ITA site at Burnhope.

The existing VHF 405-line service for this important highly-populated industrial and agricultural area between the eastern slopes of the Pennine Chain and the sea is by means of a high-power station (Channel 8) at Burnhope, about ten miles south-west of Newcastle upon Tyne. To prevent shadowing in this rather hilly area, a 750ft mast is erected on a site 787ft above sea level. The maximum radiated power of 100kW is in both northerly and



southerly directions, with the lower powers of 20kW and 70kW towards the west and east respectively. Total population coverage within measured contours of this station is 2,720,000. The station went into service in January 1959.

#### North-East Scotland

Although the Authority will extend its new UHF network of duplicated 625-line combined colour/black-and-white transmitters to this area in the second half of 1971, for the present the 405-line service is based on four VHF transmitters: Rumster Forest (Channel 8), Mouteagle (Channel 12), Durriss (Channel 9) and Angus (Channel 11) and supplemented about the end of 1969 by a new low-power relay (Channel 10) at Aviemore. In readiness for the colour service, a new colour monitoring and control centre has been established at Durriss.

Durriss and Mouteagle were opened in 1961. To cover the Inverness area, the Mouteagle site is 730ft, on the Black Isle, about eight miles north of Inverness. An 800ft mast is used and the maximum power of 50kW is radiated in two directions, slightly east of north and east of south respectively. For the Aberdeen/Angus area the site at Durriss, some fifteen miles south of Aberdeen and 1,060ft above sea level, is exposed and difficult of access. With a 1,000ft mast the station beams its power in two main lobes, each of 400kW, one directed to the north and the other to the south-west towards Dundee.

The Rumster Forest station, which extends the service to Caithness and Orkney, is located some 12½ miles south-west of Wick, on a site some 725ft above sea level, and uses a 750ft mast. The Angus station, which improves coverage of the Dundee and Perth area, is located at Balcalk Hill, 1,000ft above sea level, using a 750ft mast and directional transmitting aerial. Total population coverage for the VHF stations is: Rumster Forest 132,000; Mouteagle 143,000; Durriss 1,273,000; Angus 1,240,000; and Aviemore 7,100.

#### Northern Ireland

The Autumn of 1970 is expected to see the extension of the new UHF 625-line combined colour/black-and-white

duplicated programmes to Northern Ireland with the coming into service of a new main ITA transmitter at Divis. This service will subsequently be extended by the opening after 1971 of planned UHF transmitters at Larne, Limavady, Londonderry, Brougher Mountain and Strabane. For this service a new colour monitoring and control centre has been established at the ITA's Black Mountain site.

The existing 405-line service for Northern Ireland is by means of VHF transmitters at Black Mountain (Channel 9) and Strabane (Channel 8). A new local relay station at Ballycastle (Channel 13, horizontal polarization) is expected to give an improved service in the north-east of the area from mid-1970.

The ITA Black Mountain site, located quite close to the BBC Divis site, overlooks Belfast and is 987ft above sea level. A 750-ft mast supports a moderately directional aerial radiating about 100kW to both the north-west and south-west, 70kW to the west and 20kW to the east. The pattern is chosen to minimize interference to viewers using Winter Hill in Lancashire, which is also on Channel 9. Strabane has a 1,000ft mast on a site some four miles south-east of Strabane and 900ft above sea level. This station has a highly directional aerial radiating about 90kW in two main lobes to the north and to the south, with only about 10kW radiated to the east and west. Population coverage of Black Mountain is 1,200,000, and that of Strabane 369,000. About 5,600 people are expected to be within range of the new Ballycastle relay.

#### South of England

The first two main UHF/625-line combined colour/black-and-white stations in this region are the Rowridge (Channel 27) station on the Isle of Wight and the Dover (Channel 66) station in Kent. Each of these transmitters has its own colour monitoring and control facilities: that for Rowridge is located at the ITA's VHF/405-line station at Chillerton Down, while Dover has its own control facilities. Further main UHF stations in the region are expected in operation in 1971 and early 1972 at Hannington in Hampshire and Heathfield in East Sussex. UHF coverage from these main stations will be further supplemented by a series of relay stations, of which the first are likely to be at Salisbury, Brighton, Newhaven and



Hastings. Further relay stations will come into use in the region after 1971. Some 1,600,000 people live within range of the Rowridge UHF transmitter and about 500,000 within range of Dover.

The main VHF/405-line transmitters in this area are at Chillerton Down on the Isle of Wight (population coverage 2,960,000) and at Dover (population coverage 2,060,000). During 1970 a new VHF relay station will come into operation at Newhaven to provide improved service for viewers who previously have been poorly served from the two main transmitters (estimated coverage 61,500).

### South-West England

Although the Authority is not due to extend its new UHF network of 625-line combined colour/black-and-white transmitters to part of this area until 1971, the duplicated 405-line service is available from three transmitters: Caradon Hill (Channel 12), Stockland Hill (Channel 9), and Huntshaw Cross (Channel 11). Both Caradon Hill and Stockland Hill are high-power main transmitters while Huntshaw Cross was added in 1968 to provide improved service in the Barnstaple and Bideford area. The 150-mile long 'wedge shape' area of Devon, Cornwall and parts of Somerset cannot be covered adequately by a single main station on either VHF or UHF.

The main VHF transmitters are at high sites at Caradon Hill (1,211ft above sea level), near Launceston, for Cornwall; and at Stockland Hill (750ft above sea level), near Axminster, for Devon. Both stations use 750ft masts with highly directional aerials to minimize interference with other ITA and with Continental stations. Careful shaping of the Caradon Hill radiation pattern was also needed to avoid interference to a station in the Dublin area. Both these stations came into operation in 1961 and provided coverage throughout almost the whole area. One small area around Westward Ho! was later provided with a local relay transmitter at Huntshaw Cross.

A subsidiary purpose of the Stockland Hill transmitter is to provide a link with Alderney, Channel Islands, to allow the mainland programmes to be relayed by the Fremont Point station in Jersey.

Population coverage of the VHF stations is: Caradon Hill 730,000, Stockland Hill 915,000, and Huntshaw Cross 82,000.

### Wales and West of England

The structure of Independent Television services in this region is one of the most complex of any area: this is because two distinct services are provided, one for South Wales and the West of England, the other for Wales.

The new UHF 625-line combined colour/black-and-white network will be extended to this region during 1970 with the coming into service of main ITA transmitters at Wenvoe (Channel 41) and Mendip, Wells, on Channel 61. Later these transmitters will be supplemented by a series of further main and relay stations to be built during the next few years, including main stations at Llanddona, Carmarthen, Presely, Blaen-Plwyf and Moel-y-Parc, and a considerable number of relay stations of which the first are likely to be at Kilvey Hill, near Swansea and at Bath.

The 405-line VHF service for this region is based on two networks: for South Wales and West of England from St Hilary (Channel 10), supplemented by a low-power relay at Bath; and for the Welsh service from St Hilary (Channel 7), Moel-y-Parc (Channel 11), Arfon (Channel 10) and Presely (Channel 8) transmitters, supplemented by low-power relays at Bala (Channel 7), Ffestiniog (Channel 13), Llandovery (Channel 11), Llandrindod Wells (Channel 9) and Abergavenny (Channel 11). A further relay at Brecon (Channel 8) is expected to come into service during 1970. The St Hilary station is sited at St Hilary Down, on the Welsh side of the Bristol Channel between Cardiff and Swansea on a site 413ft above sea level. The mast height, due to the proximity of Rhoose Airport, is restricted to 750ft. Presely station is at Foel Drych in Pembrokeshire, 1,100ft above sea level. The unattended Arfon station is at Nebo, eight miles north-east of Pwllheli, where a 1,000-ft mast allows the station to 'see' over the mountains of Portmadoc. At Moel-y-Parc a 750-ft mast on a site 1,115ft above sea level allows the station to serve the coastal resorts from Conwy to Prestatyn.



Population coverage of the VHF stations is: St Hilary (Channel 10) 3,248,000 and Bath 259,000; St Hilary (Channel 7) 1,500,000, Arfon 163,000, Moel-y-Parc 342,000, Presely 365,000, Bala 4,250, Llandoverly 7,600, Abergavenny 35,100, Ffestiniog 22,600, Llandrindod Wells 13,100, and Brecon 8,400.

### Yorkshire

This is one of the early areas receiving the combined colour/black-and-white 625-line UHF transmissions on Channel 47 from the ITA site at Emley Moor. But until towards the end of 1970 these transmissions are being made from a low, temporary aerial as part of the measures taken by the Authority to minimize the problems which arose from the collapse of the 1,265-ft tubular steel mast on 19 March 1969. This disaster, the first time that the Authority had ever had a mast collapse, deprived the entire Yorkshire area of programmes. However as a result of tremendous effort, stamina and devotion to duty on the part of riggers and aerial engineers, the Emley Moor VHF station was back on the air in under four days by means of a 217-ft 'zip up' mast. Subsequently an interim 675-ft lattice steel mast was brought into operation on 16 April. This mast, supplemented by a relay station at Sheffield, restored the VHF service to virtually all viewers previously receiving VHF transmissions from the 1,250-ft mast, but was not suitable for carrying UHF aerials.

Early in July 1969, the Authority announced that as a permanent replacement it would build a new 1,080ft, 14,000 ton, aerial support tower which, to the 900-ft level, will be a self-supporting tapered concrete tower. This will have a base diameter of 80ft tapering to 20ft diameter at the 900ft level, where there will be an enclosed room to be equipped as a microwave link station. The final 180ft section will be of triangular lattice steel section. This new tower will be used for UHF transmissions from about the end of 1970. In the interim period, the UHF signals are being radiated from a temporary low mast erected by the BBC.

The Emley Moor UHF service will later be supplemented by a further main station at Bilsdale to serve the north of the region. In addition a series of relay stations will be brought into operation over the next few years: these will include stations at Wharfedale, Sheffield, Chesterfield, Halifax and Keighley.

For the VHF 405-line monochrome transmissions, the Yorkshire area is now served by three stations. The main VHF station at Emley Moor near Huddersfield uses Channel 10. A Channel 6 relay station covers the Scarborough area. A further Channel 6 relay was rapidly brought into operation at Sheffield in March 1969, and a permanent aerial will be installed for this station during 1970.

### Channel Islands

The VHF 405-line service for the Channel Islands is radiated from an ITA transmitter (Channel 9) at Fremont Point on the north coast of Jersey. By means of a directional aerial, a power of some 10kW is radiated across the sea to Guernsey, while approximately 1kW of radiated power serves the island of Jersey, and at the same time complies with the need to restrict the power radiated towards the French coast. Because of the unique problems involved in providing a service for the Channel Islands, this remains the one ITA area where no immediate plans have been made for the extension of the 625-line combined colour/black-and-white service.

The supply of mainland programmes to the Jersey station for rebroadcasting in the islands presented unusual problems, especially since Stockland Hill in Devon, the nearest mainland transmitting station, shares the use of Channel 9 with Fremont Point. The solution has been to install on the small island of Alderney an 'off air' receiving station using diversity reception techniques to pick up Stockland Hill, 80 miles away, and to route the incoming signals over a multichannel microwave link to Fremont Point; the overseas path length of this link is 40 miles. To prevent interference from Fremont Point in Alderney, the power radiated in this direction is restricted to the low value of 200 watts; fortunately many viewers on this island are able, by means of good aerials, to view directly, if somewhat inconsistently, the transmissions from Chillerton Down on Channel 11. On occasions the transmissions from Chillerton Down or from Caradon Hill are received at Alderney to provide the link, according to propagation conditions. The programme service from Fremont Point began in 1962 and total population coverage is 107,100.



# ITA Station Details

Name	Station Number VHF	UHF	Channel/ Polarization	Population** 000s	ITA Area	Page No
•Aberdare		106.6	24V		Wales and West	175
Abergavenny	6.2		11H	35.1	Wales and West	174
•Aldeburgh		114.2	23V		East of England	165
Angus	12.1		11V	1,246	North-East Scotland	170
•Angus		123	60H		North-East Scotland	170
Arfon	29.1		10H	163	Wales and West	174
Aviemore	56.2		10H	7.1	North-East Scotland	170
•Ayrshire (Darvel)		152	23H		Central Scotland	164
Bala	29.2		7V	4.25	Wales and West	174
Ballycastle	7.2		13H	5.6	Northern Ireland	171
Bath	6.1		8H	259	Wales and West	174
Bath		110.2	25V		Wales and West	175
•Beacon Hill		136	60H		South-West England	173
Belmont	20		7V	2,481	East of England	165
Belmont		120	25H		East of England	165
Bilsdale		116	29H		Yorkshire	176
Black Hill	5		10V	3,980	Central Scotland	164
Black Hill		105	43H	2,846	Central Scotland	164
Black Mountain	7		9H	1,235	Northern Ireland	171
•Blaen-Plwyf		135	24H		Wales and West	175
Brecon	6.3		8H	8.4	Wales and West	174
Brierley Hill		102.3	60V		Midlands	168
Brighton		108.5	60V		South of England	172
•Bristol (Ilchester Cresc)		110.8	43V		Wales and West	175
Bromsgrove		102.6	24V		Midlands	168
•Brougher Mountain		151	25H		Northern Ireland	171
Burnhope	9		8H	2,720	North-East England	169
Caldbeck	37		11H	364	Borders	163
Caldbeck		137	28H		Borders	163
Caradon Hill	31		12V	730	South-West England	173
Caradon Hill		131	25H		South-West England	173
•Carmarthen (Carmel)		119	60H		Wales and West	175
Chesterfield		104.5	23V		Yorkshire	176
Chillerton Down	8		11V	2,960	South of England	172
Craigkelly		147	24H		Central Scotland	164
Croydon	1		9V	13,490	London	167
Crystal Palace		101	23H	10,751	London	167
Darwen		103.1	49V		Lancashire	166
Divis (Belfast)		107	24H		Northern Ireland	171
Dover	13		10V	2,060	South of England	172
Dover		113	66H	500	South of England	172
Durris	12		9H	1,273	North-East Scotland	170
Durris		112	25H		North-East Scotland	170
Emlay Moor	4		10V	5,914‡	Yorkshire	176
Emlay Moor		104	47H	4,250‡	Yorkshire	176
Fenham		109.3	24V		North-East England	169
Fenton (Stoke-on-Trent)		102.11	24V		Midlands	168
Ffestiniog	29.3		13V	22.6	Wales and West	174
Fremont Point	28		9H	107.1	Channel Islands	177
Guildford		101.1	43V		London	167
Halifax		104.6	24V		Yorkshire	176
Hannington		126	42H		South of England	172
Haslingden		103.3	23V		Lancashire	166
Hastings		139.2	28V		South of England	172
Heathfield		139	64V		South of England	172
Hemel Hempstead		101.5	41V		London	167
Hertford		101.2	61V		London	167
High Wycombe		101.7	59V		London	167
Huntshaw Cross	32.1		11H	82.0	South-West England	173
•Huntshaw Cross		138	59H		South-West England	173
Keighley		104.7	61V		Yorkshire	176
Kidderminster		102.2	61V		Midlands	168
Kilvey Hill		106.1	23V		Wales and West	175
Lancaster		103.35	24V		Lancashire	166
Lark Stcke		102.8	23V		Midlands	168
•Larne		107.1	49V		Northern Ireland	171
Lethanhill	5.3		12V	293.5	Central Scotland	164
Lichfield	2		8V	8,850	Midlands	168
•Limavady		130	59H		Northern Ireland	171
•Llanddona		118	60H		Wales and West	175



Name	Station Number VHF	UHF	Channel/ Polarization	Population** 000s	ITA Area	Page No
Llandovery	29.4		11H	7.6	Wales and West	174
Llandrindod Wells	29.5		9H	13.1	Wales and West	174
*Londonderry		130.1	41V		Northern Ireland	171
Malvern		102.7	66V		Midlands	168
Membury	2.1		12H	1,965	Midlands	168
Mendip		110	61H		Wales and West	175
Mendlesham	14		11H	2,570	East of England	165
*Merthyr Tydfil		106.7	25V		Wales and West	175
*Midhurst		125	58H		South of England	172
Moel-y-Parc	45		11V	342	Wales and West	174
*Moel-y-Parc		145	49H		Wales and West	175
Mounteagle	56		12H	143	North-East Scotland	170
Mynydd Machen		106.3	23V		Wales and West	175
Newhaven	8.1		6V	61.5	South of England	172
Newhaven		139.1	43V		South of England	172
*Newton		109.2	23V		North-East England	169
*North-West Kent		158	43H		London	167
Oxford (Beckley)		117	60H		Midlands	168
Pendle Forest		103.2	25V		Lancashire	166
Pontop Pike		109	61H		North-East England	169
Pontypridd		106.5	25V		Wales and West	175
Presely	29		8H	365	Wales and West	174
*Presely		129	43H		Wales and West	175
Redruth		141	41H		South-West England	173
Reigate		101.3	60V		London	167
Rhondda		106.2	23V		Wales and West	175
Richmond Hill	37.2		8H	85	Borders and Isle of Man	163
*Richmond Hill		127	61H		Borders and Isle of Man	163
Ridge Hill	2.2		6V	539	Midlands	168
*Ridge Hill		149	25H		Midlands	168
*Rosemarkie		156	49H		North-East Scotland	170
Rosneath	5.1		13V	114.5	Central Scotland	164
*Rosneath		122	61H		Central Scotland	164
Rothesay	5.2		8V	42.5	Central Scotland	164
Rowridge		108	27H	1,600	South of England	172
Rumster Forest	56.1		8V	132	North-East Scotland	170
*Rumster Forest		148	24H		North-East Scotland	170
St Hilary	6		10V	3,248	Wales and West	174
St Hilary	6		7V	1,498	Wales and West (S. Wales)	174
Salisbury		108.1	60V		South of England	172
*Salop		121	23H		Midlands	168
Sandy Heath	14.1		6H	2,322	East of England	165
Sandy Heath		124	24H		East of England	165
Scarborough	4.1		6H	112	Yorkshire	176
Selkirk	37.1		13V	116	Borders	163
Selkirk		161	59H		Borders	163
Sheffield	4.2		6H	558	Yorkshire	176
Sheffield		104.3	24V		Yorkshire	176
Stockland Hill	32		9V	915	South-West England	173
*Stockland Hill		132	23H		South-West England	173
Strabane	7.1		8V	369	Northern Ireland	171
*Strabane		151.1	60V		Northern Ireland	171
Sudbury		115	41H		East of England	165
Sutton Coldfield		102	43H	4,500	Midlands	168
Tacolneston		114	59H		East of England	165
Tunbridge Wells		101.4	41V		London	167
*Ventnor		108.3	49V		South of England	172
Waltham		111	61H		Midlands	168
*Weardale		109.6	41V		North-East England	169
Wenvoe		106	41H		Wales and West	175
*West Runton		114.1	23V		East of England	165
Wharfedale		104.1	25V		Yorkshire	176
Whitehaven	37.3		7V	47	Borders	163
Winter Hill	3		9V	8,040	Lancashire	166
Winter Hill		103	59H	6,640	Lancashire	166

\*These stations are tentative.

\*\*Population figures, which are provisional, are given only for 1969 UHF stations.

† Coverage from 700ft temporary mast

‡ Expected coverage from permanent concrete tower.

The UHF coverage shown on the maps in the following pages is based on the allocation of 26 main stations as given in the ITA Press Notice dated 24 February 1969. In addition, 34 UHF relay stations, shown in the maps, are also planned to be completed by the beginning of 1972. All other UHF stations, marked 'tentative' and shown in the maps, only serve to give an indication where additional UHF coverage by further main and relay stations is likely to exist in the future.







# The Borders and Isle of Man

Programme Company Border Television



## VHF Stations

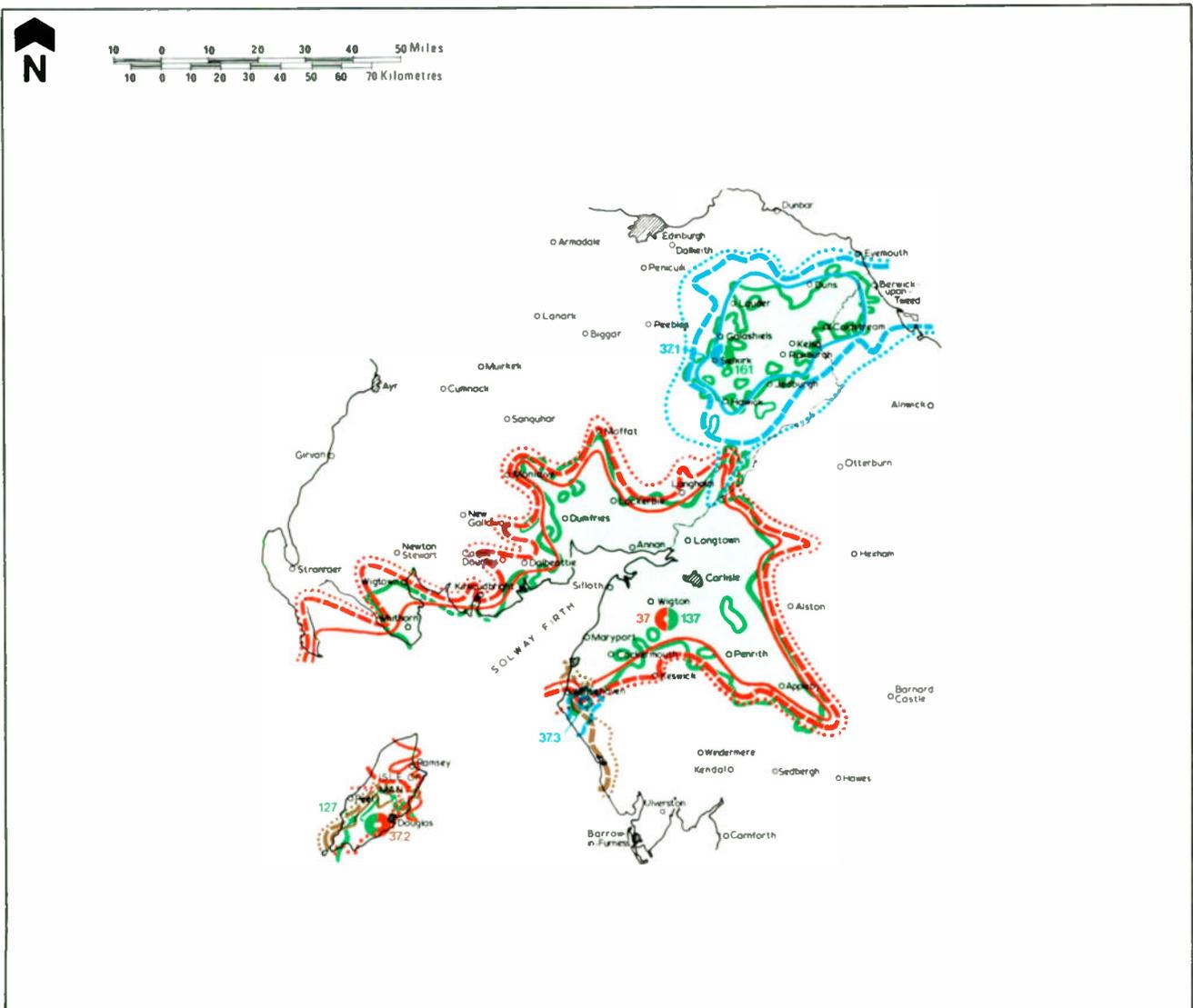
37	Caldbeck	Primary	Secondary	Fringe
37.1	Selkirk	Primary	Secondary	Fringe
37.2	Richmond Hill	Primary	Secondary	Fringe
37.3	Whitehaven	Secondary		

## UHF/Colour Stations

127	Richmond Hill	(tentative)
137	Caldbeck	1971
161	Selkirk	1972

## UHF Principal service areas

after 1970





# Central Scotland

Programme Company Scottish Television

## VHF Stations

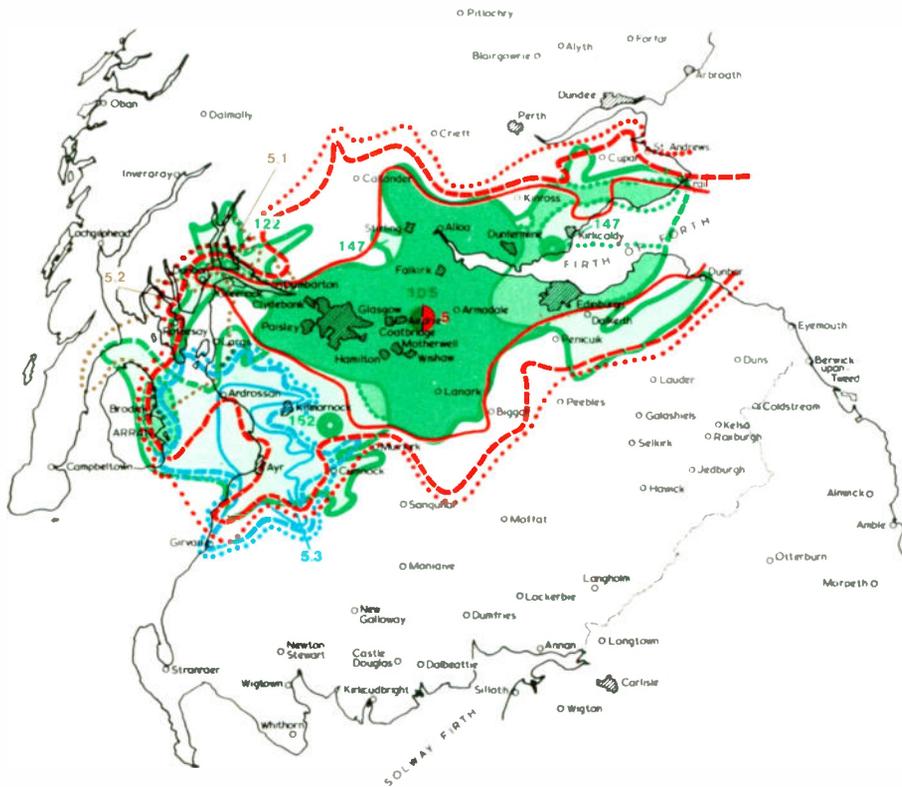
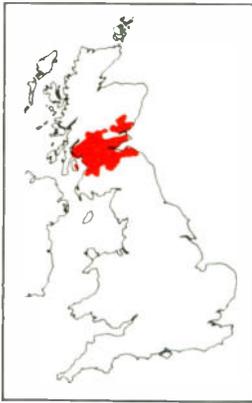
5	Black Hill	Primary	Secondary	Fringe
5.1	Rosneath			Fringe
5.2	Rosneath			Fringe
5.3	Lethanhill	Primary	Secondary	Fringe

## UHF/Colour Stations

105	Black Hill	1969	Principal service areas	Supplementary service areas
122	Rosneath	(tentative)	1969	1969
147	Craigkelly	1971		
152	Ayrshire	(tentative)	after 1970	

## UHF Principal service areas

## Supplementary service areas





# East of England

Programme Company Anglia Television

## VHF Stations

14	Mendlesham		Primary		Secondary		Fringe
14.1	Sandy Heath		Primary		Secondary		Fringe
20	Belmont		Primary		Secondary		Fringe

## UHF/Colour Stations

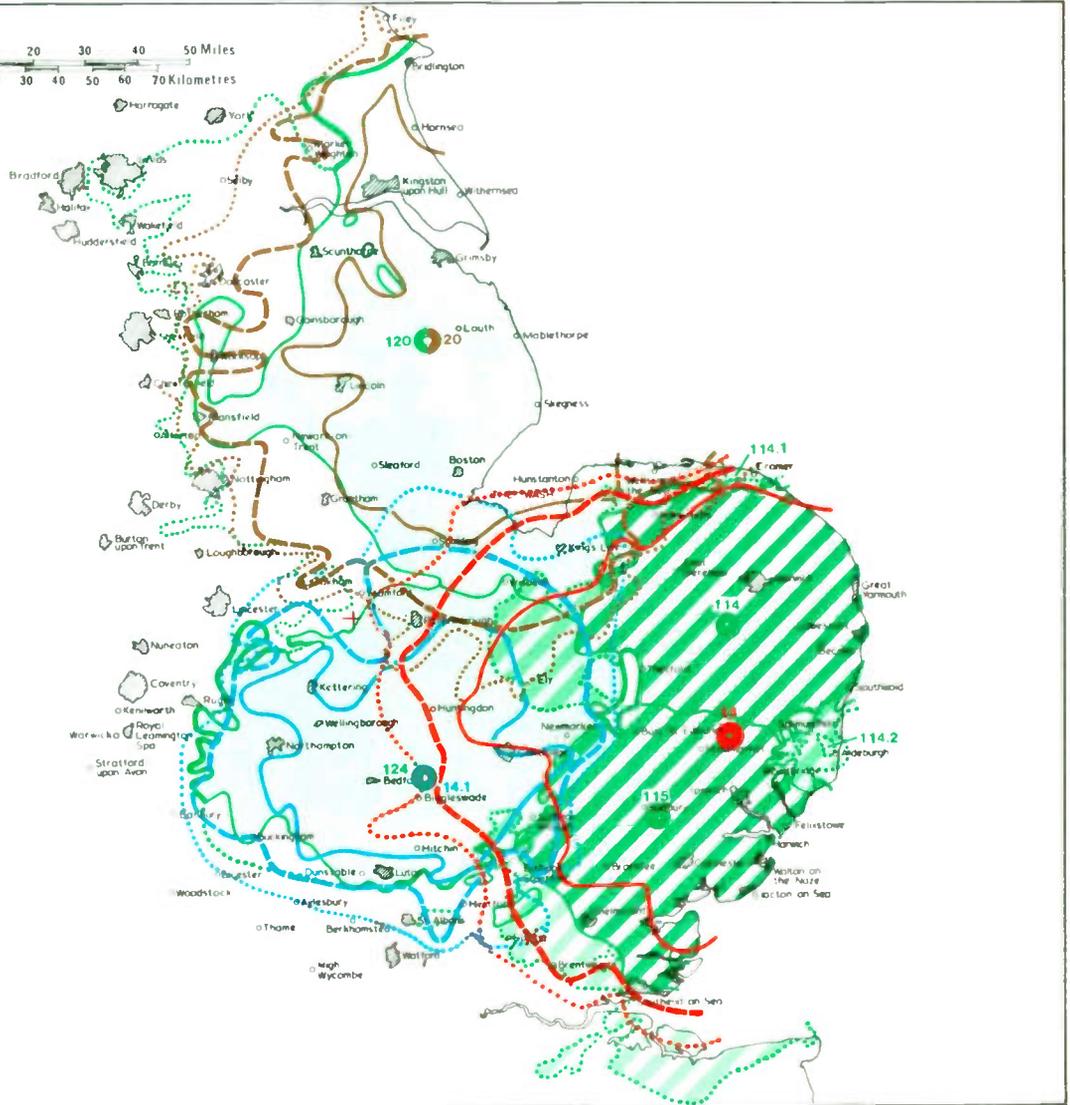
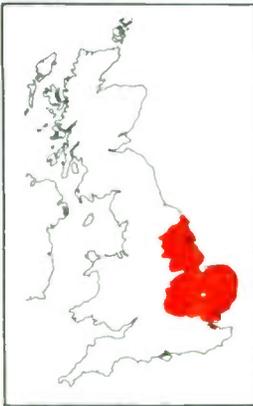
114	Tacolneston	1970
114.1	West Runton	(tentative)
114.2	Aldeburgh	(tentative)
115	Sudbury	1970
120	Belmont	1971
124	Sandy Heath	1971

## UHF Principal service areas

	1970
	after 1970

## Supplementary service areas

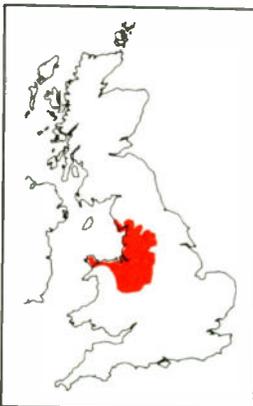
	1970
	after 1970





# Lancashire

Programme Company : Granada Television



## VHF Station

3 Winter Hill

Primary

Secondary

Fringe

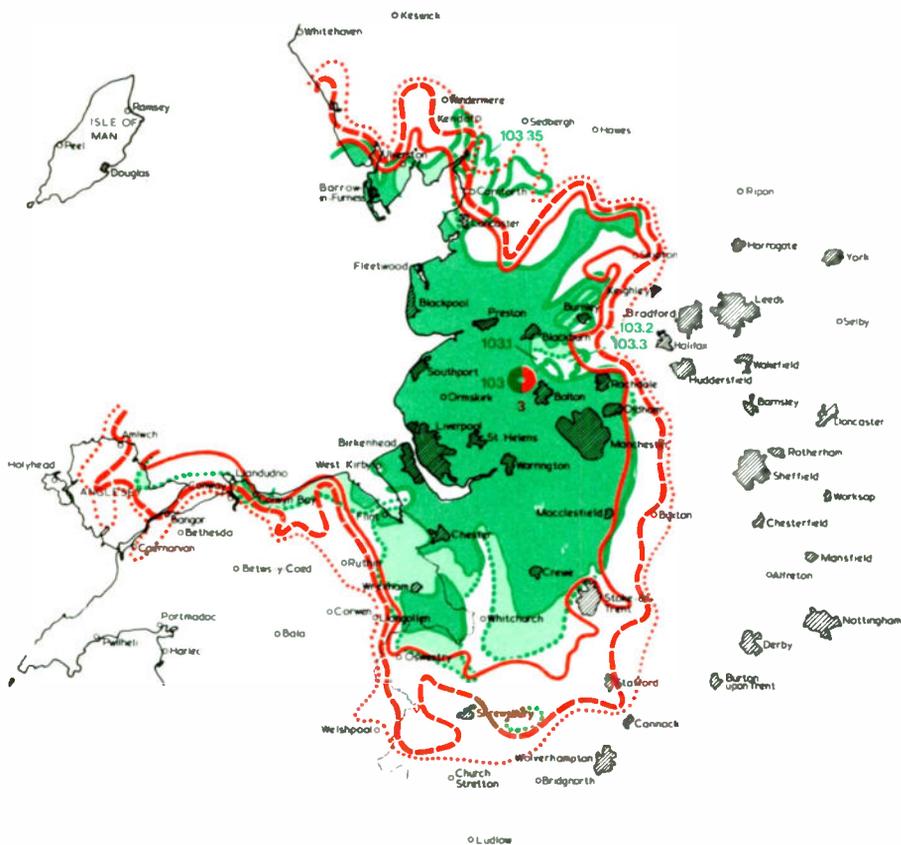
## UHF/Colour Stations

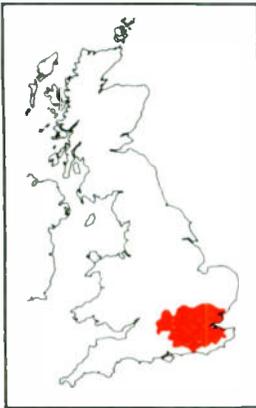
103	Winter Hill	1969
103.1	Darwen	1971
103.2	Pendle Forest	1970
103.3	Haslingden	1971
103.35	Lancaster	1971

## UHF Principal service areas



## Supplementary service areas





# London

Programme Companies : Thames Television (weekdays to 7pm Friday) London Weekend Television (weekends from 7pm Friday)

## VHF Station

1 Croydon ————— Primary - - - - - Secondary ..... Fringe

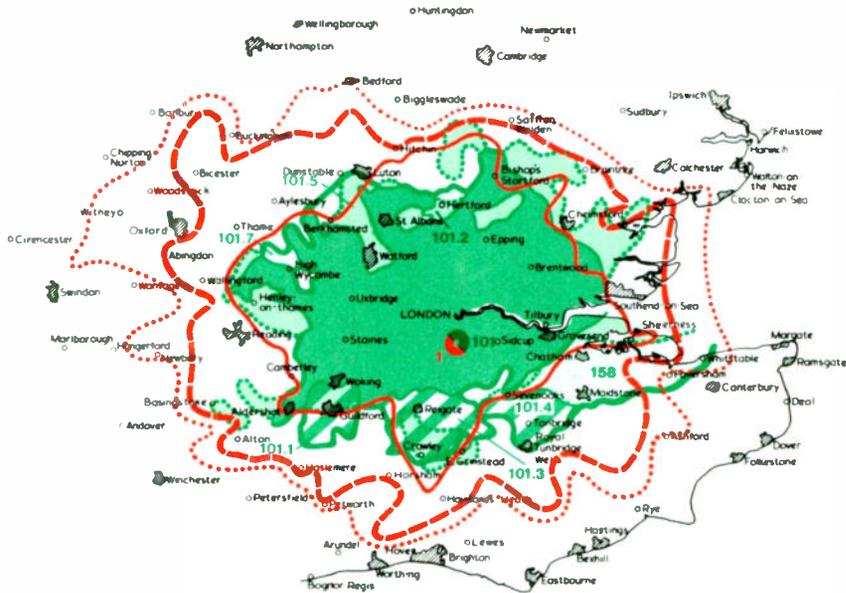
## UHF/Colour Stations

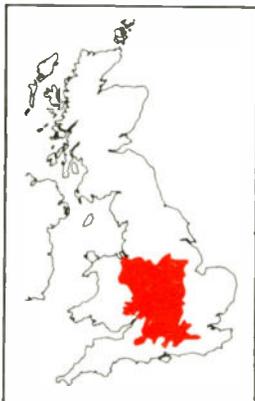
101	Crystal Palace	1969
101.1	Guildford	1970-71
101.2	Hertford	1971
101.3	Reigate	1970
101.4	Tunbridge Wells	1970
101.5	Hemel Hempstead	1971
101.7	High Wycombe	1971
158	North-West Kent	(tentative)

## UHF Principal service areas



## Supplementary service areas





# Midlands

Programme Company · ATV Network

## VHF Stations

2	Lichfield	Primary	Secondary	Fringe
2.1	Membrury	Primary	Secondary	Fringe
2.2	Ridge Hill	Primary	Secondary	

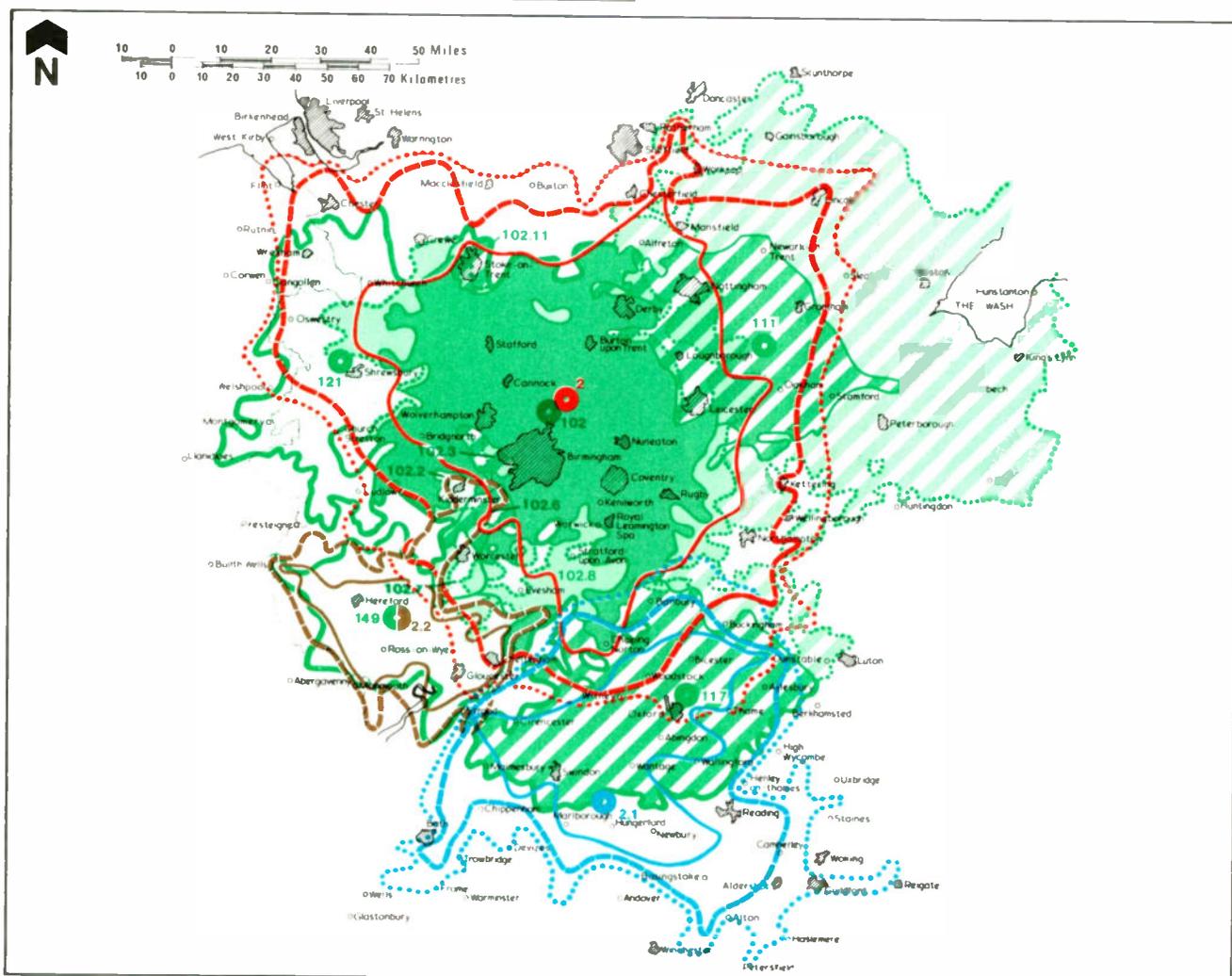
## UHF/Colour Stations

102	Sutton Coldfield	1969
102.2	Kidderminster	1971
102.3	Brierley Hill	1970
102.6	Bromsgrove	1970
102.7	Malvern	1971
102.8	Lark Stoke	1971
102.11	Fenton	1970
111	Waltham	1970
117	Oxford	1970
121	Salop	(tentative)
149	Ridge Hill	(tentative)

## UHF Principal service areas



## Supplementary service areas





# North-East England

Programme Company : Tyne Tees Television

### VHF Station

9 Burnhope ————— Primary - - - - - Secondary ..... Fringe

### UHF/Colour Stations

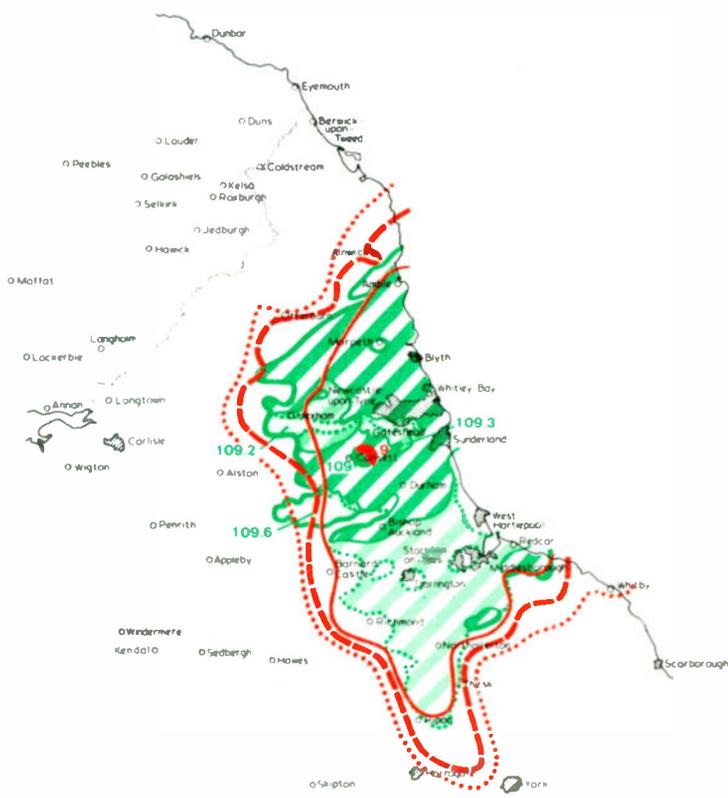
109	Pontop Pike	1970
109.2	Newton	(tentative)
109.3	Fenham	1971
109.6	Weardale	(tentative)

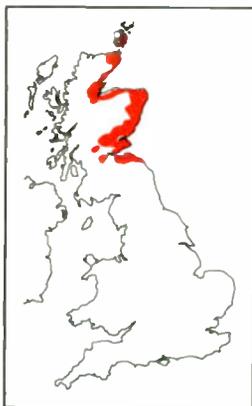
### UHF Principal service areas

1970  
 after 1970

### Supplementary service areas

1970





# North-East Scotland

Programme Company Grampian Television

## VHF Stations

12	Durris	Primary	Secondary	Fringe
12.1	Angus	Primary	Secondary	Fringe
56	Mounteagle	Primary	Secondary	Fringe
56.1	Rumster Forest	Primary	Secondary	Fringe
56.2	Aviemore	Primary	Secondary	Fringe

## UHF/Colour Stations

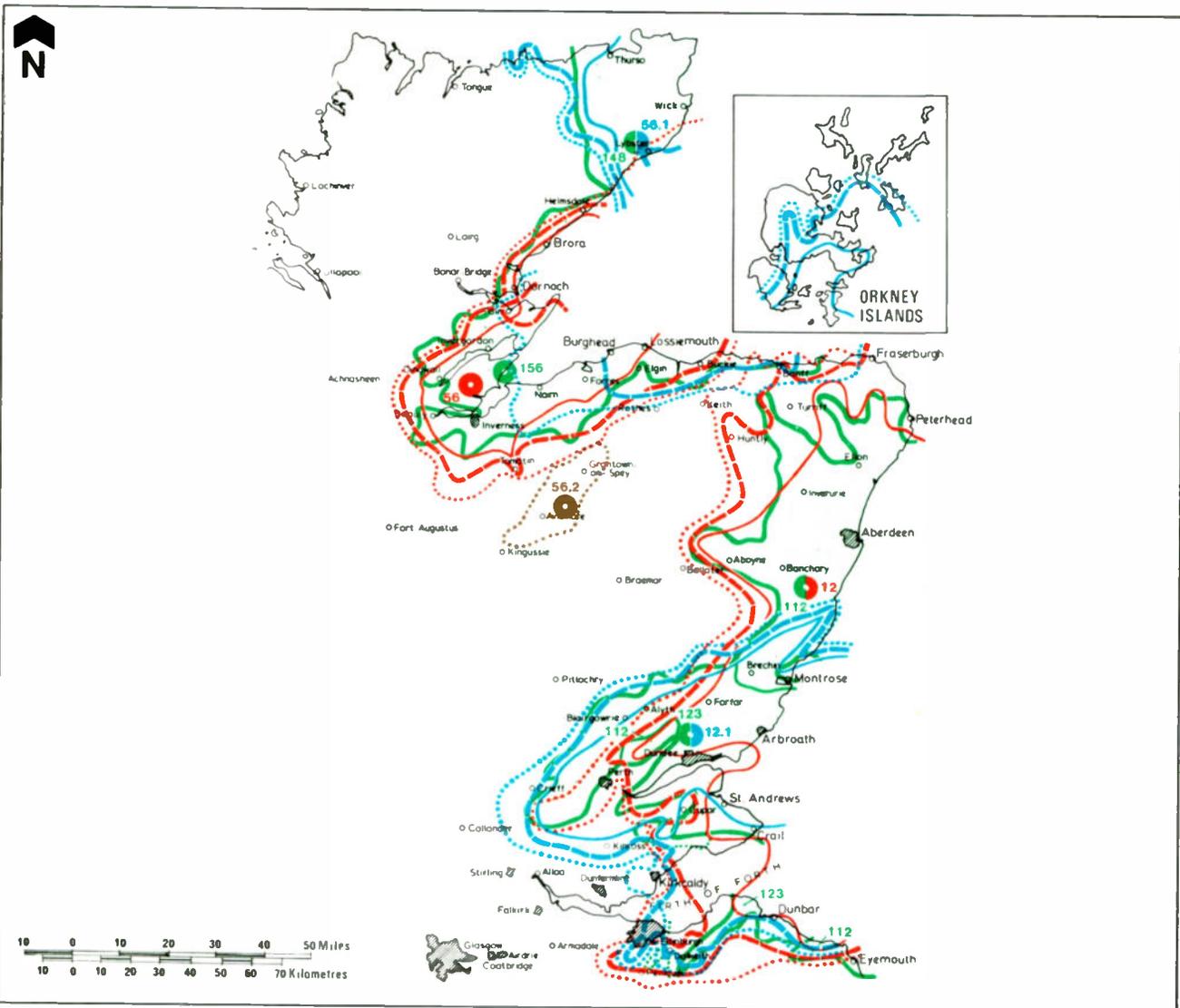
112	Durris	1971
123	Angus	(tentative)
148	Rumster Forest	(tentative)
156	Rosemarkie	(tentative)

## UHF Principal service areas

after 1970

## Supplementary service areas

after 1970





# Northern Ireland

Programme Company Ulster Television

## VHF Stations

7	Black Mountain	Primary	Secondary	Fringe
7.1	Strabane	Primary	Secondary	Fringe
7.2	Ballycastle	1970		Fringe

## UHF/Colour Stations

107	Divis	1970
107.1	Larne	(tentative)
130	Limavady	(tentative)
130.1	Londonderry	(tentative)
151	Brougher Mountain	(tentative)
151.1	Strabane	(tentative)

## UHF Principal service areas



## Supplementary services areas





# South of England

Programme Company Southern Independent Television

## VHF Stations

8	Chillerton Down	Primary	Secondary	Fringe
8.1	Newhaven 1970	Secondary	Secondary	Fringe
13	Dover	Primary	Secondary	Fringe

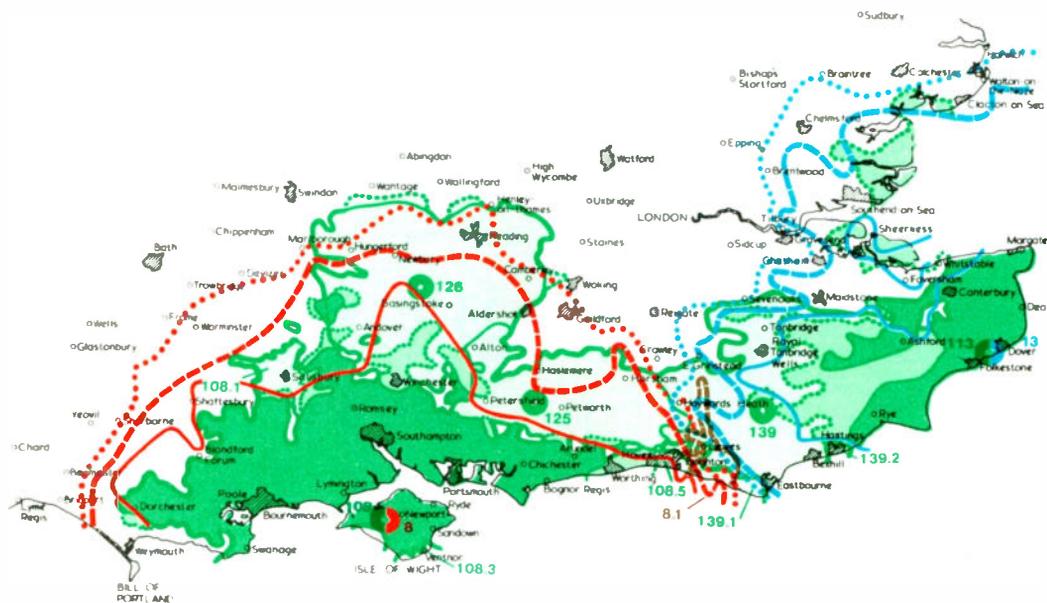
## UHF/Colour Stations

108	Rowridge	1969
108.1	Salisbury	1971
108.3	Ventnor	(tentative)
108.5	Brighton	1971
113	Dover	1969
125	Midhurst	(tentative)
126	Hannington	1971
139	Heathfield	1972
139.1	Newhaven	1972
139.2	Hastings	1972

## UHF Principal service areas



## Supplementary service areas





# South-West England

Programme Company Westward Television



## VHF Stations

31	Caradon Hill		Primary		Secondary		Fringe
32	Stockland Hill		Primary		Secondary		Fringe
32.1	Huntshaw Cross		Primary		Secondary		

## UHF/Colour Stations

131	Caradon Hill	1971
132	Stockland Hill	(tentative)
136	Beacon Hill	(tentative)
138	Huntshaw Cross	(tentative)
141	Redruth	1971

## UHF Principal service areas

after 1970





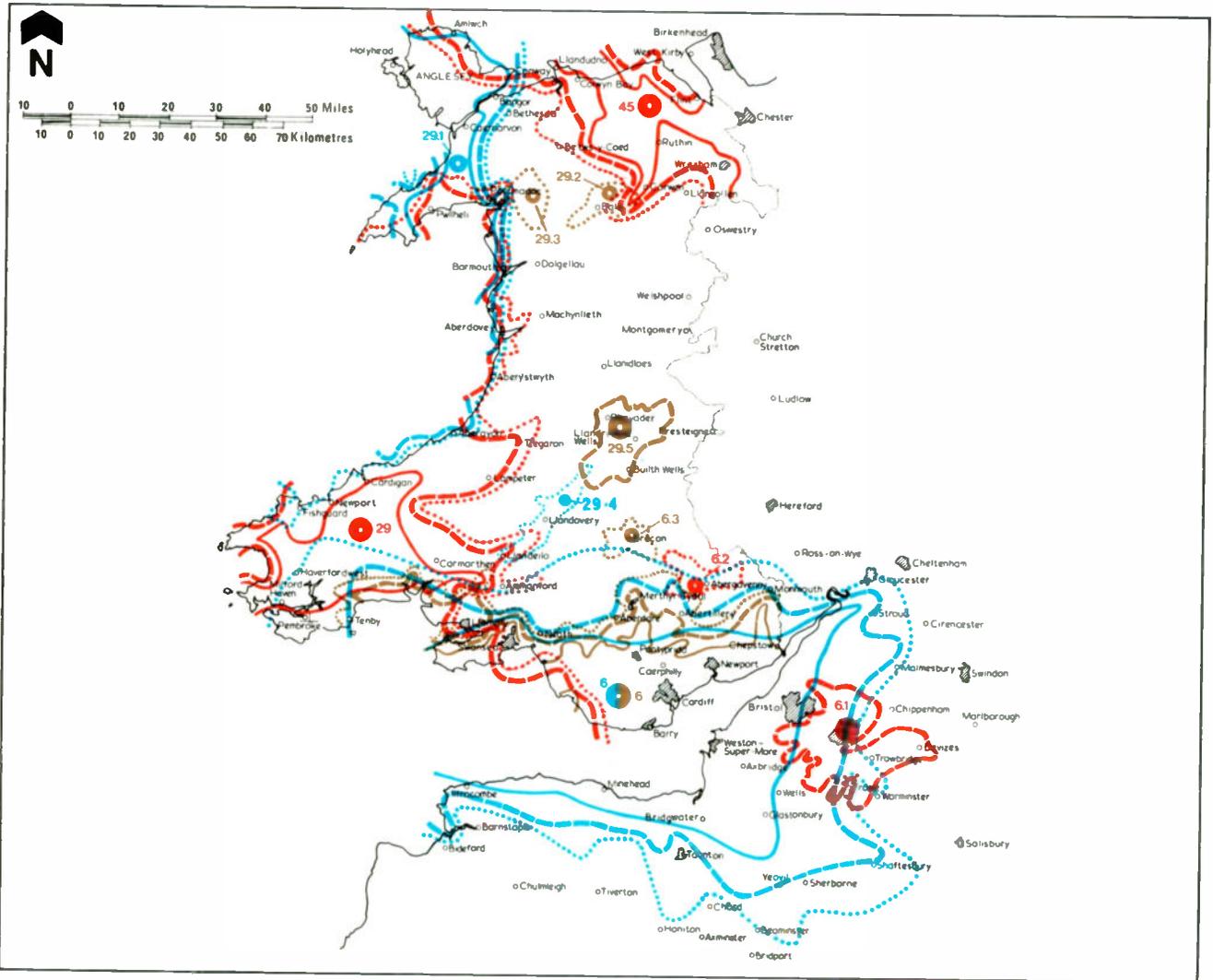
# Wales and West of England

Programme Company : Harlech Television

## VHF Stations

6	St Hilary		Primary		Secondary		Fringe
*6	St Hilary		Primary		Secondary		Fringe
6.1	Bath		Primary		Secondary		
*6.2	Abergavenny						Fringe
*6.3	Brecon 1970						Fringe
*29	Presely		Primary		Secondary		Fringe
*29.1	Arfon		Primary		Secondary		Fringe
*29.2	Bala						Fringe
*29.3	Ffestiniog						Fringe
*29.4	Llandoverly						Fringe
*29.5	Llandrindod Wells				Secondary		Fringe
*45	Moel-y-Parc		Primary		Secondary		Fringe

\* Welsh Service





# Wales and West of England

Programme Company . Harlech Television

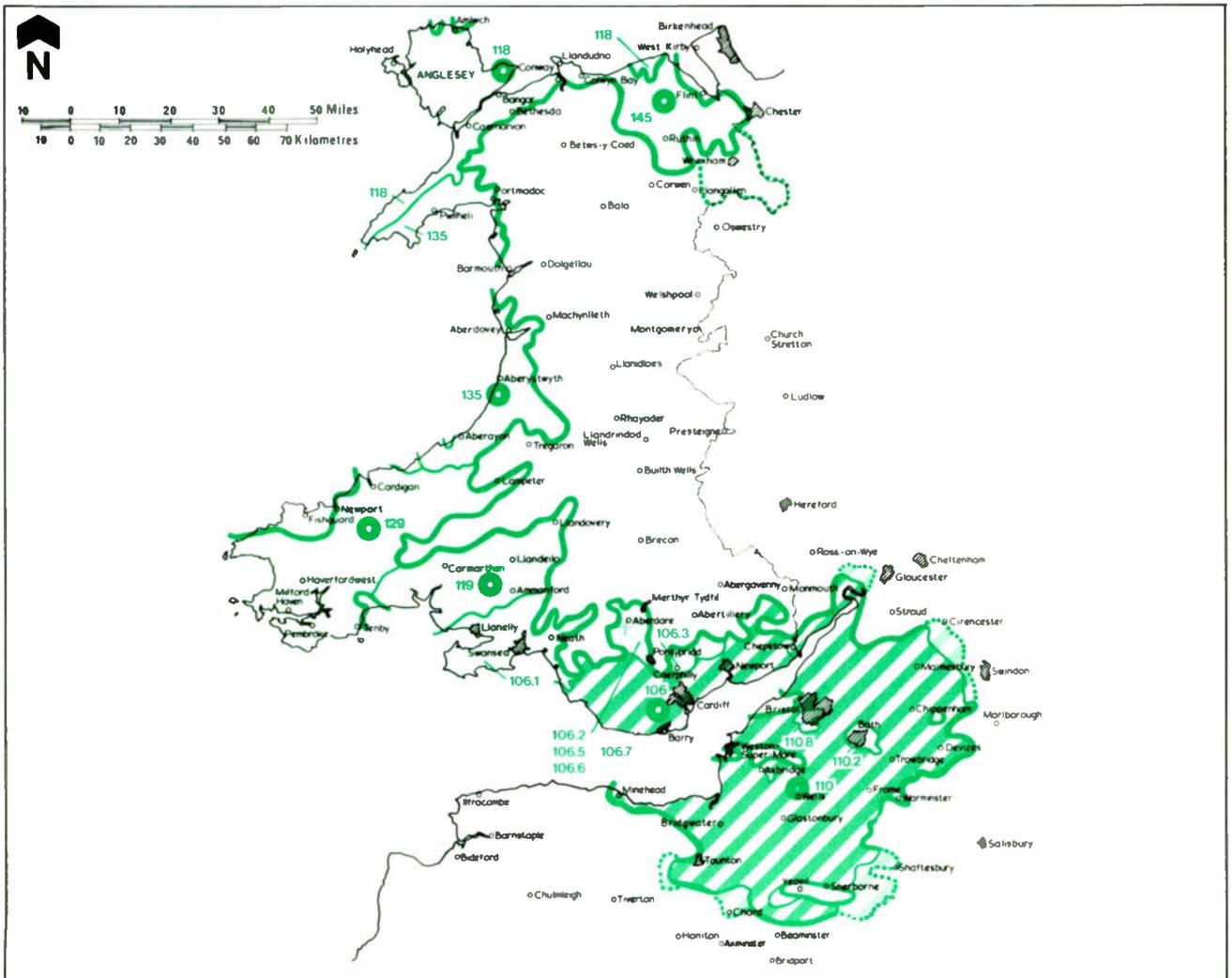
## UHF/Colour Stations

106	Wenvoe	1970
106.1	Kilvey Hill	1971
106.2	Rhondda	1971
106.3	Mynydd Machen	1971
106.5	Pontypridd	1971
106.6	Aberdare	(tentative)
106.7	Merthyr Tydfil	(tentative)
110	Mendip	1970
110.2	Bath	1971
110.8	Ilchester Crescent	(tentative)
118	Llanddona	(tentative)
119	Carmarthen	(tentative)
129	Presely	(tentative)
135	Blaen-Plwyf	(tentative)
145	Moel-y-Parc	(tentative)

## UHF Principal service areas



## Supplementary service areas





# Yorkshire

Programme Company Yorkshire Television

## VHF Stations

4	Emley Moor	Primary	Secondary	Fringe
4.1	Scarborough	Primary	Secondary	
4.2	Sheffield			Fringe

## UHF/Colour Stations

104	Emley Moor	1969
104.1	Wharfedale	1970
104.3	Sheffield	1970
104.5	Chesterfield	1970
104.6	Halifax	1971
104.7	Keighley	1971
116	Bilsdale	1971

## UHF Principal service areas



## Supplementary service areas



10 0 10 20 30 40 50 Miles  
10 0 10 20 30 40 50 60 70 Kilometres



Note: The contours apply to the temporary replacement masts. The coverage may be slightly amended when the replacement aerials and masts are commissioned.

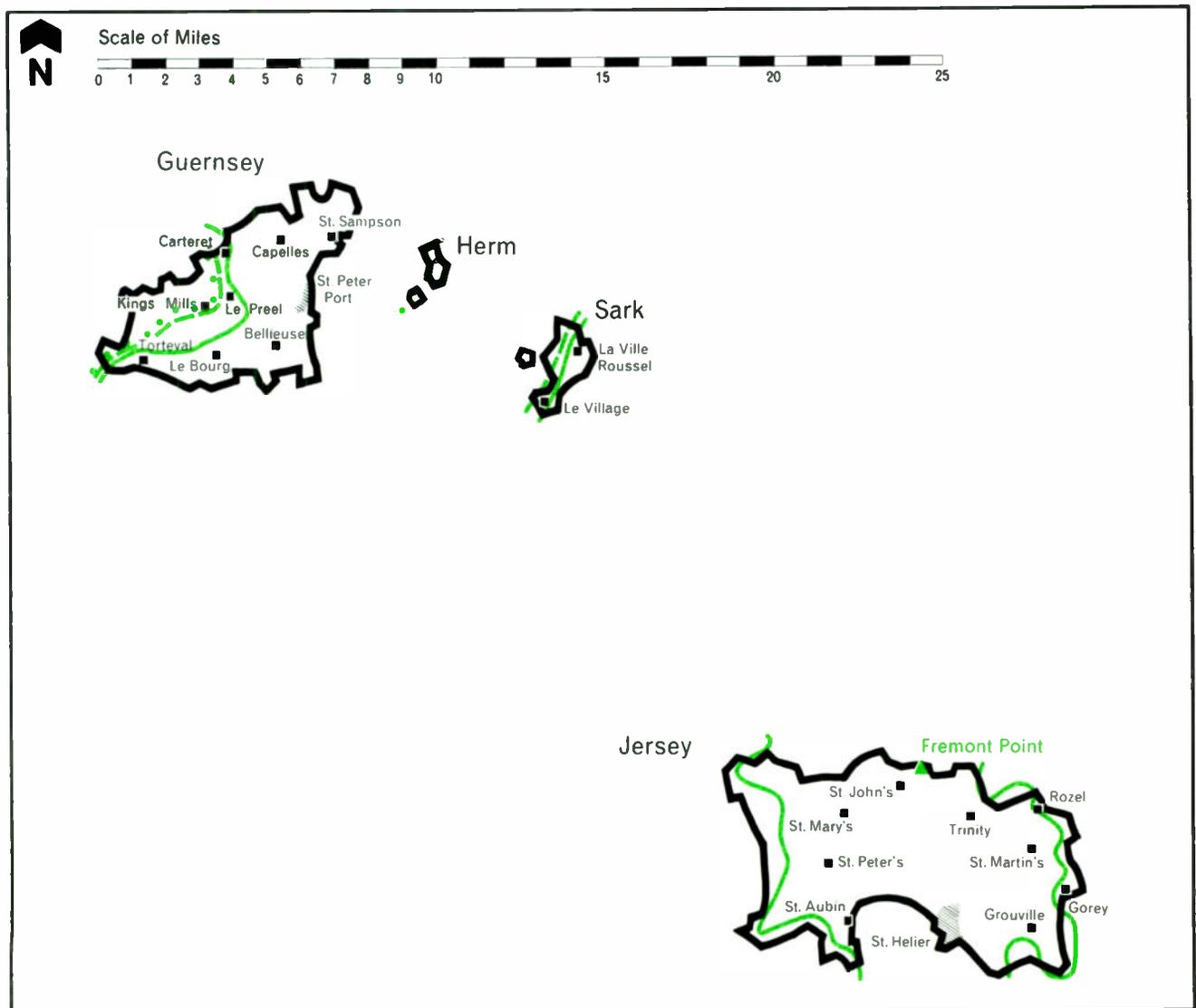


# Channel Islands

Programme Company : Channel Television

## VHF Station

28 Fremont Point ——— Primary - - - - - Secondary ..... Fringe







# Staff and Organization



*The staff of Independent Television as a whole amounts to some 8,500 people. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies, and also excludes the considerable numbers employed in ancillary industries serving Independent Television. Details of the staff, officers and members of the boards of the programme companies are given on pages 187–221. The following section contains details of the staff and organization of the Independent Television Authority itself.*

## ITA Organization

The Authority's establishment at the end of 1969 totals 881 made up as follows:

Headquarters	454
Regional Staff	32
Transmitting Stations	395

A further increase in the Headquarters staff was made during the year, largely due to the expansion programme being undertaken in the Engineering Division to provide for transmissions in UHF and colour. The number of twenty manned transmitting stations has not increased, but the VHF network is nearing completion and the first phase of the UHF network, 26 main and 34 relay stations, should be nearing completion by the end of 1971. Three Regional Engineers are now operating from centres in Leeds, Birmingham and Southampton.

Under the Director General, the Headquarters staff is divided into five main divisions:

Programme Services  
 Administrative Services  
 Engineering  
 Finance  
 Information

### **Programme Services**

This division, under the Deputy Director General (Programme Services), is responsible for the whole range

of the output of Independent Television in both the programme and the advertising fields, its control and supervision.

The Programme Department deals with the approval and supervision of programmes in relation to matters such as balance, quality, good taste and decency, and the maintenance of political impartiality; and to detailed matters such as the administration of control of hours of broadcasting and the requirements concerning foreign material.

The Advertising Control Department deals with the whole range of advertising on television and is responsible for ensuring that the strict control provisions which apply to advertisements are observed.

The Research Department is responsible for obtaining, by audience research, knowledge of the state of public opinion about Independent Television programmes.

The Regional Offices also form part of this division.

### **Administrative Services**

This division, under the Deputy Director General (Administrative Services), consists of two departments:

The Secretariat, under the Secretary of the Authority, is responsible for the conduct of the business of the Authority and for the contractual relations with the programme



companies. The Secretariat also services the General Advisory Council, the Standing Consultative Committee, which constitutes the formal link between the Authority and the programme companies, and the advisory committees which assist the Authority on advertising, education and religion.

The Establishments Department is responsible for all personnel and establishment matters, including the welfare of staff and the office administration, accommodation and services. It is also responsible for trade union liaison and negotiation.

### **Engineering**

This division is under the Director of Engineering, who takes general responsibility for the development and maintenance of the Authority's transmitting system.

The Planning and Propagation Department is responsible for all the work leading up to the choice of a site for a transmitting station and for planning and providing programme linking.

The Station Design and Construction Department undertakes all the work concerned with design, construction, installation and commissioning of transmitting stations.

The Station Operations and Maintenance Department takes over responsibility for a station as soon as it is ready to start transmitting. It maintains and operates the equipment and monitors the transmitted signal.

The Network Operations and Maintenance Department, which works in close co-operation with the Station Operations and Maintenance Department and the Post Office Corporation, has recently been constituted as a Department on its own to assume operational and maintenance responsibility within the Authority for the rented programme links network throughout the country, and for developing in association with the Planning and Propagation Department the 'private' micro-wave programme links employed in various parts of the country.

The Experimental and Development Department is concerned with studies relating to all aspects of the work of the Engineering Division. Current work is mainly aimed at the introduction of new techniques of measure-

ment and the development of special equipment, particularly in the field of automation, which should lead to economies in the use of skilled manpower on such duties as monitoring and supervision of the system. Some of the studies relate to equipment used in studios.

### **Finance**

This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, eg budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority. It is also responsible for advising the Authority on matters of financial policy and on the financial aspects of general policy.

### **Information**

The Head of Information is responsible for the provision of information to the public about the Authority's activities, and is assisted in this work by specialists dealing with publications, press relations and exhibitions.

### **Recruitment/Training**

a *Engineers.* Staff recruited for work on ITA transmitting stations must normally possess an HNC in Electronics. Staff are normally recruited as Junior Engineers in Training for a probationary period of 12 months. During this period they serve at one of the Authority's transmitting stations and receive instruction on all aspects of transmitting station operations and maintenance. Where possible, these Junior Engineers are given the opportunity to attend a residential training course of three months' duration, where they learn the basic principles of television broadcast engineering. Promotion to higher grades is determined by ability and merit.

For engineers already established, or who join the staff with higher qualifications and wider experience, increasing emphasis is being placed by the Authority on providing further training in colour and semi-conductor techniques. Television and electronics engineering is progressing at such a pace that the engineer needs to be constantly up-dating his knowledge by extensive reading of the professional journals, by attending technical conferences and seminars and by 'going back to the classroom' in the form of special training courses. At the present time, three-month residential courses are operated for



both basic and advanced courses. These special courses in advanced television engineering include training in television transmitter and studio equipment techniques.

b *Non-Engineering Administrative.* The Authority covers such a wide range of tasks in its day-to-day work that there are no basic educational requirements which could be quoted as ensuring entry to an administrative post. Most of these posts require specialist knowledge and experience in the field they are to cover and are advertised accordingly. The Authority does, however,

make extensive use of courses run by professional organizations and emphasis is being given to management training.

c *Secretarial/Clerical.* The Authority employs around 200 secretaries and clerks. The minimum qualification for entry to a junior clerical grade is a good basic education, with a number of GCE certificates. The same basic educational standards are required for secretaries plus speeds of at least 100 wpm shorthand and 50 wpm typing. In both cases, applicants with previous and relevant business experience are recruited to fill more senior posts.

## The Staff of the Authority

<i>Director General</i>	Sir Robert Fraser, OBE
<i>Deputy Director General (Programme Services)</i>	B C Sendall, CBE
Head of Advertising Control	A Graham, OBE
Advertising Control Officers	H Theobalds, Mrs Y Millwood
Head of Programme Services	J Weltman, OBE
Senior Programme Officers	S D Murphy, P D G Heneker
Religious Programmes Officer	C J N Martin
Education Officer	B Groombridge
Programme Officers	D P O'Hagan, M Gillies
<i>Deputy Director General (Administrative Services)</i>	A W Pragnell, OBE, DFC
Secretary to the Authority	B Rook
Head of Establishments	R L Fox, OBE
Deputy Head of Establishments	R H R Walsh
Personnel Officer	F B Symons
<i>Director of Finance</i>	A S Curbishley, OBE
Chief Accountant	R D Downham
Senior Accountant	R Bowes
Accountants	C J Glover, M Adkins, R I Atkinson
<i>Director of Engineering</i>	F H Steele
Deputy Director of Engineering	A M Beresford-Cooke, OBE
Assistant Director of Engineering	T S Robson, MBE
Head of Engineering Information Service	A James, MBE
Head of Planning and Propagation Department	A L Witham
Head of Site Selection Section	Col L J D Read, MBE
Head of Service Area Planning Section	R J Byrne
Head of Network Planning Section	C Tonge
Head of Station Design and Construction Department	R C Hills
Head of Masts and Aerials Section	J A Thomas
Head of Power Section	J Belcher
Head of Transmitter Section	R Wellbeloved
Head of Building Section	P J T Haines
Head of Station Operations and Maintenance	H W Boutall, MBE
Head of Operations Section	P S Stanley



Head of Maintenance Section	J D V Lavers
Head of Network Operations and Maintenance Department	J B Sewter
Head of Technical Quality Control Section	P J Darby
Head of Experimental and Development Department	W N Anderson, OBE
Head of Automation and Control Section	G A McKenzie
Head of Video Section	J L E Baldwin
Head of Radio Frequency Section	F H Wise
<i>Head of Information</i>	
Publications Editor	B C L Keelan
Press and Public Relations Officer	E H Croston
Publicity and Television Gallery Manager	D Cullimore
	M Hallett
<i>Head of Research</i>	
	Dr I R Haldane
<i>Regional Officers</i>	
East of England	J N R Hallett, MBE
Midlands	F W L G Bath
North-East England and The Borders	R J F Lorimer
North-West England	J E Harrison
Northern Ireland	Dr H R Cathcart
Scotland	J Lindsay
South of England	Cmdr G W Alcock, OBE, RN
South-West England and Channel Islands	W A C Collingwood, OBE
Wales and West of England	L J Evans, OBE
Yorkshire	R Cordin
<i>Regional Engineers</i>	
South	H French
Midlands	G W Stephenson
North	H N Salisbury
<i>Engineers-in-Charge</i>	
Belmont	J R Clarke
Black Hill	P T Firth
Black Mountain	R Cameron
Burnhope	F L Firth
Caldbeck	A V Sucksmith
Caradon Hill	K Archer
Chillerton Down	E A Harman
Croydon	G E Tagholm, MBE
Dover	A D B Martin
Durris	D H Rennie
Emley Moor	I C I Lamb, MBE
Fremont Point	W D Kidd
Lichfield	N G Payne, MBE
Mendlesham	W D Thomas
Moel-y-Parc	E Warwick
Mounteagle	W G Learmonth
Presely	L Evans
St Hilary	W Woolfenden, MBE
Stockland Hill	P G James
Winter Hill	S Catterall



# Finance



*The Authority's financial duties, set out in Section 21 of the Television Act 1964, are: to secure an income large enough to enable it to meet all its running expenses; to provide for depreciation on its assets (mainly the transmitting stations which it builds and runs); and to have a margin from which, after paying the taxes to which the Authority is liable like any normal commercial organization, to create and maintain a Reserve Fund and pay for its capital expenditure.*

The Authority secures this income from the programme companies in the form of rentals payable by them for the use of the Authority's transmitters. The programme companies earn their income by selling the advertising time which they are allowed, and must from this income provide all the programmes and meet all their other expenses. The whole system is thus entirely dependent on the revenue secured from advertisements.

Since July 1964 the programme companies have had to make further payments, in addition to their rentals. These payments, although collected from the companies by the Authority, are transmitted immediately to the Exchequer. They are calculated by reference to the net advertising receipts of each company as follows:

<i>From 30 July 1964 to 30 June 1969:</i>	
On the first £1,500,000 per annum	<i>No additional payment</i>
On the next £6,000,000 per annum	<i>25 per cent</i>
On amounts in excess of £7,500,000	<i>45 per cent</i>
<i>On 1 July 1969 the scale became:</i>	
On the first £500,000 per annum	<i>No additional payment</i>
On the next £1,000,000 per annum	<i>7 per cent</i>
On the next £2,500,000 per annum	<i>25 per cent</i>
On the next £6,000,000 per annum	<i>35 per cent</i>
On amounts in excess of £10,000,000 per annum	<i>47½ per cent</i>

In the year to 29 July 1969 these 'additional payments' to the Exchequer totalled just over £25¼ million. In the five years since July 1964 the total of such payments is nearly £118 million.

In addition to this benefit to the Exchequer, which has to be paid whether or not the programme contractors are making profits, the contractors are also liable to Corporation Tax, now at the rate of 45 per cent, on such profits as they may make, and their shareholders bear income tax on any amounts distributed as dividends. The collective payments made by all the programme companies since 1954 are certainly not less than £130 million. This excludes income tax borne by shareholders on distributed dividends since the introduction of Corporation Tax.

The Authority, too, is liable to normal taxation on its

trading surplus. Up to 31 March 1969 the Authority's total tax liability has been just over £19 million.

In addition, the Television Act provides that any surplus which the Authority makes in any year, after providing for taxation, must be applied as the Postmaster General, with the approval of the Treasury and after consultation with the Chairman of the Authority, may direct. His direction may require payment of the whole or any part of such surplus into the Exchequer. This has in fact happened on six occasions, beginning in the year ended 31 March 1961, the total amounting to just over £6,630,000.

Thus, in taxation and appropriations from the Authority, the Exchequer has since 1954 received nearly £26 million; in 'additional payments' it has, since 1964, received nearly £118 million; it has received the taxation paid by the programme companies which, since the Independent Television system began in 1954, can be put at not less than £130 million; and finally it has received the amount deducted for income tax from distributed dividends in recent years. The total cash benefit to the public purse has been not far short of £300 million since the first Television Act was passed in 1954.

When the rentals to be paid to the Authority by the programme contractors during the period 1968 to 1974 were being calculated in 1966, the Authority assumed that it would be allowed to retain in its Reserve Fund any surpluses arising in 1966-67 and later years. But £1.8 million was in fact appropriated to the Exchequer from the 1966-67 profits. The result of this has been that the Authority has found itself correspondingly inhibited in accelerating its UHF construction programme to the pace now considered essential, and which the BBC proposes to adopt, in order virtually to complete national coverage for the duplication services by the beginning of the 1980s. The transformation in the financial position of the programme companies referred to on page 13 is of so drastic a nature as to make it appear at present that the Authority will be unable to secure from them the additional funds it would need in order to match exactly the new BBC construction programme.



## Summarized Revenue Accounts

	Eight years to 31 March 1962	31 March 1963	31 March 1964
Income	£20,379,345	£5,649,169	£6,218,278
Expenditure:			
<i>Engineering</i>	4,531,372	1,512,152	1,583,967
<i>Premises</i>	550,496	293,083	290,536
<i>Management &amp; Central Services</i>	1,104,803	323,474	401,673
<i>Superannuation Fund</i>	132,255	49,600	57,681
<i>Depreciation</i>	1,626,961	424,860	475,931
	7,945,887	2,603,169	2,809,788
Taxation	5,813,383	1,465,000	1,522,000
Surplus for the year	6,620,075	1,581,000	1,886,490
Available surplus, including any balance brought forward	6,620,075	1,724,764	2,086,254
Disposal of Surplus to Reserves:			
<i>Tax Equalization</i>	180,000	60,000	(—) 22,000
<i>Loan Redemption</i>	555,000	—	—
<i>Capital Expenditure</i>	2,740,000	535,000	115,000
<i>Reserve Fund</i>	1,920,000	900,000	1,300,000
<i>Contributions to the Exchequer</i>	981,311	—	400,000
<i>Increased cost of replacement of fixed assets</i>	100,000	30,000	80,000
Unappropriated Balance	143,764	199,764	213,254
	£6,620,075	£1,724,764	£2,086,254

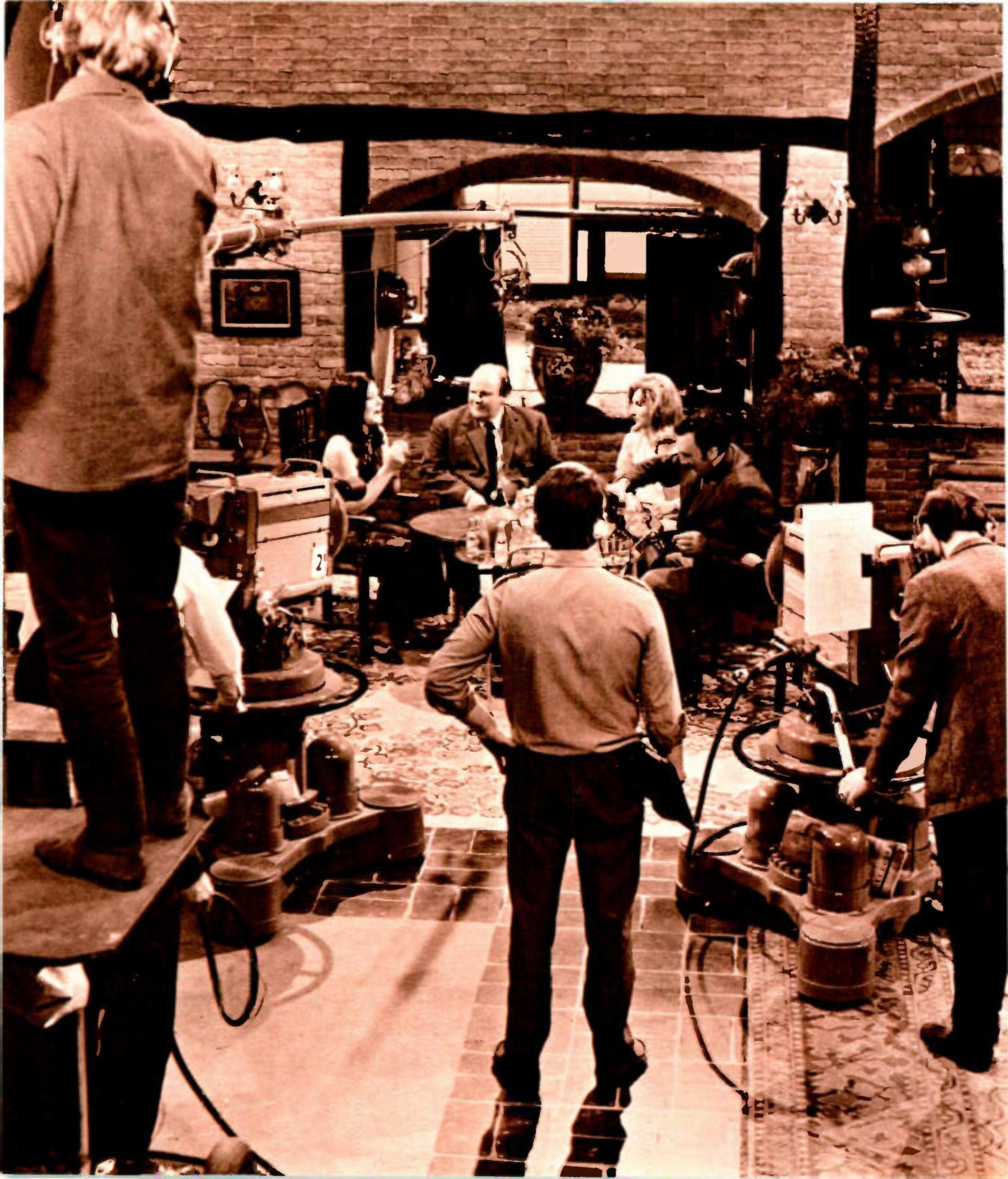
## Summarized Balance Sheets

	31 March 1962	31 March 1963	31 March 1964
Fixed Assets at Cost and payments on account of capital works in progress	4,870,829	5,820,949	6,387,882
Less Depreciation	1,577,417	1,992,829	2,444,253
Net Value of Fixed Assets	3,293,412	3,828,120	3,943,629
Reserve Fund Investments	1,919,996	1,919,999	2,820,010
Current Assets less Current Liabilities	1,721,667	2,366,645	3,297,615
Total Net Assets	6,935,075	8,114,764	10,061,254
representing:			
Loan Redemption Reserve	—	—	—
Capital Expenditure Reserve	3,295,000	3,830,000	3,945,000
Increased Cost of Replacement of Fixed Assets	100,000	130,000	210,000
Reserve Fund	1,920,000	2,820,000	4,120,000
Taxation Reserve	945,000	1,135,000	1,173,000
Contributions to the Exchequer	531,311	—	400,000
Unappropriated Balance on Revenue Account	143,764	199,764	213,254
	£6,935,075	£8,114,764	£10,061,254

31 March 1965	31 March 1966	31 March 1967	31 March 1968	31 March 1969	Totals from 29 July 1954
£7,507,598	£8,905,700	£9,439,038	£9,479,510	£8,231,513	£75,810,151
1,780,954	1,931,277	2,013,656	2,225,867	2,630,837	18,210,082
294,097	315,882	322,262	343,690	380,929	2,790,975
836,417 *	519,987	553,554	591,720	780,379	5,112,007
66,616	69,206	70,304	80,505	97,586	623,753
435,864	531,435	553,278	538,394	581,790	5,168,513
3,413,948	3,367,787	3,513,054	3,780,176	4,471,521	31,905,330
2,403,000	2,012,000	2,188,000	2,197,775	1,450,000	19,051,158
1,690,650	3,525,913	3,737,984	3,501,559	2,309,992	24,853,663
1,903,904	3,757,817	3,990,801	3,772,360	2,582,352	24,853,663
(—) 3,000	150,000	35,000	270,000	335,000	1,005,000
—	—	—	—	—	555,000
575,000	455,000	45,000	1,840,000	1,930,000	8,235,000
250,000	—	1,830,000	1,130,000	—	7,330,000
750,000	2,700,000	1,800,000	—	—	6,631,311
100,000	200,000	10,000	260,000	66,000	846,000
231,904	252,817	270,801	272,360	251,352	251,352
£1,903,904	£3,757,817	£3,990,801	£3,772,360	£2,582,352	£24,853,663

31 March 1965	31 March 1966	31 March 1967	31 March 1968	31 March 1969
7,370,791	8,307,431	8,852,442	11,167,069	13,646,176
2,851,002	3,334,500	3,837,064	4,307,979	4,846,530
4,519,789	4,972,931	5,015,378	6,859,090	8,799,646
3,860,253	4,155,355	4,361,186	6,200,027	6,108,385
3,561,862	3,939,531	4,729,237	2,748,243	3,209,321
11,941,904	13,067,817	14,105,801	15,807,360	18,117,352
—	—	—	—	—
4,520,000	4,975,000	5,020,000	6,860,000	8,790,000
310,000	510,000	520,000	780,000	846,000
4,370,000	4,370,000	6,200,000	7,330,000	7,330,000
1,760,000	260,000	295,000	565,000	900,000
750,000	2,700,000	1,800,000	—	—
231,904	252,817	270,801	272,360	251,352
£11,941,904	£13,067,817	£14,105,801	£15,807,360	£18,117,352

\* Includes £304,850 written off the value of investments





# The Programme Companies



*Independent Television, by its federal structure, has brought a strong regional element into British television. The programmes are provided by the programme companies selected and appointed by the Independent Television Authority to serve the separate areas of the country. The companies must consult the Authority in advance about their programme schedules, and within the approved schedules the Authority may subsequently call for detailed information about particular programmes. The programme companies obtain their revenue from the sale of advertising time and pay a rental to the ITA and a levy to the Exchequer.*

*Fifteen companies have been appointed by the Authority to provide the programmes in the ITA's fourteen areas for the six-year contract period to the end of July 1974. In thirteen of the areas a single company is responsible for providing the full week's programmes. In the London area one company is responsible for weekday programmes until 7pm on Fridays, another company for weekend programmes from 7pm on Fridays.*

Area		Company	ITA Homes (AGB)
The Borders and Isle of Man	<i>All week</i>	<b>Border Television</b>	165,000
Central Scotland	<i>All week</i>	<b>Scottish Television</b>	1,155,000
Channel Islands	<i>All week</i>	<b>Channel Television</b>	32,000
East of England	<i>All week</i>	<b>Anglia Television</b>	1,010,000
Lancashire	<i>All week</i>	<b>Granada Television</b>	2,400,000
London	<i>Weekdays to 7pm Friday</i> <i>Weekends from 7pm Friday</i>	<b>Thames Television</b> <b>London Weekend Television</b>	4,200,000 4,200,000
Midlands	<i>All week</i>	<b>ATV Network</b>	2,580,000
North-East England	<i>All week</i>	<b>Tyne Tees Television</b>	840,000
North-East Scotland	<i>All week</i>	<b>Grampian Television</b>	315,000
Northern Ireland	<i>All week</i>	<b>Ulster Television</b>	315,000
South of England	<i>All week</i>	<b>Southern Independent Television</b>	1,230,000
South-West England	<i>All week</i>	<b>Westward Television</b>	444,000
Wales and West of England	<i>All week</i>	<b>Harlech Television</b>	1,230,000
Yorkshire	<i>All week</i>	<b>Yorkshire Television</b>	1,860,000

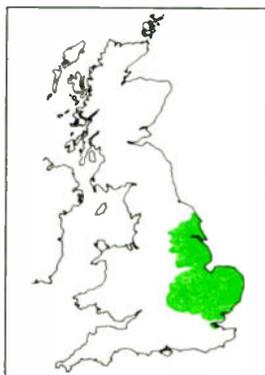


# Anglia Television/East of England



Head Office : Anglia House, Norwich, Norfolk NOR 07A Telephone 0603 28366  
 London Office : Brook House, 113 Park Lane W1Y 4DX Telephone 01-493 8331  
 Northern Sales Office : Television House, Mount Street, Manchester M2 5WT Telephone 061-834 8575  
 Hull Offices : Regent House, Ferensway, Kingston upon Hull Telephone 0482 20101  
 Grimsby Offices : Hainton House, Hainton Square, Grimsby, Lincs. Telephone 0472 57026

Under agreement with the Independent Television Authority, Anglia Television provides television programmes in the East of England throughout the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
14 Mendlesham	11H	27 October 1959	} 1,010,000
14.1 Sandy Heath	6H	13 July 1965	
20 Belmont	7V	20 December 1965	
<b>UHF/Colour</b>			
114 Tacolneston	59H	1970	
115 Sudbury	41H	1970	

For further details see page 165

## Directors

The Marquess Townshend of Raynham (*Chairman*);  
 A Buxton\*, MC; L Scott\*; J Woolf\*; R G Joice\*;  
 D Albery; W O Copeman, CBE, JP; G Daniel, Litt D, FSA;  
 Sir Peter Greenwell, Bt.

\* *Executive Directors*

## Officers

D S McCall (*Company Secretary/Chief Accountant*);  
 J F M Roualle (*Administration Controller*); J P Margetson  
 (*Sales Controller*); A Barnett (*Station Engineer*);  
 P Garner (*Assistant Head of Local Programmes*); J Jacobs  
 (*Head of Drama*); C Willock (*Head of Natural History  
 Unit*); F Taylor (*Head of Documentaries and Adult  
 Education*); J Wilson (*Head of News*); C Ewing (*Head of  
 Farming*); B Connell (*Programme Adviser*); K Elphick  
 (*Programme Planning Executive*); F O'Shea (*Production  
 Manager*); N Wood (*Film Unit Manager*); P J Brady  
 (*Head of Press and Public Relations*); P Welton (*P. R.  
 Executive*); D Dawson (*Head of Stills*); R D Crombie  
 (*Local Sales Manager (Norwich)*); C Bond (*Northern  
 Sales Executive (Manchester)*).

## Religious Advisers

Canon A R Freeman (*Church of England*); The Rev R G

Manley (*Roman Catholic*); The Rev E F Jones (*Free  
 Church*).

## Education Adviser

Glyn Daniel, Litt D, FSA.

## Schools' Liaison Officer

C W Newman-Sanders

## Staff

Anglia Television employs a staff of 425, with additional  
 staff for particular programmes.

## Visits to Studios

A limited number of tickets are available for audiences  
 at certain shows.

## Enquiries

General enquiries from the public should be made to the  
 Public Relations Department in Norwich; enquiries by  
 artists' agents to the Contracts Department, Norwich.  
 Press enquiries should be made to the Press Officer.

## Submission of Scripts

Material required: 80-minute plays in *script* form.



Outlines of ideas are not acceptable unless submitted through recognized agencies by authors who have had previous experience in television writing. All submissions to The Drama Department at the London office.

### Programme Journal

*TV Times* publishes a separate edition for the Anglia Television area.

### Engineering

Anglia Television Headquarters stands in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices), Guardian Road (scenery construction and storage facilities) and Commercial Union House (Accounts and Local Sales Departments).

There are three production studios at Anglia House: Studio A, 52ft by 62ft (3,224 sq ft); Studio B, 25ft by 41ft (1,025 sq ft); and Studio C, 18ft by 13ft (234 sq ft). Studio A and B will be colour production studios, and already Studio A is fully equipped with colour cameras, new lighting control system and comprehensive sound facilities. A new control room complex has also been built and is now in operation.

A new master control and presentation suite is now in operation and is capable of handling both colour and monochrome transmissions. The new central technical facilities area is almost completed and will contain: 3 channels of 16-mm colour telecine, 3 channels of 35-mm colour telecine, colour slide and caption machines, 2 colour videotape machines, 7 colour camera channels together with mixing and special effects equipment to service the production studios.

There is in service at the present a three camera OB Unit together with mobile VTR and microwave facilities.

### Film Facilities

There are two feature sound units and four news units, serviced by an OMAC processing machine. Six cutting rooms are at Norwich, while five more in London handle the work of the Natural History Unit. The London premises also have a 16-mm/35-mm preview theatre, and there is an RCA 'rock and roll' 4-channel dubbing theatre and 16-mm/35-mm preview theatre in Norwich.

### News and Weather Facilities

Anglia operates four staff news film units: two in Norwich and one each in the Hull and Grimsby news offices,

where full editorial staffs work direct to the station's main news centre at Anglia House. There are also 60 correspondents and 30 attached cameramen throughout the region.

### Local Programmes

**News and News Magazines:** *About Anglia; Anglia Newsroom; Anglia Weather Service; Police Call.*

**News Specials:** *The Little Election; The President Meets the Premier. Talks and Discussions:* *Arena; Probe.*

**Features and Documentaries:** *The Student Affair* (network); *The Battle of Arnhem* (network); *Olivier on Film; The Lonely Men of Coral Command; East Side Stories; The Craftsmen; Bygones.*

**Farming:** *Farming Diary.* **Religion:** *Appointment in Jerusalem; Section 25; Church Services* (some networked); *In Our Time; Men Who Matter; Reflection; Your Music at Christmas.*

**Children:** *Survival Game* (network); *The Romper Room; Schoolgirl Safari* (network). **Light Entertainment:** *Try for Ten; Mr And Mrs; Glamour '69.*

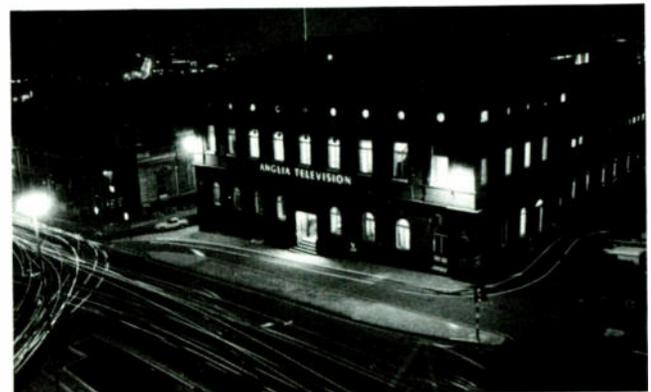
**Sport:** *Match of the Week; Eastern Sport; Racing from Market Rasen; International Table Tennis and Show Jumping for World of Sport.* **Special Events:** *Suffolk Tattoo; The British Timken Show.*

### Drama

Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network.

### Natural History

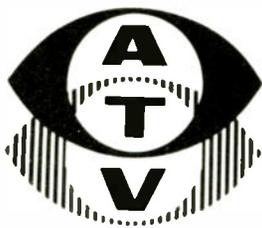
The Anglia Television Natural History Unit has completed a fresh *Survival* series for the coming season. Schools from all over Britain took part in a new series of Anglia's popular natural history competition *The Survival Game*, broadcast throughout the country.



Anglia House, Norwich



# ATV Network / Midlands



Rutland House, 150 Edmund Street, Birmingham 3 Telephone 021-236 5191  
 ATV Centre, Bridge Street, Birmingham 1 Telephone 021-643 9898  
 ATV House, 17 Great Cumberland Place, London W1H 8AA Telephone 01-262 8040  
 ATV Studio Centre, Eldon Avenue, Boreham Wood, Herts. Telephone 01-953 6100

ATV Network Ltd is the company which, under agreement with the Independent Television Authority, provides the television programmes in the Midlands during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
2 Lichfield	8V	17 Feb 1956	2,580,000
2.1 Membury	12H	30 Apr 1965	
2.2 Ridge Hill	6V	30 Jul 1968	
<b>UHF/Colour</b>			
102 Sutton Coldfield	43H	1969	
102.3 Brierley Hill	60V	1970	
102.6 Bromsgrove	24V	1970	
102.11 Fenton	24V	1970	
111 Waltham	61H	1970	
117 Oxford	60H	1970	

For further details see page 168

## Directors

Lord Renwick, KBE (*Chairman*); Sir Lew Grade (*Deputy Chairman and Managing Director*); Jack F Gill (*Finance Director*); Sir Eric Clayson; Norman Collins; Sir George Farmer; Dame Isabel Graham-Bryce; Leonard Mathews; Bill Ward, OBE.

## Officers

Bill Ward, OBE (*Director of Programmes*); Leonard Mathews (*General Manager—Midlands*); Ron Denny (*General Manager—Elstree*); Francis Essex (*Productions Controller*); Clif Fox (*Operations Manager—Midlands*); Gerry Kaye (*Head of Engineering*); Cecil Clarke (*Executive Producer—Plays*); Robert Heller (*Head of Factual Programming*); Anthony Lucas (*Legal Adviser*); Derek Williams (*Company Secretary*); P S Gibson (*Head of Staff Relations*); Anthony Flanagan (*Head of Outside Broadcasts*); Billy Wright, CBE (*Head of Sport*); Robert Gillman (*News Editor*); David Stevens (*Chief Press Officer*).

## Sales Department

John Wardrop (*Director of Sales*); Guy Spencer (*Sales Controller*); Peter Mears (*General Sales Manager*); Stanley Smith (*Regional Sales Manager*).

## Religious Advisers

The Rev D R MacInnes, MA, Precentor of Birmingham Cathedral (*Church of England*); The Rev Robert Duce, Minister of Castle Gate Congregational Church, Nottingham (*Free Church*); The Rev Geoffrey R Tucker, BA, STL, Priest of St Joseph's, Chasetown, Staffs. (*Roman Catholic*).

## Education

Professor Ronald Maudsley, LL.D, BCL, MA, Professor of Law, King's College, University of London (*Chairman, Education Advisory Committee*); Philip Grosset, FRPS (*Head of Educational Broadcasting*); Robert Colston, BA, DipEd, PTC (*Schools Liaison Officer*); John Webster (*Assistant, Education Department*).

## Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence at ATV's Birmingham offices.

## Tickets for Programmes

A limited number of tickets are available for certain audience programmes at ATV's Birmingham and Elstree Studios. Applications, enclosing a stamped addressed



The Technical Facilities Block shown during construction at ATV's new Midland Studio Complex.

envelope, should be made to: Ticket Controller, ATV Studio Centre, Eldon Avenue, Boreham Wood, Herts. The minimum age is 16.

#### Submission of Programme Material

As ATV's requirements are constantly changing, interested professional writers are requested, in the first instance, to communicate with Miss Renée Goddard, Head of the Script Department.

#### Studios

The first transmission (in September 1969) from ATV's new Birmingham Studio Centre represented the culmination of a two year programme of planning, building and installation. The centre, fully colour capable, comprises three studios, a presentation suite, and the necessary technical areas and ancillary facilities essential to a seven day service designed to provide colour programming to Midland viewers.

The three main production studios, totalling 11,000 sq ft, share between them ten four-tube colour cameras. Studio I (100ft x 56ft) has a permanent audience facility designed to seat nearly 200. Central technical facilities include six VTR machines, five 35-mm and two 16-mm flying spot telecine machines. Facilities have been provided to accommodate two fully colour capable outside broadcast units. By the end of 1969 all three studios in the new Birmingham complex will be fully operational. At Boreham Wood, Hertfordshire, ATV's other production centre, Studios 'C' and 'D' have been completely overhauled and re-equipped to meet the greater demands of colour in the future. Work is now in hand to up-date Studio 'B', enabling this studio to work with existing colour vehicles as a third colour production unit.

#### The Queen's Award to Industry

In the summer of 1969, Associated Television Corporation received its second Queen's Award to Industry. The company first received this honour in 1967 and the two awards are for outstanding achievements in the field of exports. Programmes of all kinds are sold throughout the world via the Corporation's subsidiary companies—ATV Network Ltd, and Incorporated Television Company Ltd (ITC).

#### Programmes

ATV's productions have included: **News:** *Midland News; ATV Today.* **Documentaries:** *The Old Boys; Hospital; Rebellion; The Last of the Big Punters; Wild and Free—Twice Daily; Man of the Month; Woman of the Month; The Bonapartes; Opening Night.* **Features:** *Midland Member; Tonight With David Nixon.* **Light Entertainment:** *Will The Real Mike Yarwood Stand Up?; Saturday Stars; The Golden Shot; The London Palladium Show; This is . . . Tom Jones; The Mireille Mathieu Show; The John Davidson Show; Music Hall; Hold On—It's The Dave Clark Five; The Des O'Connor Show; The Liberace Show; It's The Bachelors; Join Jim Dale; Goodbye Again; The Royal Variety Performance (the first ever Royal Variety Performance in colour).* **Drama:** *MacNeil; Cornelius; Emlyn (an Alun Owen trilogy); Public Face; Uncle Jonathan; The Square on the Hypotenuse; Colombe; The Haunting; A Measure of Malice; The Marrying Kind; A Walk Through The Forest; Plastic People.* **Drama Series:** *Crossroads; Honey Lane; The Power Game; Love Story; Fraud Squad; Who-Dun-It; Happy Ever After.* **Comedy Series:** *John Browne's Body; The Frankie Howerd Show; The Best Things In Life; The Worker; The Dave King Show.* **Film Series:** *The Champions; Man In A Suitcase; The Saint; Department S; Randall and Hopkirk (Deceased); Strange Report.* **Specials:** *The Royal Family (ITV-BBC production); Music In A Cathedral.* **Children's Programmes:** *The Tingha and Tucker Club; The Secret Service.* **Religion:** *Morning Services; Pulse; . . . All Creatures Great and Small; Friends and Neighbours.* **Education:** *Primary French; Just Imagine; Ici la France; And The Living Of It; Towards Mathematics.* **Adult Education:** *Your Living Body; Deux Mondes.* **Sport:** ATV participates in network sports programming in addition to covering sporting events within the Midlands area. *Star Soccer* is a regular feature of ATV's week-end programming during the football season.



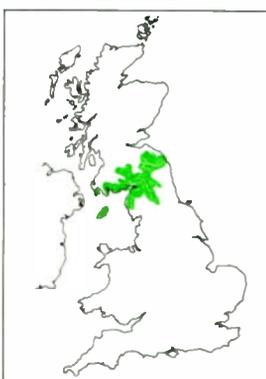
# Border Television/The Borders and Isle of Man

Television Centre, Carlisle, Cumberland Telephone 0228 25101  
14 Curzon Street, London W1Y 7FH Telephone 01-499 7541



## Border Television

Border Television Limited is a public company which, under agreement with the Independent Television Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumberland, Westmorland, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
37 Caldbeck	11H	1 September 1961	} 165,000
37.1 Selkirk	13V	1 December 1961	
37.2 Richmond Hill	8H	26 March 1965	
37.3 Whitehaven	7V	30 January 1968	

For further details see page 163

### Directors

John L Burgess, OBE, TD, DL, JP (*Chairman*); James Bredin (*Managing Director and Controller of Programmes*); Sir Michael Balcon, DLitt; B C Blyth, MInst MSM (*Sales Director*); Major T E Brownsdon, OBE, JP; P Francis, BA; G L S Lightfoot, OBE; The Earl of Lonsdale; G S Marr; J I M Smail, OBE, MC, TD; Colonel The Earl of Stair, CVO, MBE; W S Trimble; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (*General Manager and Company Secretary*).

### Officers

D Batey (*Assistant Controller of Programmes (Production)*); J Graham (*Assistant Controller of Programmes (Planning)*); H J C Gower, FIEE (*Chief Engineer*); F J Bennett (*Public Relations Manager and Schools Liaison Officer*); A P Logie (*Sales Manager*).

### Religious Advisers

Canon Robert Holtby (*Church of England*); Rev Dr John Marsh (*Free Church*); Rev Dr A W Sawyer, OBE, MC (*Church of Scotland*); Rt Rev Monsignor R L Smith (*Roman Catholic*).

### Staff

Total members of staff 149.

### Visits to Studios

Official visits for limited numbers by application to Public Relations Manager.

### Script Requirements

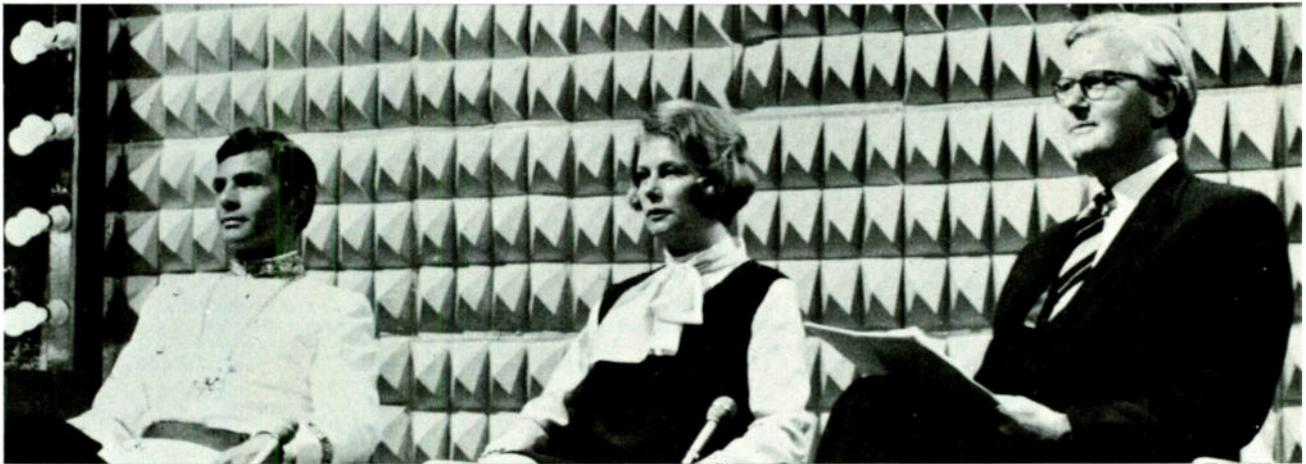
Most scripts are provided by the Company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

### Programme Journal

A special Border edition of the *TV Times* gives full details of all the programmes.

### Studios

Production facilities are concentrated at Carlisle in a building specifically designed for the purpose. Studio



In Border Television's studios for LATE NIGHT FRIDAY Miss Annabelle Bostock with Mr John Packer (left), Managing Director of a famous tweed manufacturers and Mr Arthur Johnston, a well-known Cumberland architect.

facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq ft. The two larger studios employ vidicon cameras and are served by a control suite designed and equipped by the company's staff. Solid-state production lighting control equipment is provided and this can be made available in either studio through a specially-designed power changeover system. A modern suite of make-up and dressing rooms, and a scenery production and storage area complete the studio complex. The 227 sq ft presentation studio forms part of a suite containing announcers' office and changing room, adjacent to the master control area. A solid-state vidicon camera with remotely-controlled zoom lens and panning head is used in this studio. Studios, technical and film areas occupy almost 10,000 sq ft out of a total area of approximately 23,500 sq ft.

#### Technical Facilities

In common with other companies, the studios now operate on the 625-line standard. A new master control room has been completed and furnished with the latest mixing equipment, including a 'memory' store. The augmented videotape section can deal with both low-band and high-band recordings. Telecine facilities are provided for 35-mm commopt, sepopt and sepmag and 16-mm commopt, commag and sepmag. Limited 16-mm edge-stripe magnetic recording facilities are also available.

#### Film Facilities

Two sound camera units operate from the centre,

reinforced by free-lance film cameramen throughout the service area. Editing facilities include a dual picture head six-plate table and a projection table which enables production teams to view in comfort. The latest film processing equipment is installed in the Laboratory suite which also includes full 'stills' facilities.

#### Programmes

Border Television's local programmes include *Border News and Lookaround*, Monday to Friday, a magazine of news and features about people and events in the region; *Border Diary*, a summary of forthcoming events; *Border Forum*, in which Border personalities and guests discuss current affairs in an after-dinner atmosphere; *Late Night Friday*, a weekly light-hearted magazine. *Mr and Mrs*, a quiz show with Border participants and cash prizes. *Border Sports Report*, a round-up of weekend sport (Saturdays). *Anniversary*, birthday greetings to children. *The Sound of . . .* a series of musical programmes featuring local and national entertainers. *Step We Gaily*, a series of programmes of Scottish music, song and dance. A mid-afternoon news bulletin is screened every weekday and a news summary closes weekday transmissions. News flashes give important news at weekends. Local police use the news service for urgent messages and special notices and *Police Call*, a weekly report on local crime, invites viewers to co-operate with the police. *Jobs Bulletin*, prepared in co-operation with the Department of Employment and Productivity, informs viewers of jobs available in the Border area. Occasional documentaries planned.



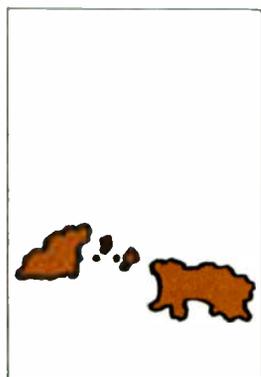
# Channel Television/Channel Islands

The Television Centre, St Helier, Jersey, C.I. Telephone 0534 23451  
 Les Arcades, St Peter Port, Guernsey, C.I. Telephone 0481 23451



## CHANNEL TELEVISION

Channel Television is the trading name of Channel Islands Communications (Television) Limited, which is a limited liability company registered in Jersey and is the programme contractor appointed by the Independent Television Authority for the Channel Islands.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
28 Fremont Point	9H	1 September 1962	32,000

For further details see page 177

### Directors

Senator W H Kricheski, OBE (*Chairman*); K A Killip (*Managing Director*); Mrs George Troy; Conseiller E H Bodman; M J Brown; Conseiller E D Collas; Harold Fielding; G le G Peek; W N Rumball; Advocate T Cubitt Sowden; Advocate K Hooper Valpy.

### Officers

Brian Turner (*Operations Manager*); Phil Mottram Brown (*Head of Sales*); John Rothwell (*Head of News & Features*); A G McLintock (*Company Secretary*).

### Staff

The total staff of the Company is 61, which includes a staff of six in Guernsey.

### Religious Advisory Committee

Canon A S Giles, Dean of Jersey (*representing Anglican Church, Jersey*); Canon A V Olney (*Roman Catholic, Jersey*); Rev John S Naylor (*Free Churches, Jersey*); Rev Frank Cooper (*Anglican Church, Guernsey*); Rev F I Davies (*Free Churches, Guernsey*); Rev Father A Llewellyn (*Roman Catholic Church, Guernsey*).

### Enquiries

Enquiries about artists and programmes should be addressed either to the Editor, *The Channel Viewer*, Smith Street, St Peter Port, Guernsey, or Viewers' Correspondence, Channel Television, The Television Centre, St Helier, Jersey.

### Submission of Scripts

Channel Television's script requirements are limited to those of a local nature, although there is sometimes scope for short, one-act plays. The Head of News and Features welcomes programme ideas and scripts which could be of interest to Channel Island viewers and these should be addressed to him.

### Programme Journal

*The Channel Viewer* is published by Channel Islands Communications (Television) Ltd, and its editorial address is Smith Street, St Peter Port, Guernsey.

### Studios

**Jersey:** Studio 1, 40ft by 25ft. Three Vidicon cameras and normal sound facilities for television and film recording. Presentation studio with Vidicon camera.



The Television Centre

Two telecine units for 35-mm, slide and 16-mm projection with optical, magnetic and 'Sepmag' facilities. **Guernsey:** Studio measuring 30ft by 20ft designed for live television usage but at present equipped for 16-mm film production.

#### Film Facilities

The station has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16-mm Pro-600 and with Beaulieu R.16 electrically driven hand-held sound/silent cameras. Nagra tape recorders equipped with Neopilot synch are used with the above cameras and the station is equipped with transfer facilities from Neopilot to double-headed working using the latest Leavers-Rich magnetic film recorders. The station has its own processor for reversal film and all film is transmitted positive. If prints are required, they are normally reversal prints.

#### Programmes

*Channel News*, a local newscast and newsreel, is transmitted Monday to Friday, together with a two-minute weather forecast supplied by the States of Jersey Meteorological Department. *Channel News Headlines*, three-minute Sunday bulletin. *Island Farmer*, a weekly programme of news, information and features on the oldest industry in the Channel Islands. *Channel Lookaround*, a weekly magazine programme featuring people and events in the Channel Islands. This programme covers a wide range of subjects such as light

industry, fashion and the arts. *Sports Round Up*, a weekly newsreel and magazine of sport in the Islands, transmitted on Thursdays. *Channel Report*, a weekly magazine programme, transmitted on Fridays. The States of Jersey Lottery is broadcast live on alternate Wednesday afternoons during the summer and once a month during the winter, providing results as the winning numbers are drawn. *Actualités*, a newscast in the French language which is broadcast on Monday, Wednesday, Thursday and Friday (late night). *Commentaire*, a short programme in the French language transmitted on Tuesday evenings, which reports a current affairs talking point in depth. *Bulletin Météorologique*, a weather forecast in the French language, broadcast Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer sends birthday messages to young viewers. *Action*, which is a monthly programme about the activities of the churches in the Channel Islands. *Channel Report 'Special'*, an irregular programme mounted to cover events of special interest in the Islands. A series of programmes is presented from time to time featuring bands and musicians playing locally. Special one-act plays are also presented at irregular intervals but these are confined primarily to presentations in the local patois of the Islands. Channel Television serves a community which, by virtue of ancient charters, has self-government. Because of this, special political programmes are provided from time to time.



# Grampian Television/North-East Scotland



Queen's Cross, Aberdeen AB9 2XJ Telephone 0224 53553  
 103-105 Marketgait, Dundee DD1 1QT Telephone 0382 21777  
 26 Calton Road, Edinburgh EH8 8DP Telephone 031-556 8171  
 Nuffield House, 41-46 Piccadilly, London W1V 0JN Telephone 01-734 7090

Grampian Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East Scotland during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
12 Durriss	9H	30 September 1961	} 315,000
12.1 Angus	11V	13 October 1965	
56 Mounsteagle	12H	30 September 1961	
56.1 Rumster Forest	8V	25 June 1965	
56.2 Aviemore	10H	1969	

For further details see page 170

## Directors

Captain Iain M Tennant, JP (*Chairman*); Lord Windlesham (*Managing Director*); Alex Mair, MBE, ACWA (*Secretary*); Sir John Carmichael, KBE; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; James Shaw Grant; John N Milne, MA, LLB, B Com, LL D; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

## Officers

James Buchan (*Assistant Programme Controller*); Peter Brien (*Marketing Controller*); Derrick Neiman (*Facilities Controller*); Jeremy Taylor (*Administration Controller*); Alastair Beaton (*Publicity and Promotions Executive*); Alan Brown (*Head of Programme Planning*); Alexander Dey (*Accountant*); Anthony Elkins (*Head of Film*); Alex. Ramsay (*Station Engineer*); Charles Smith (*Head of News and Current Affairs*).

## Religious Advisers

Rev Dr George T H Reid (*Church of Scotland, Aberdeen*); Rev Thomas R S Campbell (*Church of Scotland, Dundee*); Rev Provost Arthur Hodgkinson (*Episcopal*); Rev Father Charles McGregor (*Roman Catholic*); James D Michael (*layman*).

## Schools Advisory Committee

James R Clark, CBE, MA, BSC, Ed B (*Director of Education, Aberdeen*); James Scotland, MA, LL B, MED (*Principal, Aberdeen College of Education*); James Carson, MA (*Director of Education, Dundee*); J P Forsyth (*HM Inspector, Scottish Education Department*); George N Rennie, JP, MA, FEIS (*Educational Institute of Scotland*); R Munro (*Educational Institute of Scotland*); Rev P Craik McQuoid (*Aberdeen County Council*); Councillor A M Burns, JP, MA (*Aberdeen Education Authority*); James C Smith (*Educational Institute of Scotland*); Councillor Roy Pirie (*Aberdeen Education Authority*); Charles Scott, BSc (*Educational Institute of Scotland*).

## Education Officer

Mrs Elizabeth Garrett, MA

## Staff

Total members of staff: Scotland 153; London 30.

## Awards made by the Company

Grampian Golf Trophy competed for annually;  
 Grampian Giant Slalom Trophy competed for annually on ski-slopes in the Grampian area; annual trophy for the Grampian Television Personality of the Year.



Exterior of Grampian's Aberdeen Studios

### Studios

**Aberdeen:** The studios occupy an area of 40,600 sq ft. The building provides for all the needs of the administrative and operational staff. A central technical area on the first floor is equipped with a studio and all necessary equipment for presentation and continuity use. Three multiplex telecines, a caption scanner, a slide scanner and two videotape recorders are available. On the ground floor two studios of 2,000 sq ft and 750 sq ft can be linked to form a floor area of 2,750 sq ft. Three Marconi MK V solid state image orthicon cameras can be operated in either studio from a common suite of control rooms. Make-up, wardrobe and dressing-room facilities are provided. There is also a 350 sq ft film interview studio. The Aberdeen film unit is equipped with Auricon and Arriflex 16-mm cameras. Outside broadcast facilities are provided by a 4-camera channel Marconi OB unit. Auxiliary equipment includes a mobile RCA TR 4 recorder.

**Dundee:** A film interview studio with associated offices is maintained in Dundee. A 16-mm sound film unit is based here.

### Programmes

Grampian produce the following:

**News and News Magazines:** *Grampian News* (daily

Monday to Friday), a local newscast and newsreel; *Farming News* (weekly), news for the farming community; *Grampian Week* (weekly), a topical news magazine covering Scottish affairs; *Why On Earth?* (weekly), a magazine programme that supplies the answers to the questions we all ask. **Discussions and Features:** *Points North* (monthly), discussion by Scottish MPs on economic and social problems; *Katie Stewart Cooks* (weekly), a programme for housewives. **Special Programmes:** *Grampian Special* (periodically), investigations into various aspects of public affairs; *Grampian Interview* (periodically), interviews in depth with international figures. **Light Entertainment:** *Cairngorm Ski Night* (weekly), après ski entertainment; *Bothy Nichts* (weekly), the traditional folklore and music of the North-East Lowlands; *McCue's Music* (weekly), Bill McCue sings his kind of music. **Children's Programmes:** *Tony's Time* (three times weekly), films, puppets and handicrafts for the youngsters; *Cartoon Corner* (weekly). **Religious Programmes:** *Advent Services*; *Harvest Thanksgiving*; *O Happy Day*, folk songs for Christmas; *Young Praise* (weekly), music from the schools; *Action News* (periodically), details of voluntary Christian Action work. **Schools Programmes:** *Let's Make It*; *Living and Growing*; *Animals & Us*.

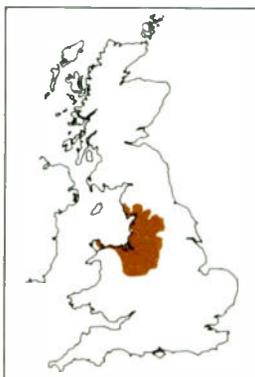


# Granada Television/Lancashire



Granada TV Centre, Manchester M60 9EA Telephone 061-832 7211  
 The Headrow, Leeds LS1 8ES Telephone 0532 33231  
 St Martin's House, Bull Ring, Birmingham 5 Telephone 021-643 4074  
 36 Golden Square, London W1R 4AH Telephone 01-734 8080

Granada Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Lancashire (including Cheshire and parts of other counties) for the six-year period from 30 July 1968.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
3 Winter Hill	9V	3 May 1956	2,400,000
<b>UHF/Colour</b>			
103 Winter Hill	59H	1969	
103.2 Pendle Forest	25V	1970	

For further details see page 166

## Directors

Lord Bernstein of Leigh (*Chairman*); Cecil G Bernstein (*Jt Managing Director*); J Denis Forman (*Jt Managing Director*); Julian Amyes; Robert Carr; Philip Jacobs; David Plowright (*Programme Controller*); Prof Frederick Williams; Joseph Warton.

## Officers

Bill Dickson (*Company Secretary*); Alan Gilbert (*Chief Accountant*); Leslie Diamond (*General Manager*); Norman Frisby (*Press Officer*).

## Executive Directors

Peter M Rennie (*Sales Director*); Barrie Heads (*Managing Director, Granada International*).

## Programme Committee

Lord Bernstein of Leigh; Cecil G Bernstein; J Denis Forman; Julian Amyes; Kenneth Brierley; Peter Eckersley; Barrie Heads; Bill Hawkins; David Plowright; Michael Scott; Jeremy Wallington.

## Studios

The TV Centre, Manchester 3. 061- 832 7211. The

Granada TV Centre was the first building in Britain specifically designed and built for television. It covers a five-acre site in the centre of Manchester, with an eight-storey administrative building topped by a 100 foot tower, a landmark on the skyline of the new city. A £3,500,000 technical re-equipment scheme is being completed which will make it a highly modern and efficient production unit. Granada has three large drama studios (the largest, Studio 12, of 8,000 sq ft floor-space) and current-affairs and continuity studios.

## Programmes

**Granadaland Programmes:** *Newsview*, daily round-up of regional news. *On Site*. Viewers with a grievance confront the Men at the Top to try and settle their differences over a TV hook-up. *It's Trueman*. Brian Trueman's personal film reports on off-beat aspects of life that intrigue him. *Police File*. Spot a crook, see something suspicious, tell the police. *This is Your Right*. To help guide viewers through the jungle of local and national red tape. *Put it in Writing*. Viewers write to Bob Greaves and tell him what they think. *I've Got an Idea*. Inventors come to the studio to demonstrate their gadgets. **Current Affairs:**



The TV Centre

**World in Action.** Reports each week from across the world on news and the way the world is going. **The Papers.** Sequel to Granada's long-running weekly *What the Papers Say*, which has run without a break since November 1956. **Cinema.** Films, the stars in them and the men who make them. **All Our Yesterdays.** The newsreels of 25 years ago reflect the life and times of the Second World War. **Specials:** *Deep South.* A personal report from Mississippi on coloured families and their troubles. *Johnny Cash in San Quentin.* American folk-singer sings to the men in California's notorious jail. *Cardus.* Veteran *Guardian* journalist Neville Cardus—cricket reporter, music critic—talks of his life in Manchester and around the world. *The Glenn Miller Sound.* In a Manchester pub, a group of musicians recreate the big-band Miller classics of the 1940's. **Plays and Drama Series:** *Coronation Street.* Now in its tenth year, with Episode 950 going out in January, 1970. *Stables Summer Season.* New plays for television by Granada's new Stables Theatre Company of 20 resident players. *The Contenders.* Four-part dramatization of John Wain's novel of life in the Potteries. *Rogues Gallery.* Rollicking stories of life in London in the 1700's, the Tom Jones, Hogarth era, with linking scenes in Newgate Prison. *The Owl Service.* Youngsters find a mysterious old plate in an attic, a find that sets them on a strange and spooky adventure, from

Alan Garner's award-winning book. *Judge Dee.* Detective stories from medieval China. **Games:** *University Challenge.* Teams from Britain's universities, Redbrick and Oxbridge, battle against the clock to answer questions. **Children:** *Discotheque.* Television's teenage pop and dance club. *Anything You Can Do.* Knock-out talent contest between teams from each Independent Television area, with star judges. **Light Entertainment:** *Nearest and Dearest.* Hylda Baker and Jimmy Jewel are a brother and sister who unwillingly inherit a pickle factory. *The Dustbinmen.* Adventures of the crew of council dustcart Thunderbird Three. *Her Majesty's Pleasure.* The lighter side of one of Britain's gingerbread jails. *Nice Time.* Out-of-a-rut fun comedy show. **Schools:** *The Facts are These.* Six social problems—an objective study: drugs, alcohol, VD, smoking, cancer, mental health. For fifteen-year-olds and over. *Messengers.* How do the communicators communicate? How do the film-makers, the TV producers work? For fourteen-to sixteen-year-olds. *Experiment.* Physics for sixth-formers. The camera goes into the lab so students in the classroom can see the experiment at first-hand. *Picture-Box.* Films to make children more aware of the world around them and encourage them to express themselves.

#### Arts and Science

Granada endowments to universities in the North of England include a Chair of Drama at Manchester, a Chair of Landscape Architecture at Sheffield, a Television Research Fellowship at Leeds, Annual Arts Fellowships at York and Lancaster, and Dual Degree scholarships in Arts and Sciences at York. Granada has established a peripatetic Lectureship in Popular Communication, and lectures are given annually at a number of Northern Universities. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North. The Granada Lectures on Communication in the Modern World, with international authorities lecturing in London's Guildhall, are now in their twelfth year. The 1969 lecturers, all on the theme of 'Universities—Boundaries of Change' were: Jack Straw, President-Elect of the National Union of Students, Dr Albert Sloman, Vice-Chancellor of Essex University, and Professor Paul Doty, Senior Fellow, the Society of Fellows, Harvard University.

#### Overseas

Granada has interests in television stations in Canada and Northern Nigeria.



# Harlech/Wales and West of England

Television Centre, Cardiff CF1 9XL Telephone 0222 26633  
 Harlech Television, Bath Road, Bristol BS4 3HG Telephone 0272 70271  
 97 Baker Street, London W1N 2AE Telephone 01-486 4311



Harlech Television Limited is the public company which, under agreement with the Independent Television Authority, provides a general Independent Television service for the West of England and South Wales and a separate service for Wales.

ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)	
<b>VHF</b>				
6	St Hilary 10V	14 January 1958	} 1,230,000	
	St Hilary 7V	15 February 1965		
6.1	Bath 8H	13 May 1968		
6.2	Abergavenny 11H	23 April 1969		
6.3	Brecon 8H	1970		
29	Presely 8H	14 September 1962		
29.1	Arfon 10H	9 November 1962		
29.2	Bala 7V	26 July 1967		
29.3	Ffestiniog 13V	28 February 1969		
29.4	Llandovery 11H	30 August 1968		
29.5	Llandrindod Wells 9H	1 July 1969		
45	Moel-y-Parc 11V	28 January 1963		
<b>UHF/Colour</b>				
106	Wenvoe 41H	1970		
106.1	Kilvey Hill 23V	1970		
110	Mendip 61H	1970		

For further details see pages 174-175



## Directors

The Rt Hon Lord Harlech, PC, KCMG (*Chairman*);  
 W A Hawkins, FCA (*Vice-Chairman*); A J Gorard  
 (*Managing Director*); J Aeron-Thomas; Stanley Baker;  
 W G Beloe; Sir F Bennett, MP; Richard Burton; P G  
 Cardew; W F Cartwright, DL; J E C Clarke; A T Davies,  
 QC; A R Edwards; Sir Geraint L Evans, CBE; M Geraldo;  
 T Hoseason-Brown; J James; A Llywelyn-Williams;  
 G E McWatters; Sir A Nicholas, CBE; Lady E J Parry-  
 Williams; W G Poeton; G H Sylvester, CBE; E Thomas;  
 W Vaughan-Thomas.

## Officers

W Vaughan-Thomas (*Director of Programmes*); J Morgan  
 (*Programme Adviser*); A Vaughan (*Programme Controller,  
 Wales*); P Dromgoole (*Programme Controller, West of  
 England*); R W Wordley (*Sales Controller*); A A Neales  
 (*Administrative Executive and Head of Public Relations*);  
 T Marshall (*Chief Engineer*); M Jones (*Planning  
 Executive*); T Knowles (*Company Secretary*); H K Evans  
 (*Education Officer*).

## Studios

**Television Centre, Cardiff.** A purpose-built TV centre with studio working areas totalling more than 6,600 sq ft. Studio 1: 80ft by 60ft. Studio 3: 50ft by 36ft. Full technical facilities for major productions; two viewing theatres and comprehensive processing and editing facilities.

**Harlech Television, Bath Road, Bristol.** A purpose-built TV centre now further extended to provide a total floor area of 7,500 sq ft. Studio 5: 90ft by 65ft. Studio 7: a new studio 33ft by 53ft for the news magazine, *Report*, and other productions. Both studios can be used as one, creating one of the largest regional studios in the country, and are being equipped for colour transmissions. The studios have permanent circuit links with Cardiff.

**Outside Broadcasts:** A mobile colour Outside Broadcast unit enables Harlech to undertake productions in colour from any location in the region. In addition, there is one multi-standards monochrome mobile unit equipped with four cameras. Power and micro-wave link equipment is available.



Harlech OB men stand by for the maiden flight of Concorde

**Master Control:** The Master Control centre at Cardiff for the two Harlech services features a special switching system with a potential of 32 pre-selected events held in memory stores. The Master Control area covers 3,712 sqft and includes two independent transmission control studios, each of which includes 16ft by 11ft Announcers' Studio. The area has been planned with colour in mind and new equipment is being installed as it becomes available.

**Videotape Recording:** Seven recorders, of which one is mobile, and three are colour capable. Electronic editing is available at Bristol and Cardiff.

### Film Department

A complete new floor of accommodation at Bristol houses the film laboratories. The latest colour processing equipment is available, plus new editing rooms, and film and record libraries. Ten film units serve the Programme Department, one permanently based in North Wales. Nine film editing rooms, dubbing theatre and viewing theatres serve both centres. The main film library and commercial film assembly are based in Cardiff.

### Programmes

Harlech's programmes continue to mirror the company's declared philosophy: to place great emphasis upon the art, the talent, the individuality and the creative resources of Wales and the West Country. New programmes have been launched in each sphere of production and new ideas boldly exploited.

Harlech's first full-length drama, *Omri's Burning*, accepted by the ITV network for showing in the Autumn, was regarded sufficiently highly to be considered for a Prix Italia nomination. The play, by Welsh writer Ewart Alexander, starred Ian Holm. A second full-length drama of importance, *Anthony Purdy, Esq.*, starring Freddie Jones, winner of the Cannes Actor of the Year

Award, was also completed, and a new series launched featuring half-hour dramas by regional playwrights. Productions in this series have included: *Whistle for it*, *Confessions of a Chatter-Upper*, *Pig in the Middle*, and *Granny Does Not Live Here Any More*.

The Investiture of Prince Charles on 1 July 1969 was the occasion for the largest outside broadcast to be mounted in the region. It was an operation planned by Harlech, but employing the resources of the entire network. A series of documentaries with the Investiture as a background theme was presented during June and July, including an interview with Prince Charles. This programme, produced jointly by Harlech and the BBC, had a network showing. Later in the year the Prince was the central figure in a 50-minute Harlech documentary in which, as chairman of the Countryside Commission for Wales, the Prince revealed his deep concern for the future of the rural areas of Wales.

The maiden flight of Concorde was marked by more than three hours of live broadcasting produced by the OB unit. And that same evening Harlech presented *Conquest*, a major documentary tracing the evolution of the aircraft industry and narrated by Patrick Wymark.

*Fusions*, a series of six programmes on Indo-Jazz, presented the music of John Mayer. Stars taking part included Cleo Laine, Elaine Delmar, Jon Hendricks and Georgie Fame.

Educational programmes included *Heading for Change*, a major series devoted to the problems facing secondary education, and *Time Before*, a series on archaeology. In light entertainment Harlech launched a late-night revue, *Shut Up And Look*; and in religious broadcasting a new series, *Showforth*, reached the national network. Other programmes included *Gallery*, an arts series; *Seeds of Love*, folk song; *Very, Very Varied*, a children's series; *Jumbulls*, a coloured man's eye view of a white ghetto; and art, discussion and documentary programmes in the Welsh language.

*Report* and *Y Dydd*, Harlech's news programmes, continued to maintain a weekly average of five hours of regional news. Harlech was also responsible for the network showing of *Warrendale*, a controversial documentary on the treatment of emotionally disturbed children, screened without commercial breaks.



# London Weekend Television/London (Weekends)

25-28 Old Burlington Street, London W1X 1LB Telephone 01-734 9431  
 Station House, Harrow Road, Wembley, Middlesex Telephone 01-902 8846  
 Wembley Studios, Empire Way, Wembley, Middlesex Telephone 01-902 8811

## LONDON WEEKEND TELEVISION

London Weekend Television Limited is the company which under agreement with the Independent Television Authority, provides the television programmes in London from 7pm on Fridays to close down on Sundays for the six-year contract period from the end of July 1968.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
1 Croydon	9V	22 Sep 1955	4.200.000
<b>UHF/Colour</b>			
101 Crystal Palace	23H	1969	
101.1 Guildford	43V	1970-71	
101.3 Reigate	60V	1970	
101.4 Tunbridge Wells	41V	1970	

For further details see page 167

### Directors

Aidan Crawley (*Chairman*); Lord Campbell of Eskan (*Deputy Chairman*); Dr Tom Margerison (*Chief Executive*); Guy Paine (*Assistant Chief Executive*); The Hon David Astor; Stella Richman (*Controller of Programmes*); Vic Gardiner (*Production Controller*); Lord Hartwell; David E C Hawkins; Clive Irving; Sir Geoffrey Kitchen; Duncan McNab; The Hon David Montagu; J Martin Ritchie; G H Ross Goobey; Evelyn de Rothschild; Lord Stokes; Arnold Weinstock.

### Officers

William Fletcher (*Controller, King's Reach Development*); Peter McNally (*Financial Controller*); Jimmy Hill (*Head of Sports Unit*); Tito Burns (*Head of Variety Programming*); Harry Rabinowitz (*Head of Music Services*); Michael Yates (*Head of Design*); Eric Flackfield (*Head of Programme Planning*); Roy van Gelder (*Head of Personnel*); John Blyton (*Head of Programme Management*); Cyril Orr (*Company Secretary*); Brian Pover (*Controller of Engineering*); James Preston (*Head of Press & Publicity*); Peter Golsworthy (*Sales Controller*); Desmond Pryor (*General Sales Manager*); Martin Case (*Head of Casting*).

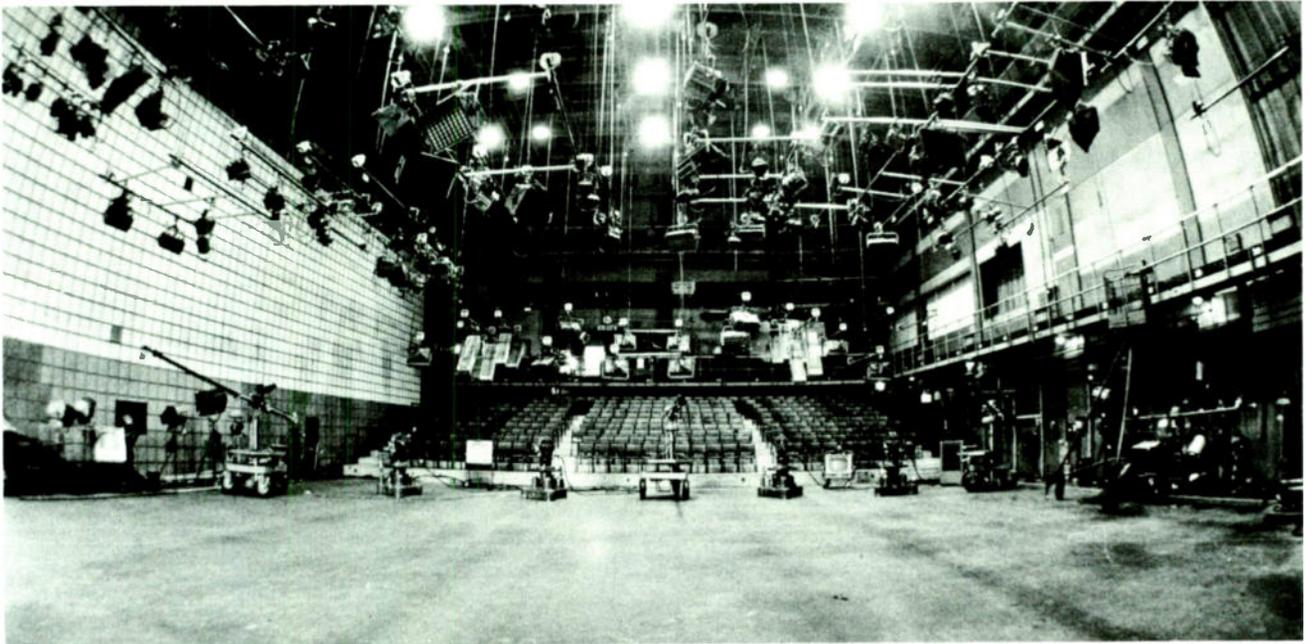
### Colour Conversion of Wembley Studios

In 1968 the management of London Weekend decided that the Studio centre at Wembley must be made capable of producing virtually all its programmes in colour by the start of the ITA colour service in November 1969. The Engineering department planned and installed a colour centre incorporating the most advanced and comprehensive equipments yet devised. Extensive use has been made of solid state equipment designed to meet the stringent technical demands of the new ITA code of practice. Wherever possible semi-automatic techniques have been applied to ensure smooth transfer from monochrome to colour operation.

London Weekend's engineers developed revolutionary new equipment and techniques to overcome the special problems of colour and ensure that viewers' enjoyment of colour is left unmarred by technical imperfection. Theoretical and practical training of staff matched the technical installation programme to ensure that London Weekend is professionally ready for colour.

### New South Bank Studio Centre

London Weekend Television has sought approval from the Lambeth Borough Council and the Greater London



Studio 5, Wembley Studios

Council to build a new studio centre on a 2½ acre site at Prince's Meadow Estate in the King's Reach between Waterloo Bridge and Blackfriars Bridge on the South Bank of the Thames. The buildings and equipment were expected to cost £7 million.

The projected studio complex will consist of three major studios, offices and other production accommodation and will be designed for colour and the demands of television in the 70's. The studios should become operational in two to three years. The South Bank site will be a unique location for an Independent Television studio centre, and acknowledges the cultural importance of television in the life of the nation. The new studios will be situated at the eastern end of the cultural centre which includes the Royal Festival Hall, Queen Elizabeth Hall, the Hayward Gallery and the National Film Theatre.

#### Awards

London Weekend Television's first play, *If There Weren't Any Blacks You'd Have To Invent Them* by Johnny Speight, earned the company its first awards in winning the Best Script and Best Actor (John Castle) Awards at the International Television Festival of Prague. London Weekend Television's first all-film drama production, 'Bangelstein's Boys' written by Colin Welland, was the

official ITV entry in the drama section of the Prix Italia at Mantua in September.

London Weekend Television was invited by the Selection Committee of La Biennale di Venezia Mostra Internazionale D'arte Cinematografica to send its special 80 minute edition of *The Growing Summer* to the 21st International Exhibition of Films for Children, which took place in Venice, October 1969. The programme, London Weekend's first film children's series, automatically receives a silver medal for its participation.

#### Submission of Programme Material

Interested writers are asked, in the first instance, to write to the Head of Script Unit, who will be able to give the latest information.

#### Tickets for Programmes

A limited number of tickets are available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to: Ticket Office, London Weekend Television, Station House, Harrow Road, Wembley, Middlesex. The minimum age is fifteen.

#### Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Station House, Harrow Road, Wembley, Middlesex.

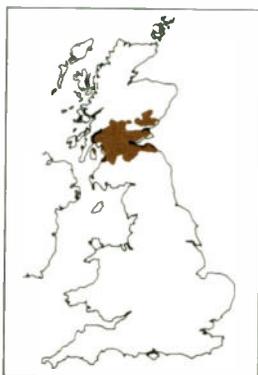


# Scottish Television/Central Scotland



Theatre Royal, Hope Street, Glasgow C2 Telephone 041-332 9999  
 70 Grosvenor Street, London W1X 0VT Telephone 01-493 5201  
 Station Tower, Coventry, Warwickshire Telephone 0203 29724  
 Thomson House, Withy Grove, Manchester 4 Telephone 061-834 7621  
 The Gateway, Edinburgh 7 Telephone 031-556 5372

Scottish Television Limited is the public company which, under agreement with the Independent Television Authority, provides the programmes in Central Scotland during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
5 Black Hill	10V	31 Aug 1957	
5.1 Rosneath	13V	13 Dec 1968	1,155,000
5.2 Rothesay	8V	30 Aug 1968	
5.3 Lethanhill	12V	31 Jan 1969	
<b>UHF/Colour</b>			
105 Black Hill	43H	1969	

For further details see page 164

## Directors

James M Coltart, LLD (*Chairman*); Sir Ian M Stewart (*Deputy Chairman*); William Brown (*Managing Director*); Dr Samuel C Curran, MA, FRs; Hugh W Henry (*Sales Director*); Mrs Barbara Leburn, MBE, JP; Charles N McQueen; Andrew Stewart, CBE; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, CBE, LLD; The Earl of Wemyss & March, KT, LLD; Sir William McEwan Younger, Bt, DSO, DL.

## Chief Executives

Anthony Firth (*Controller of Programmes*); David Johnstone (*Assistant Controller of Programmes*); L J M Hynd (*Secretary*); Don Kane (*Technical Controller*); John Loch (*Public Relations Manager*); F E Morris (*Business Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

## Staff

Total members of staff 435.

## Enquiries

Enquiries about artists and programmes should be addressed to the Controller of Programmes, Scottish

Television Limited, Theatre Royal, Glasgow, C2. Other enquiries to the Public Relations Department.

## Submission of Scripts

All scripts should be addressed to the Script Editor, Scottish Television Limited, Theatre Royal, Glasgow, C2.

## Studios

**Theatre Royal:** Hope Street, Glasgow. Total studio floor area 7,960 sq ft: Studio A 4,000 sq ft; Studio C 3,600 sq ft; Studio D 180 sq ft; Studio E 180 sq ft. Work has begun on a new 5,500 sq ft colour studio and central control complex with colour capable VTR machines and full telecine facilities for 35-mm and 16-mm film and slides in colour. A new Studio D with 325 sq ft floor space is planned. A colour OB vehicle is used to colour Studios A and C until the permanent control rooms are installed.  
**The Gateway:** Edinburgh. This is Scotland's first colour television theatre. The 4,500 sq ft studio is fully colour capable, with four four-tube colour cameras and all supporting equipment, including a complete control room suite. 200 seats have been retained for audience shows and The Gateway will be made available for theatrical productions during future Edinburgh Festivals.



The Gateway—Scotland's first colour television theatre

### Sales and Research

STV offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area.

Research, statistical information and marketing information for the Central Scotland transmission area are available from the Sales Director at the London Office. There are Sales Offices at Glasgow, Manchester, Coventry and Edinburgh.

### Education

Scottish Television is served by an Educational Advisory Committee representing many aspects of education in Scotland. The Education Department maintains regular contact with schools and colleges, and talks are given to a wide variety of groups interested in education. At intervals, study groups of teachers and lecturers are invited to the studios. STV regularly contributes schools programmes to networked series, as well as producing programmes and series for Scotland only. Several adult education series are produced each year.

### Religious Advisers

Rev George Candlish, BSc, BD (*Church of Scotland*); Rev Francis Duffy (*Roman Catholic*); Rev Arthur H Gray, MA (*Church of Scotland*); Rev Dr John L Kent (*Church of Scotland*); Rev Andrew MacRae, MA, BD (*Baptist*). Final year Divinity students visit the studios.

### Scottish Life

Scottish Television continues to make a contribution to

the artistic, educational and social life of the nation. Another new opera *The Undertaker*, a 'black comedy' with a rural French setting by John Purser, was specially commissioned by STV. To encourage drama in Scotland, STV continued its annual Awards Scheme. STV also held a major industrial symposium on 'Scotland and its International Future'.

### Programmes

STV produces over 1,000 shows a year designed specifically for Scotland, two thirds of them in colour. This average output of more than ten hours a week embraces a full range of subjects from all departments of television broadcasting. Examples include: **Drama:** *Redgauntlet* (an eight-part serialization in colour for children from the famous novel); *High Living* (a twice-weekly series on life in a typical block of high flats). **Light Entertainment:** Series such as *Time for Tennent*; *A Handful of Songs* (with Alasdair Gillies); *The New Seekers*; *Hilton Half Hour*; *The Alexander Brothers Show*; *Another World* (a look at the Scottish contemporary scene with poetry, pop and art); *The Andy Stewart Show*; *Welcome to My Music* (with Bill McCue); and *Cliff in Scotland* (a colour musical show with Cliff Richard and Una Stubbs). **News and Current Affairs:** STV's journalists provide two major daily transmissions, *Scotland Early* (news and features for women); and *Scotland Now* (news, views and personalities from Scotland). Current affairs programmes include *In Camera* (a weekly review of local and national government); *Raw Deal* (in-depth probes of Scotland's personal problems); *The Lion's Share*; and documentaries on *Jackie Stewart*; the networked *Ship From The Clyde*; *Glasgow, Glasgow*. **Religion:** *Anvil*; *Living '69 Style*; in addition to Church Services. Musical or talks programmes are produced for the ITV network three or four times a year. *Late Call* is transmitted every night. **Education:** *Singing For Your Supper*, *Post-Graduate Medicine*, *Further and Higher* for adults; *On The Move*, *Past and Present*, *On The Fringe*, *Living With Computers*, *Think Clearly*, *Look and See* for schools. A series of *Finding Out* is produced for the ITV network schools broadcasts. **Children:** *Cartoon Cavalcade*; *Lesley and Oscar*. **Sport:** *Scotsport* covers sport as it happens on Saturday and Wednesday evenings.

A number of productions have received international recognition including *Cliff in Scotland*, ITV's entry for the Hors Concours section, 1969 Montreux Festival.



# Southern Independent Television/South of England



**SOUTHERN  
INDEPENDENT TELEVISION**

Southern Independent Television Centre, Northam, Southampton SO9 4YQ Telephone 0703 28582  
Glen House, Stag Place, Victoria, London SW1 Telephone 01-834 4404  
Dover Studios, Russell Street, Dover Telephone Dover 2715  
Peter House, Oxford Street, Manchester M1 5AQ Telephone 061-236 2882/0893  
2 Copthall House, Station Square, Coventry CV1 2FZ Telephone 0203 29551/2  
38 Earl Street, Maidstone Telephone 0622 53114  
63 High West Street, Dorchester Telephone Dorchester 3324

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37½ per cent), Associated Newspapers Limited (37½ per cent) and D C Thomson Limited (25 per cent). The company provides the Independent Television programmes for the Central Southern area and the South-East area of England.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
8 Chillerton Down	11V	30 August 1958	} 1,230,000
8.1 Newhaven	6V	1970	
13 Dover	10V	31 January 1960	
<b>UHF/Colour</b>			
108 Rowridge	27H	1969	
113 Dover	66H	1969	

For further details see page 172

## Directors

John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Professor Asa Briggs, MA, BSC (Econ); G R Dowson; The Hon V H E Harmsworth; M J Hussey; John Miell (*Sales Director*); Sir Robert Perkins, MA; R M Shields, BSC (Econ); Berkeley Smith (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane; Sir David Webster, BA.

## Officers

F W Letch, FCA (*General Manager and Company Secretary*); Jack Hargreaves (*Assistant Controller of Programmes*); A F Jackman (*Head of Programme Planning*); D R Baker, FCA, ACWA (*Manager, Administration*); Basil Bultitude (*Chief Engineer*); Stephen Wade (*Head of Outside Broadcasts*); Leslie Watkins (*Press Officer*); John Braybon, PhD, BSC (*Education Officer*).

## Religious Advisers

Rev Dudley Allon-Smith, BSc (*Free Church*); Rev Gerard Dwyer (*Roman Catholic*); Rev W C D Todd (*Church of England*).

## Facilities

Southern Independent Television has one of the most modern studio centres in the world, built and equipped

for full-colour operation at a cost of £2,500,000 on land reclaimed from the River Itchen at Southampton. This Centre, completed in the middle of 1969, has four studios: Studio 1, 6,000 sq ft; Studio 2, 3,000 sq ft; Studio 3, 1,200 sq ft; Studio 4, 350 sq ft.

Three Uniplex 35mm colour telecine machines, three Uniplex 16mm colour machines, two Multiplex 16/35 monochrome slide telecine machines and two dual colour slide scanners—all of the flying-spot type. There are also two Vidicon Caption Scanners and two 16mm magnetic sound reproducers, which may be interlocked with any 16mm telecine machine, and three Ampex VR 2000 videotape recording machines as well as a plug-in VR 1200 in a mobile van.

**Dover Studio:** One studio of 1,125 sq ft. One 16mm telecine machine, with film processing facilities.

**Film:** Three fully equipped 16mm sound-film units, with full-colour reversal film processing facilities. The specially designed Film Department section of the new Southampton studio complex embodies six cutting rooms, a film assembly area, library and projection room servicing two preview theatres and dubbing suite.

**Outside Broadcasts:** Four-camera colour outside broadcast unit, including generator, mobile VR 1200 multi-



Day by Day outside broadcast from HMS Bulwark

standard videotape recorder, three micro-wave links. *Southerner*, ITV's only marine outside broadcast unit, is a 71½ ft-long power vessel capable of 34 knots. She has accommodation for three camera channels, a videotape recorder, a micro-wave link transmitter and built-in electricity generator. *Southerner* is also used for filming.

### Programmes

In 1969, Southern Independent Television joined the five major ITV companies in 625-line colour. The networked output of children's programmes continued to grow during 1969, and nearly 60 programmes were shown nationally. They included a further thirteen-part *Freewheelers* adventure serial, 22 editions of the information programme *How*, the variety series *Little Big Time*, and *Country Boy*. All in colour during 1970. An important series of experimental productions yielded absorbing ideas for still more children's programmes. *Now and Then* presented history in an entertaining way. *Firsts* introduced pioneers in many fields of human achievement. *Bright's Boffins*, a space-age situation comedy, goes into regular production in 1970. Adult viewers also benefited from Southern's experimentation. *Travel Abroad With Rene Cutforth* pioneered a new-type holiday guide, but the most important breakthrough came with *Junkin*, with John Junkin taking a light-hearted look at the world of women. An experimental *Junkin* was followed by a series of fourteen programmes. This provided, together with the networked *Houseparty*, a unique five-day-a-week service for women. Southern's outside broadcast unit, now converted for full-colour operation, covered many important events for the network, including *Table Tennis*, *Motor Cycle Scrambling*, *Cricket*, *Tennis*, *Sailing* from Cowes, *Racing* from Salisbury and Goodwood, and *Show Jumping* from Hickstead. Regional sport was covered with regular *Southern Soccer*, *Sportsfile*, the waterside

magazine *Afloat*, and *Roll Me Over In The Clover*, a documentary on rugby. The OB unit also covered the three main *Party Political Conferences*.

The company produced four *Church Services* for national showing and viewers outside the region also saw more of the religious variety programmes *God's Trombone*. Other programmes seen outside the region included the Michael Miles quiz series *Wheel of Fortune*, the six-part drama *Letters From the Dead*, the *Miss Britain 1969* contest, *Farm Progress*, and *Out of Town*. Other outdoor programmes included *Countrywise* and *Beside The Seaside*. Light entertainment included *Miss Southern Television* and *Time For Blackburn*.

On weekdays, localized *Southern News* bulletins are transmitted simultaneously to the Central South and South Eastern areas. The additional *Southern News Extra* provides a seven-days-a-week regional news service. *Day By Day*, the lively regional magazine, is presented five days a week, and *Scene South East* is produced exclusively for viewers in the Dover transmitter area. A staff meteorologist presents a daily *Weather Report*. Other features include *Crime Desk*, *Complaints Box* and *Weekend*.

Documentaries included the partly networked *Ten Men Went to War*, marking the 25th anniversary of D-Day; *Fashion*, *Fastnet* and *Fireworks*, featuring Cowes week; *Bombay or Bus(t)*, covering the London to Sydney car rally; and *The Sea is So Wide and My Boat is So Small*, a profile on the single-handed sailor Cdr Bill Leslie King. *Transatlantic Trippers* followed the *Daily Mail Transatlantic Air Race*. Other documentaries included *In the Swim*, *Bus Stop Jet*, *The Golden River*, *Town Band*, *Spring Fever* and *Another Day*.

Special current affairs programmes were mounted: like *Town Management* and *Holiday Special*. Others included *The Sitakund*, laws on wrecks, and *So You Want To Be An Exporter?*

Several programmes reflected the region's widespread association with the arts. Among them were *Orchestra of the South*, a study of the Bournemouth Symphony Orchestra; *A Child's World*, a drama anthology for children with the Pimlico Players; and *His Majesty Has Been Graciously Pleased*, featuring the Royal Tunbridge Wells Orpheus Male Voice Choir. Production was begun of a major colour documentary on the Glyndebourne Festival Opera. The company has also continued to present weekly groups of regional programmes examining the modern role of the Church.



# Thames Television/London (Weekdays)

Thames Television House, 306 Euston Road, London NW1 Telephone 01-387 9494  
 Television House, Kingsway, London WC2 Telephone 01-405 7888  
 Teddington Studios, Teddington Lock, Teddington, Middlesex Telephone 01-977 3252  
 Sales Office:  
 Norfolk House, Smallbrook, Ringway, Birmingham 5 Telephone 021-643 9151



Thames Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London on weekdays from Monday to 7pm Friday for the six-year contract period from the end of July 1968.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
1 Croydon	9V	22 September 1955	4,200,000
<b>UHF/Colour</b>			
101 Crystal Palace	23H	1969	
101.3 Reigate	60V	1970	
101.4 Tunbridge Wells	41V	1970	

For further details see page 167

## Directors

Lord Shawcross, PC, QC (*Chairman*); Howard Thomas, CBE (*Managing Director*); George A Cooper (*Director of Sales*); J T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Bernard R Greenhead, OBE (*Director of Studios and Engineering*); Clive May, FCA; Brian Tesler, MA (*Director of Programmes*); Humphrey Tilling; Colin S Wills, MA, FCA.

## Executives

B E Marr, CA (*Company Secretary*); Jack Andrews (*Controller, Programme Department*); D J Conway (*Regional Advertisement Manager*); D Graham (*Labour Relations Adviser*); John Hambley (*Publicity Manager*); Jeremy Isaacs (*Controller of Features and Children's Programmes*); Philip Jones (*Controller of Light Entertainment*); Alan Kaupe (*Controller of Publicity*); M Lawson, FCA (*Chief Accountant*); Guthrie Moir, MA (*Controller of Educational and Religious Programmes*); Terry Pace (*Controller, London Studios*); E E Parry (*Controller, Teddington Studios*); Lewis Rudd (*Executive Producer, Children's Programmes*); J S Sansom, AMIERE (*Chief Engineer*); J F Shaw (*Sales Controller*); Lloyd Shirley (*Controller of Drama*); George Spackman

(*Chief Press Officer*); Muir Sutherland, MA (*Programme Co-ordinator*); D Thornes (*Research Manager*); Grahame Turner (*Controller of Outside Broadcasts*); Edwin Whiteley (*Head of Schools Broadcasting*).

## Staff

Total members of staff 1,465.

## Visits to Studios

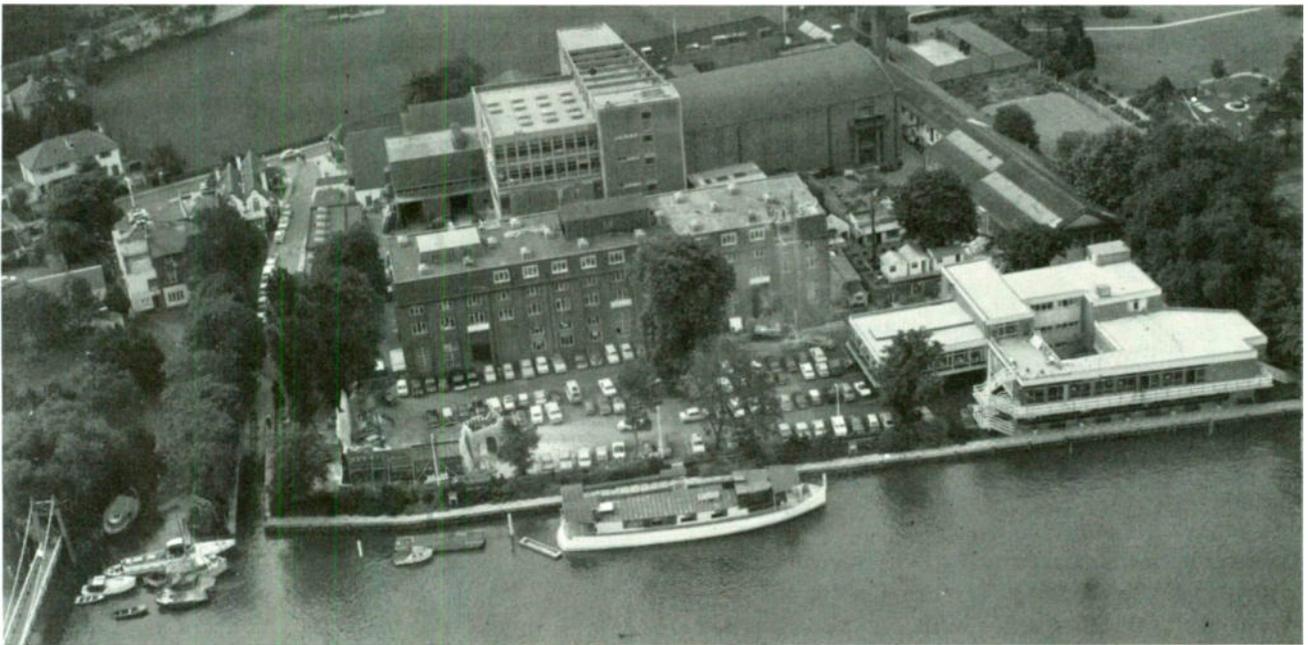
A limited number of tickets is available for audiences at certain shows. Applications, enclosing stamped addressed envelopes, should be made to the Ticket Office at Thames Television, Television House, Kingsway, London WC2. The minimum age is sixteen, except for some programmes specially for children.

## Enquiries

Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television, Television House, Kingsway, London WC2.

## Submission of Scripts

Present requirements are for 60 and 90 minute plays and series. But programmes change, and authors should contact story editors in the appropriate department to learn future trends before submitting outlines or scripts.



Thames Television's Teddington Studios

### Studios

At Thames Television House, 306 Euston Road, London NW1, which is Thames' Central London headquarters, there are presentation and audience studios including the *Today* studio from which London's daily live programme is transmitted. Thames Film Department will also be at Thames Television House together with transmission control, VTR and telecine facilities.

**Teddington:** The main studio production centre is on the Thames riverside at Teddington in Middlesex, ten miles from Television House. There are three studios, of which the largest is 7,500 sq ft. together with full facilities, including scene building and rehearsal rooms. Technically they are among the world's most advanced studios, and were the first to incorporate many of the features now being introduced into new ITV studios. Two studios are already fully operational in colour, and the entire output of the centre is produced on 625 lines.

**Mobile Division:** The Mobile Division based at Hanworth, near Teddington, consists of two £250,000 mobile colour control rooms, one large monochrome unit plus smaller camera and recording units, microwave links and auxiliary vehicles.

### Colour Television

Important colour development for Independent Television was undertaken at Teddington studios, including extensive research into the three major television systems, design and testing of new colour equipment and investigation of colour conversion problems. The ITA's official colour demonstrations in 1966, which helped pave the way to a national colour television service, came from Teddington. Thames is producing all programmes in colour and its staff are widely experienced in all facets of colour production.

### Programmes

**Drama:** *Mystery & Imagination; Armchair Theatre; Public Eye; The Mind of Mr J G Reeder; Special Branch; Playhouse.* **Children:** *Magpie; The Sooty Show; Pinky & Perky; Sexton Blake; Once Upon a Time; The Tingaree Affair; Professor Branestawm; The Paperbag Players; Do Not Adjust Your Set; Hattytown.* **Light Entertainment:** *Max; Opportunity Knocks!; Two In Clover; Benny Hill 'Specials'; Cribbins; This Is Your Life; A Present for Dickie.* **Features:** *This Week; Report; Today.* **Outside Broadcasts:** *Wrestling; Racing; Football, etc.* **Schools:** *Finding Out; Seeing and Doing; World Around Us; Song and Story.* **Adult Education:** *How About You?; Raj; Ballet For All.* **Religion:** *Last Programmes.*



# Tyne Tees Television/North-East England

The Television Centre, City Road, Newcastle upon Tyne NE1 2AL Telephone 0632 610181  
 29-30 Old Burlington Street, London W1X 2PU Telephone 01-734 4070  
 73-79 King Street, Manchester M2 4NG Telephone 061-834 2521



Tyne Tees Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in North-East England during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
9 Burnhope	8H	15 January 1959	840,000
<b>UHF/Colour</b>			
109 Pontop Pike	61H	1970	

For further details see page 169

## Directors

Professor G H J Daysh, B.Litt, D.C.I. (*Chairman*); R H Carr-Ellison, TD, JP (*Deputy Chairman*); J A Jelly (*Managing Director*); George Black; R H Dickinson, MA; Professor E J R Eaglesham, MA, BEd, LLB; J P Graham, FCIS; E A Levine, LLB; D G Packham, AMIEE; D A Pease, FCA; Viscount Ridley, TD, DL; T Dan Smith, DCL; Peter Wrightson, OBE.

## Officers

John P Graham (*Business Manager*); Dennis G Packham (*Technical Controller*); David Harrison, MA (*Sales Controller*); Malcolm Morris (*Programme Controller*); Walter A Williamson, DFC (*Press and Public Relations*); Arthur E Clifford (*Head of Public Affairs*); Gordon S Wood, MA, FCIS (*Company Secretary*).

## Religion

**Head:** R Maxwell Deas, TD, LGSM. **Advisers:** Rev Charles Smith, MA (*C of E*); Rev Father Thomas Towers, MA (*Roman Catholic*); Rev Stanley O Jones (*Free Church*).

## Sales and Research Departments

**London:** 29-30 Old Burlington Street. **Newcastle upon**

**Tyne:** The Television Centre. **Manchester:** 73-79 King Street. Comprehensive market research services; marketing planning statistical information for the Tyne Tees transmission area; specialist retail product sales force; the Tyne Tees 'Through Plan'. Full details from David Harrison, London.

## Technical Facilities

The beginning of 1970 sees all the Company's technical facilities in full 625-line colour operation ready for the start of colour transmissions during the year. Studio I, completely re-equipped, has Marconi Mk VII colour cameras; full mixing and special effects facilities; 40-channel Pye sound mixer; lighting with Thorn Q-file computer operation; and a completely new control suite. Central Technical Facilities include six Rank Cintel solid state flying spot telecine machines, two slide scanners and two caption machines, three Ampex VR2000 colour videotape recorders and one RCA TR 22 machine for dubbing. VTR machines are equipped with full electronic editing. All facilities can be remotely operated.

The Presentation Studio has been re-equipped with Marconi Mk VI 625-line Plumbicon cameras.



Studio One: new colour control suite

The Outside Broadcast unit operates with four Marconi Mk VII colour cameras; and has an Ampex VR2000 colour VTR; and a specially designed 30ft tender for ancillary equipment.

The Film Section has five self-contained Land Rover units with 16-mm sound and silent cameras; and Lawley Unicon colour film processing equipment.

The Teesside Studio comes into operation during 1970.

### Programmes

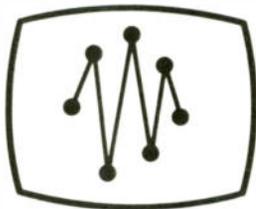
**News and Current Affairs:** *Today at Six* covers the North East news, defines the major issues, provides a regional platform for debate. In investigative reporting, *Facelift* probed dereliction, involved viewers directly in a bid to brighten the region. *Late News Extra*, a final round-up of the North East day, now includes a weekly *Christian Comment*. For the first time, Churchmen offer a Christian view on events within a news programme. In late 1969, an extended news service projected local headlines and news summaries through the viewing day, keeping the audience abreast of regional happenings more comprehensively than ever before. In political programming, *Focus* reports on Westminster and the North East constituencies. *Focus on Youth* opened up the local screen to the hopes and questions of the region's young. In public service programming, *Police*

*Call* is a weapon in the war on crime; *Where The Jobs Are* hastens the task of bringing together redundant workers and fresh jobs. *Sportstime* reflects the region's intense interest in all sports. In the Football League season, *Shoot!* enlivened weekend viewing with depth coverage of major games. **Features and Public Affairs:** *Face the Press* upheld its reputation as one of Tyne Tees' most notable projects. The second series, also screened in London, included such guests as Lee Kuan Yew, Mrs Mary Whitehouse, Enoch Powell, MP, Sir Oswald Mosley and the Bishop of Woolwich. Other features series seen by London viewers included *Abroad with Behan*, in which Dominic Behan and the outside broadcast cameras set good talk against the tapestry of the North East landscape; and *A World of My Own*, in which authors like Catherine Cookson and John Braine revisited North East people and places that had influenced their lives. *Moloney's Place* tapped the rich vein of local humour; *Farming Outlook* widened the world of the North East farmer; *Close-Up* continued to demonstrate the regional way of life. Also in features, the cameras captured local pageantry, including the laying-up of the Colours of the Durham Light Infantry in Durham Cathedral, in the presence of Princess Alexandra. Preparations for the start of colour transmissions gathered pace. Colour documentaries screened in black and white included *We are Responsible by Law*, an intensely human account of the work of local government at Newcastle's new Civic Centre. **Adult Education:** *Play with a Purpose* taught the art of creative play to parents of young children. It was seen over much of the network. Tyne Tees continued to work closely with the local Post-Graduate Medical Education authorities in the preparation of the specialized *Post-Graduate Medicine* programmes. **Children:** New projects included *The Little Fir Tree*, *Didgeridoo* and *All the Winners*. **Religion:** *Life with Johnny*, featuring Cliff Richard and part-networked, presented Bible teachings in a modern setting, Jimmy Hanley recounted *Bible Stories* to North East children. A religious music series, *Gladsome Mind*, involved local choirs and soloists. Nightly epilogues included a series on paperbacks for the laity. **Entertainment:** *Walk Right In* and *Wally Whyton Style* presented non-stop music and singing by Wally Whyton and top-line guests. *Something Else* looked at North East habits and leisure in an original way. In *Freud on Food*, Clement Freud blended information and humour in preparing a wide variety of dishes.

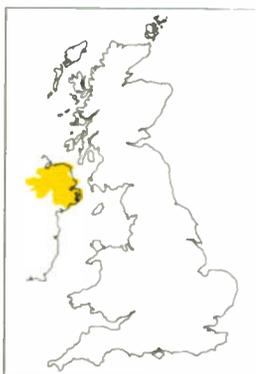


# Ulster Television/Northern Ireland

Havelock House, Ormeau Road, Belfast BT7 1EB Telephone 0232 28122  
19 Marylebone Road, London NW1 Telephone 01-486 5211



Ulster Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in Northern Ireland during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
7 Black Mountain	9H	31 October 1959	
7.1 Strabane	8V	18 February 1963	315.000
7.2 Ballycastle	13H	1970	
<b>UHF/Colour</b>			
107 Divis	24H	1970	

For further details see page 171

## Directors

The Rt Hon The Earl of Antrim, DL, JP (*Chairman*); William B MacQuitty, MA (*Deputy Chairman*) (Alternate as director—Mrs Betty MacQuitty, BSc (Econ)); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; J P Herdman; M R Hutcheson (*Sales Director*); Barry S Johnston, VRD, FCA (*Company Secretary*); Major G B Mackean, DL, JP; Mrs J A Mackie, CBE, LL D; J L MacQuitty, QC, MA, LL B; E M R O'Driscoll; S S Wilson.

## Officers

R B Henderson (*Managing Director*); B S Johnston (*Company Secretary*); M R Hutcheson (*Sales Director*); S R Perry (*Programme Controller*); B W Lapworth (*Northern Ireland Sales Manager*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); F A Brady (*Chief Engineer*); R McCoy (*Accountant*).

## Religious Advisory Panel

The Rev David Burke, BA; The Rev E R Lindsay; The Rev Father Gerard McConville, MA, CC; The Rev H L Uprichard, MA.

## Educational Advisory Panel

J J Campbell, MA; F J G Cook, MA; W C H Eakin, MSc; Mrs M C Ellison (*Schools Liaison Officer*); E G Quigley; Dr F A Vick, OBE; W Singer, JP, MA, DipEd; R B Henderson, MA; J A Creagh.

## Submission of Scripts

Most scripts are provided by the company's staff, but occasionally they are commissioned from outside sources.

## Technical Facilities

Havelock House, the headquarters of Ulster Television, contains two general production studios and a smaller presentation studio. Both production studios, of which the larger is 1,500 sq ft, are equipped with new Marconi Mark VI photo-conductive cameras. These were the first production studios in the British Isles to be equipped with this type of camera. In addition to a comprehensive sound and vision-switching control, equipment in the central technical facilities area includes four Pye multiplex telecines, two RCA TR 4 vision tape-recorders, caption-scanner and continuity cameras. Ulster Television's staff have modified much existing television equipment to small-studio technique. The station is now fully 625-line capable. Northern Ireland is scheduled to have colour



Seven Degrees West. Ulster Television's out-and-about programme looks at boat building

television in the autumn of 1970. The company has comprehensive facilities for 16-mm film. A comprehensive monitoring system of all programme sources exists in Havelock House.

### Sales and Research

Most of Ulster Television's sales personnel are located in London, servicing national advertisers and agencies. Sales in Ireland are controlled from Havelock House. A number of major pieces of research have been published by the company. These include 'The Northern Ireland Market', prepared by the Economist Intelligence Unit Limited; 'The Distribution of Consumer Goods in Northern Ireland' by Industrial Market Research and the 1966 'A Marketing Guide to Northern Ireland' has been revised and brought up to date.

### Programmes

Ulster Television's programme policy has always placed great emphasis on serving the region with locally produced programmes that provide Ulster viewers with views on Ulster, together with the best available from the network, and 1969 was no exception. One of the major production efforts was *It's All Happening*, a 75-minute peak-time programme on Fridays which built up a reputation for tackling major issues without avoiding controversy. *Set Fair*, a weekly afternoon programme devoted to the interests of women, proved a great success, including as it did topics of interest both inside and outside the house. *Mr and Mrs*, a new-to-Ulster light-hearted quiz for married couples, took the air early in January and on the same night *What's It All About?* made its debut. This was a weekly programme looking at the varying aspects of religious life not normally seen on television. *UTV Reports* also took the air early in the year bringing news, views and topics of interest from all over the Province to the screen. January was a busy month as another popular series

returned, *Seven Degrees West*. This proved extremely popular, not only with Ulster viewers, and was subsequently sold to Telefis Eireann. *Zoom In* continued to provide a showcase for local talent in the pop music scene, combined with zany humour. *In Town With Tommy* marked a breakaway from Tommy James' normal local talent show in that Tommy entertained and was entertained by some of his many friends from the world of entertainment. *Friday Night* was a reflective epilogue programme at the end of the week and featured ministers of all denominations.

Ulster sports fans were well catered for each Friday night with *Sportscast*, introduced by Gordon Burns, covering the full spectrum of Ulster sport. *Romper Room* continued to be popular with the very young and in early September Miss Adrienne, one of Ulster Television's original announcing team and for four-and-a-half years *Romper Room* hostess, left the series due to family commitments and was replaced by Miss Helen, Helen Madden.

The Sunday afternoon series *By This I Live* brought well-known personalities from every aspect of life, including Jeremy Thorpe, Spike Milligan, Immanuel Shinwell and Lord Soper.

In adult education the company presented a seven-week series of programmes dealing with one of the epic struggles of history, *The Crusades*.

*Just Look at Ulster* took the screen in the summer.

Furthering the policy of providing entertainment from a local source, this news magazine took a light-hearted look at what was going on in the Six Counties.

Towards the end of 1969 a new series featuring one of Britain's leading jazz pianists, Billy White, took the air. In the summer Tommy James made one of the most extensive talent tours to date.

A highlight of the year was Ulster Television's coverage of the Northern Ireland Election. A massive operation was mounted in February, covering every aspect of the political scene.

*No Surrender*, a colour documentary based on Northern Ireland's Twelfth of July celebrations, was transmitted in nine other Independent Television regions in July.

### Awards

*The Face of the Waters*, a religious programme which was seen throughout the Independent Television network, was awarded an Honourable Mention Certificate in February 1969.



# Westward Television/South-West England

Derry's Cross, Plymouth Telephone 0752 69311

PO Box 2LE, 4-7 Woodstock Street, New Bond Street, London W1A 2LE Telephone 01-493 8262

23-25 St Augustine's Parade, The Centre, Bristol Telephone 0272 292240



Westward Television is the company which, under agreement with the Independent Television Authority, provides the television programmes in South-West England during the whole week.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
31 Caradon Hill	12V	29 April 1961	} 444,000
32 Stockland Hill	9V	29 April 1961	
32.1 Huntshaw Cross	11H	22 April 1968	

For further details see page 173

## Directors

Peter Cadbury, MA, ARAES (*Chairman*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Sir John Carew Pole, Bart, DSO, TD, JP (*Vice-Chairman*); W H Cheevers, AIEE, MBIM (*Managing Director*); W Brimacombe, OBE; R Chaventre; George H Lidstone; Col E Palmer, TD, DL, JP; R Perry (*General Manager-Plymouth*).

## Officers

**London:** G G Affleck, AMCIA (*Chief Accountant*); F B Croucher (*Sales Controller*); Tom Henson (*Marketing Manager*); R R Miller, FCA, FCIS (*Company Secretary*); Harry Turner (*Sales Manager*). **Plymouth:** D Dickinson (*Head of Engineering and Operations*); R L Elliott (*Head of Publicity and Promotion*); J Oxley (*Programme Controller*); H Stracey (*Regional Sales Manager*); M Warren (*Head of Programme Planning*). **Bristol:** Brian Schofield (*Bristol and Midlands Sales Manager*).

## Religious Advisors

Rev John Parkinson (*Church of England*); Father Wharton (*Roman Catholic*); Rev John Ashplant (*Free Church*).

## Agricultural Advisers

R G Pomeroy (*Chairman*); V H Beynon; Commander F W B Edwards, RN (Retd); P Jones; D Matthews; Don Rickard; T S Roseveare.

## Programmes

'*Westward Diary*, the nightly news magazine programme, has become part of West Country life, and does truly reflect the activities of the region.' This was stated in a *Sunday Times* article. Westward tv regards this Monday-Friday, 6pm programme as the backbone of its service to the South West. More than 100 correspondents from Bath to Weymouth and as far west as the Scillies contribute to its comprehensive news coverage. Eight cameramen scour the region for news film and items of general interest. The success of this team operation is proved by the high ratings the programme consistently attracts and the frequency with which it appears in the regional top ten list of programmes. Each Monday and Friday the *Diary* is followed by *Sports Desk*, which aims to keep viewers abreast of every type of sporting event in the region. During the football season the Westward tv outside broadcast unit also covers local matches for transmission in place of the networked



The TV Centre at Plymouth

football on occasional Sundays. *Treasure Hunt*, with host Keith Fordyce, is the West country quiz programme which continually attracts viewing figures which put it in the regional top ten in competition with nationally networked programmes. Another highly popular series is the annual *Miss Westward* contest which is also compered by Keith Fordyce. But the company's greatest successes have probably come in the documentary field where it has regularly contributed to the ITV network. In 1970 two major documentaries will be screened. One is called *The Potter's Art*, being a half-hour colour film on the life and work of the internationally famous Cornish potter, Bernard Leach (Westward tv has also made another colour film about the work of St Ives sculptress Barbara Hepworth). The second 1970 documentary, also in colour, is about the Staff College at Camberley where the future senior officers of the British Army are groomed for high rank and responsibility. In 1969 the company produced several major documentaries including *The Stag Hunters* (stag hunting on Exmoor); *The Loss of the SS Schiller* (the sinking of a steamer off the Scillies with great loss of life); and *The Jumpers* (the world of British Show Jumping). Informative series such as *The Collar Bar* (religious) and *The Privileged?* (university life) have been seen throughout the country and now a colour series on domestic horticulture is in preparation. During 1969 Angela Rippon successfully established an afternoon programme, *Open House*, designed to cater for the interests and tastes of West country women and this weekly series continues in 1970.

Also started in 1969 was a weekly interview programme by John Pett called *Pett Subject*. In it he meets personalities in all walks of life and this series, too, continues in 1970. Other locally produced programmes include *A Date with Danton*, in which weatherman Graham

Danton looks at West country events, and *Farming News*. Finally there is the ever popular Gus Honeybun, a rabbit who combines with the station's announcers to produce birthday wishes and entertainment for the children of the region each afternoon. To sum up in the words of the *Sunday Times*: 'The smaller companies . . . concentrate almost entirely on the production of local programmes, in the form of news, news-magazines and features with a regional flavour. They take an immense pride in the quality and range of this service and rightly so. I found in Westward, under the guidance of Bill Cheevers (managing director) and programme controller John Oxley, an enthusiasm and morale which it is rare to find in the bigger companies.'

#### Sales Department

Westward tv sales personnel are located in London, Plymouth and Bristol and the department is also responsible for advertisement sales for Channel tv. Plymouth services West country advertisers and agencies. Bristol serves the Midlands, South Wales and the North, while London deals with organizations in the capital. The South West has been successfully used as a test market area and a comprehensive range of marketing aids are available to advertisers.

#### Studios

Studio 1 has an area of 2,500 sq ft and is equipped with three Image Orthicon cameras. Studio 2 covers 400 sq ft and has two cameras and the associated facilities for news, sport and interview programmes. There is also an announcer's studio beside Master control.

**OB Unit:** The OB van is equipped with a Plumbicon camera and sound facilities for recorded news and programme inserts.



# Yorkshire Television/Yorkshire

The Television Centre, Leeds LS3 1JS Telephone 0532 38283 Telex 557232  
 Yorkshire House, 7 Portland Place, London W1N 3AA Telephone 01-636 8622 Telex 265941  
 Charter Square, Sheffield S1 3EJ Telephone 0742 23262  
 Paragon Street, Hull Telephone 0482 24488  
 Brazennose House, Brazennose Street, Manchester 2 Telephone 061-834 4228/9



Yorkshire Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in Yorkshire.



ITA Station	Channel and Polarization	Opening Date	ITA Homes (AGB)
<b>VHF</b>			
4 Emley Moor	10V	3 November 1956	} 1,860,000
4.1 Scarborough	6H	11 June 1965	
4.2 Sheffield	6H	23 March 1969	
<b>UHF/Colour</b>			
104 Emley Moor	47H	1969	
104.1 Wharfedale	25V	1970	
104.3 Sheffield	24V	1970	
104.5 Chesterfield	23V	1970	

For further details see page 176

## Directors

Sir Richard B Graham, Bt, OBE, DL (*Chairman*);  
 Sir Geoffrey Cox, CBE (*Deputy Chairman*); G E Ward  
 Thomas, DFC (*Managing Director*); The Lord Archibald;  
 Donald Baverstock, MA (Oxon) (*Director of Programmes*);  
 Stanley H Burton; The Lord Cooper, JP; The Lady  
 Gaitskell; James S Harrower, FCA (*Commercial  
 Director*); W H Mosley Isle, CBE, FCA; J G S Linacre,  
 AFC, DFM; Maurice V Macmillan, MP; Peter S Paine,  
 DFC (*Sales Director*); George Brotherton Ratcliffe; The  
 Lord Riverdale, DL; Peter Saunders; Professor H N  
 Robson, MB, FRCP, FRCPED, FRACP; T H Summerson,  
 DL, JP; Professor William Walsh, MA; E Stuart Wilson,  
 BA (*Assistant Managing Director*); G Oliver Worsley, TD.

## Executives

Richard Bliss (*Regional Sales Manager*); Kenneth  
 Bellini (*Head of Programme Planning*); Miss Muriel  
 Cole (*Head of Casting*); Sid Colijn (*Head of Light  
 Entertainment*); Robert Corder (*Head of Programme  
 Administration*); Jeffrey Edwards (*Head of Film  
 Operations*); Anthony Essex (*Head of Documentaries*);  
 Lawrie Higgins (*Head of Sport*); Peter Holmans (*Pro-  
 gramme Production Controller*); Miss Enid Love (*Head of*

*Education*); Geoffrey Nugus (*Business Manager*);  
 Philip Parker, AMIEE (*Chief Engineer*); Norman Smith,  
 AACCA, FCWA (*Chief Accountant*); David Sumner  
 (*Facilities Controller*); Leslie Thornby, FCIS (*Company  
 Secretary*); John Thorpe (*General Sales Manager*);  
 Alec Todd (*Head of Public Relations*); Peter Willes  
 (*Head of Drama*).

## Submission of Scripts

All scripts should be addressed to David Crane, Script  
 Editor, Yorkshire Television Limited, The Television  
 Centre, Leeds 3.

## Programme Journal

A special Yorkshire edition of the *TV Times* gives full  
 details of all the programmes.

## Staff

Total number of staff is approximately 850.

## Studios

The Leeds Studio Complex has been designed specifically  
 for colour television, and has been constructed on a  
 seven acre site between Kirkstall Road and Burley Road



Yorkshire Television Studios

in Leeds. The centre incorporates production and technical areas, together with administrative offices in a self-contained unit. All the technical equipment in the studios and control areas has full colour capabilities. There are two small presentation studios, 1 and 1A, which share a single Marconi Mark VII camera. There are three production studios: studio 2, of 1,225 sq ft, equipped with three Marconi Mark VII cameras; studio 3, of 4,430 sq ft, with four Marconi Mark VII cameras; and studio 4, of 7,650 sq ft, which is furnished with five EMI Type 2001 camera channels. The studios are equipped with modern computer type lighting control and are provided with luminaires to permit colour operation.

In addition to the necessary central apparatus for processing and switching signals a range of six telecine machines is incorporated. Three of these are twin lens flying-spot, and three Multiplex Marconi Plumbicon machines. All combinations of married and unmarried 35-mm and 16-mm stock can be handled, and in addition three caption scanners are available.

A suite of six RCA multistandard high band recorders is available with full electronic editing facilities. Two four-camera outside broadcast vehicles, embodying Marconi Mark VII cameras, and one Marconi monochrome unit are in use together with one mobile videotape machine. Mobile generating equipment is provided together with sets of microwave link gear. Filming facilities include six fully equipped crews, using Arriflex BL, Bolex and Auricon cameras with Nagra sound equipment together with complete processing, editing and dubbing facilities.

## Programmes

In the first year of transmission, productions included:

**Drama:** 60 and 90 minute plays. *Daddy Kiss It Better; Where Did You Get That Hat?; Funeral Games; Bit of Discretion; Camille '68; The Best Pair of Legs in the Business; Park People; Tiger Trap; Hazel and Her New Gas Cooker; Steve; Toys; End of Story; Remember The Germans; Two Feet Off The Ground; Justice Is A Woman; Aren't We All; The Full Cheddar; Hester Lilley; A Doll's House; Root of All Evil* (thirteen plays).

**Drama Series:** *Gazette; The Main Chance; Castle Haven; Hadleigh.*

**Light Entertainment and Comedy:** *Inside George Webley; Mr Digby Darling; The Roy Hudd Show; Sez Les; Bernadette; The Bruce Forsyth Show; Jokers Wild.*

**Special Programmes:** *Master of Pop; Moody; Mr & Mrs Music.*

**Children's Programmes:** *Tom Grattan's War; Jimmy Green and His Time Machine; Clubhouse; Diane's Magic Book; Origami; Hubble Bubble; Junior Showtime; Sugarball; Youth Takes a Bow; The Flaxton Boys.*

**Education:** *I am an Engineer; How We Used to Live; For and Against; Fabric of Life; Play Better Golf; All About Riding; My World; Meeting Our Needs; You and Your Child.*

**Religion:** *Choirs on Sunday; Against The Tide; The Messiah; Stars on Sunday.*

**Documentaries:** *Motorway; The Most Beautiful Hotel in the World; Whicker and the Cats-Eyes Man; A Killing of Eagles; Whicker in the Argentine; Gold Run; It Never Seemed to Rain; Where There's Brass; Captain RN; Miner Extraordinary; National Parks; Humber Bridge; Chippendale; The Trawlermen; Made in Yorkshire; Munich—The Decision; Morocco; Stop Hammering George—Somebody's Praying; The Pugnacious Pacifist; Papa Doc—The Black Sheep; The Mandate of Heaven; Places Where They Sing; Paint the White House Black.*

**Documentary Series:** *Whicker in Yorkshire; The Reporters; Whicker's New World.*

**Sports and Outside Broadcasts:** *Destination Mexico; Sometimes You Win; Yorksport; Close To Trueman; Leeds United; Gold on Ice; Chipperfields Circus; Robert Brothers Circus; Sunday Sport; various sports.*

**News:** *Calendar.*



# Independent Television News

ITN is a non-profit-making company which provides the daily programmes of national and international news to all stations throughout the Independent Television network. It also produces a number of other programmes for individual companies and is half owner in UPITN which produces a daily newsfilm agency service for overseas television.



ITN, ITN House, 48 Wells Street, London W1P 3FE Telephone 01-637 2424

## Organization

ITN is jointly owned by all the programme companies and is controlled by a board of directors representing those companies. The Director General of the ITA normally attends ITN board meetings, and the appointment of the Editor of ITN must be approved by the ITA.

## Directors

C D Wilson, CBE, MC (Southern) *Chairman*; Julian Amyes (Granada); Aubrey Buxton, MC (Anglia); Norman Collins (ATV); Sir Geoffrey Cox, CBE (Yorkshire); W H Cheevers, AIEE (Westward); Donald Edwards, CBE, *Managing*; Dr Tom Margerison (London Weekend); Howard Thomas, CBE (Thames).

## Officers

Nigel Ryan (*Editor*); William Hodgson (*General Manager*); David Nicholas (*Deputy Editor*); M C Chapman, FCA, FCIS (*Secretary*); Cyril Teed, BSC, C Eng, MIEE (*Chief Engineer*); Michael Batchelor (*Production Controller*); Peter Wilson (*Personnel Manager*); Dan Moloney, ACWA, AASA (*Chief Accountant*).



## Programmes

Daily news programmes, including the half-hour *News at Ten*; special news programmes on major events such as moon flights or international crises; general and local election reports.

## Facilities

In August 1969 ITN moved to its own new studio centre in Wells Street, W1. This centre is fully equipped for colour operations and includes a main studio (2,000 sq ft) and a second studio (700 sq ft). The studios are equipped with five EMI 2001 cameras. The station system has multi-standard 625/525 PAL/NTSC equipment to originate and receive colour programmes on both European and American standards. Facilities include Rank Cintel electronic standard converter, four Marconi B3402 multiplex (16mm, 35mm, and slide) telecine channels, two Marconi EDS caption cameras, four Ampex VR 2000B VTRs with Editec and four RCA sound replay channels. Film laboratory facilities include two ME4, one Geva-chrome and one black and white 16mm processors and three printers. There are three projection theatres with 16mm and 35mm optical/magnetic projectors and eight separate sep.mag replay machines. One theatre is equipped for dubbing.

ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.

## Newsfilm Service

ITN is a joint owner with UPI of one of the leading newsfilm agencies—UPITN. Daily shipments of newsfilm are made by UPITN from London, New York and other centres to more than 100 overseas television stations.

Newscasters Andrew Gardner and Reginald Bosanquet



# Independent Television Companies Association



Knighton House, 52-66 Mortimer Street, London W1N 8AN  
Telephone 01-636 6866

*Chairman:* Sir Geoffrey Cox, CBE  
*Secretary:* Laurence G Parker, TD, MA, LLB  
*Assistant Secretary:* H L Dunn  
*Head of Copy Clearance:* P B Woodhouse, VRD, LLB

**Constitution:** Incorporated in 1958 as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Television Authority. All companies appointed under the current contract arrangements with the ITA are members. The Association is financed by the member companies.

**Functions:** The Association is a voluntary, non-profit-making organization which does not take part in any form of trading, either on its own account or on behalf of its members. It provides a forum for discussion and a channel for joint action over a wide range of subjects of common interest and concern to the programme companies. These subjects include the maintenance of high general standards in the industry, consultation and advice on legal matters, negotiations with royalty-collecting bodies representing authors, composers and publishers, and relations with and representation on other organizations, both in this country and overseas. Matters which directly concern the business dealings of individual companies are not, however, discussed or dealt with within the Association.

**Structure and Scope:** The work of the Association is governed by the Council, on which all companies are represented at high level. The Council has set up and receives regular reports from a number of committees

to deal with specific subjects such as advertising, research, performing rights and technical matters. The Advertisement Committee has two sub-committees which deal exclusively with advertisement copy and the recognition of advertising agencies. Working parties and negotiating panels are set up by the various committees from time to time and committees also nominate industry representatives to a wide range of outside organizations such as the Advertising Association, the British Standards Institution, the Code of Advertising Practice Committee, and a number of technical working parties of the European Broadcasting Union. The Association is also represented on the Legal, Technical and Television Programme Committees of the EBU, of which it is an active member jointly with the ITA. The Association and the ITA are also joint associate members of the Asian Broadcasting Union. ITCA is one of the three constituent members of the Joint Industry Committee for Television Advertising Research (JICTAR).

ITCA provides accommodation and arranges for the supply of staff and administrative services to the following ancillary organizations: Independent Television Labour Relations Committee, the Network Programme Secretariat, the Independent Television Education Secretariat and ITV Sport. Secretarial services are also made available for the two committees dealing with central and Companies' grants to the arts and sciences from the Television Fund.

**Advertisement Copy Control:** One of the main activities of ITCA which has grown tremendously in volume and importance in recent years is the work of the Advertisement Copy Clearance Department and the Copy Committee. This consists of an examination of all television commercials before they are transmitted to ensure that they are truthful and in no way misleading and that they conform in all respects to the Independent Television Code of Advertising Standards and Practice and to the other codes of standards and rules governing advertising. The work is carried on in co-operation with the ITA and with the assistance of a panel of expert consultants, comprising individuals who are recognized as world authorities in various specialized fields such as medicine, dentistry, nutrition, engineering and finance. More than 8,000 scripts and 5,500 filmed commercials are submitted by advertisers and are carefully scrutinized in this department each year.



## Network Programme Secretariat

Knighton House, 52-66 Mortimer Street, London W1N 8AN  
Telephone 01-636 6866

*Controller:* Frank Copplestone

*Assistant to Controller:* Gillian Braithwaite-Exley

The principal inter-company forum for discussion and decision in all network programme matters is the Network Programme Committee. This committee is composed of senior representatives of all the programme companies, and meets at least four times a year. Questions

relating to specific programme categories and other areas of inter-company programme co-operation are discussed at a number of specialized sub-committees and working parties responsible to the main committee.

The Network Programme Secretariat was established by the committee to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the committee and its sub-committees, and in general to assist the companies in the planning and co-ordination of their networking arrangements. It is in addition a central point for administrative liaison with the ITA and other outside bodies.

The Secretariat, in conjunction with Independent Television Sport, acts as one of the focal points of ITV's activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

## The British Bureau of Television Advertising Ltd

# BBTA

Knighton House, 52-66 Mortimer Street, London W1N 7DG  
Telephone 01-636 6866

*Chairman:* G E Ward Thomas

*Managing Director:* Nigel Rogers

*Secretary:* Laurence G Parker

The British Bureau of Television Advertising (BBTA) was sponsored in 1966 by the Independent Television Programme Companies, each of which is represented on the Bureau's Board of Directors. The brief is wide, providing, with the exception of the sale of time, for extensive general promotion in addition to that carried out by the Programme Companies for their own regions. The staff are qualified people experienced in research, advertising, marketing and communications, backed by modern facilities for providing data and information to persons or organizations interested in television advertising. Attracting new advertisers to television and retaining existing ones is the Bureau's main task.

The Bureau continually seeks ways to measure television effectiveness for the many and varied products using it. One of the measures of effectiveness is the Television Consumer Audit which, with a sample of 5,600 homes, is the largest continuous panel measurement of packaged consumer goods. But the Bureau also originates research into other fields, such as fashions, industrial goods and services, which increasingly advertise on television.

BBTA findings are made freely available in a number of ways. The most effective are personal presentations to invited audiences. However, many advertisers are widely spread geographically and to get easy-reference information to them the Bureau produces specially designed publications. Of these the most important are: *The Marketing Manual of the United Kingdom*, regional data with maps; *The Marketing Map of the United Kingdom*, for wall display showing TV coverage, overlap and areas of dense population; *The BBTA Bulletin*, sent free about six times a year; *Facts and Figures*, a pocket-size brochure; *Case Histories*; and *Colour 69*, papers given at the BBTA Colour Seminar in January 1969.

The BBTA film library contains over 2,000 commercials, available on loan to advertisers and agencies. Lectures and talks are organized. Enquiries are welcomed from advertisers and the facilities of BBTA are freely available to individuals, firms and organizations.



## Independent Television Sport



Knignton House, 52-66 Mortimer Street, London W1N 8AN  
Telephone 01-636 6866

*Director of Sport:* John McMillan, CBE  
*Assistant Director of Sport:* Gerry Loftus

Independent Television Sport is a policy group responsible for central planning and co-ordination of all Independent Television networked sports programmes. The unit is financed by the five central area companies. The Director of Sport is responsible to the Network Programme Committee. He submits proposals for the scheduling of all network sports programmes, negotiates with international and national bodies for sporting rights, deals with such bodies regarding any general sporting matters involving ITV companies.

ITS does not have technical facilities. Coverage and direction of network events are carried out by the relevant companies in the areas where the events take place. However, the Director of Sport ensures that all ITV networked sports programmes are kept under constant review.

## Independent Television Publications Ltd



247 Tottenham Court Road, London W1P 0AU  
Telephone 01-636 1599

**Constitution:** Independent Television Publications Ltd is the publishing house owned jointly by the fourteen ITV companies operating in Great Britain and Northern Ireland. Its job is to publish *TV Times* and other books and magazines related to Independent Television.

**TV Times:** Thirteen editions are published each week presenting comprehensive programme details and supporting articles to stimulate the greatest possible viewer interest in the local Independent Television channel.

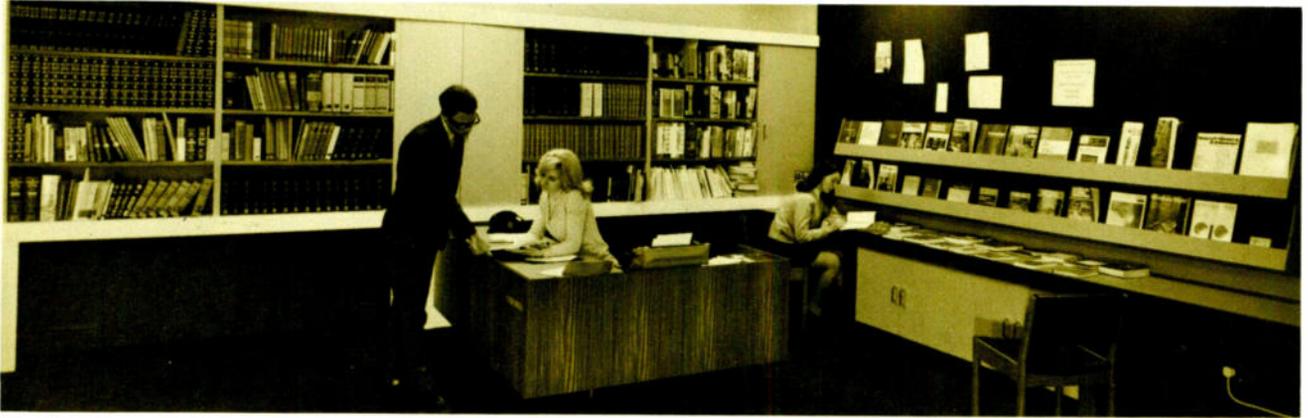
**Directors:** Dr T Margerison (*Chairman*), Sir Geoffrey Cox, CBE (*Deputy Chairman*), W V Davies (*Acting Managing Director*), one nominee from each television company and, as observers, from the ITA and Channel Television.

An Executive Board is responsible for the day-to-day running of the company composed of W V Davies (*Acting Managing Director and Advertisement Director*), P Jackson (*Editor*), L J Thompson (*Deputy Acting Managing Director, Financial Controller and Company Secretary*), A D Wilson (*Marketing Director*), S S Goy (*Circulation Director*), R M Tagart (*Production Director*).



The whole range of ITV publications is on sale at the new shop at 247 Tottenham Court Road

# ITA TELEVISION GALLERY



1

The Television Gallery, opened in 1968, is unique. Nowhere else in the world have all the facts about television that the ordinary viewer wants to know been assembled for him in one place and explained in his own language. This permanent exhibition has proved successful with the general public, schools, colleges, clubs and societies of all sorts.

Its range of information, high standard of design, and imaginative use of audio-visual techniques make it an attractive place to visit.

In the educational field it has found a wide range of uses. Some schools use it simply for visits of general interest while others find it valuable as an integral part of class projects and studies. Colleges offering courses in communications naturally find it helpful and a number of art schools come to the Gallery for the example it provides of the best of design and display techniques.

Professional organizations that run training courses in fields related to broadcasting and communications have adopted it as a permanent part of their studies and a

wide range of industries use it in their apprentice training courses.

The Gallery is becoming known throughout the world. Visitors come from many countries: broadcasters from Japan, journalists from Yugoslavia, members of parliament from Sweden, advertising agents from France, designers from Denmark, and numerous groups of students from Europe and America.

The Gallery, and in particular its historical section tracing the invention of television, is becoming accepted, together with its associated Library, as an authoritative source of reference. It is deliberately scripted for the layman, but its description of the involved and complex technical story from the first ideas of the 1880s to the present day not only enables the man in the street to understand the main lines of development but also satisfies the historian and the technical expert.

To ensure that they get the best from the Gallery, visitors are taken on guided tours by an experienced lecturer who can explain and answer questions. Four of these one-and-a-half-hour tours are run every weekday,



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two in the morning and two in the afternoon. Although advance booking is essential there is normally no problem in arranging a tour, given about two weeks' notice. The Gallery is not, however, suitable for younger children, because it takes too long and contains too much information to hold interest for them. Experience has prompted the recommendation that the age limit should be about 16 years.

#### Booking

A tour of the Television Gallery takes 1½ hours. Starting times are 10.00am, 11.30am, 2.30pm and 4.00pm on weekdays and the maximum size of a party is 30 people. Two weeks' notice is advisable.

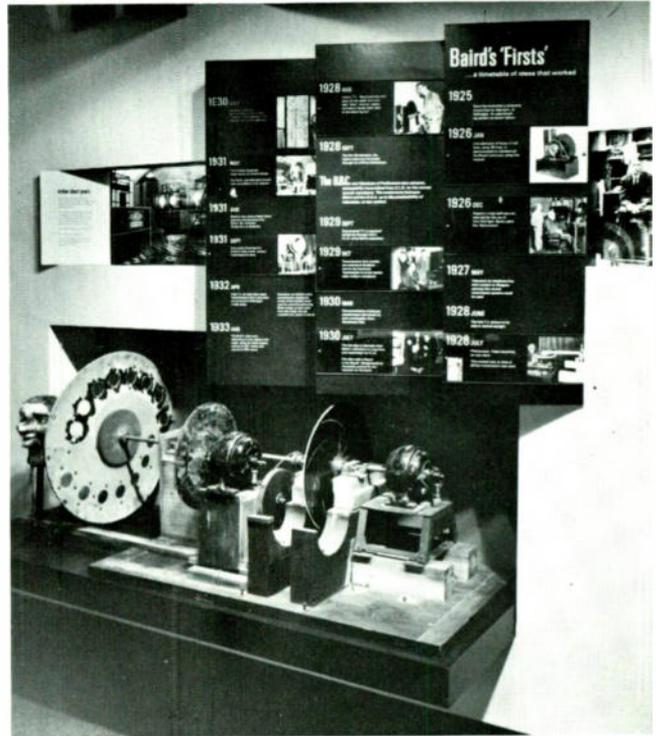
*Please write or telephone*

ITA Television Gallery 70 Brompton Road London SW3  
Telephone 01-584 7011

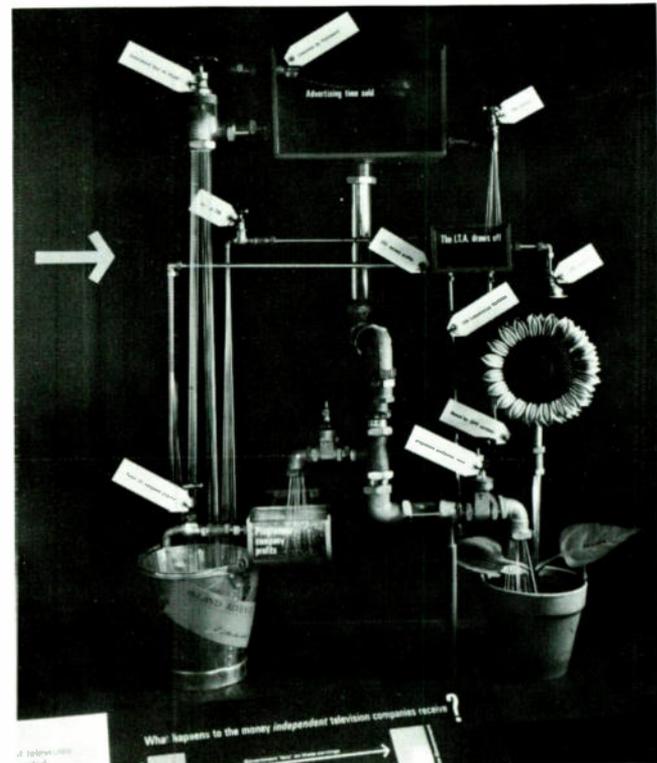
#### How to get there

Knightsbridge Underground Station (Brompton Road exit),  
Buses 14, 30.

- 1 The modern and well-stocked library
- 2 How a television studio play is produced is explained with photos, models, props and a recorded commentary
- 3 The early history of television is fully covered
- 4 Novel and attractive audio-visual techniques are used



3



4





# ITV Awards 1963-69



## 1963

### Television Visions Award for Documentary Film

'Survival' (*Anglia*)

### Television Festival, Monte Carlo

Major Award, Educational Section : 'Survival' (*Anglia*)

### Television Society

Silver Medal for Television Production : Geoffrey Cox (*ITN*)

### Craft Award

Best Production of Factual Series : Peter Morley and Cyril Bennett for 'This Week' (*Rediffusion*)

### Encyclopaedia Britannica News Film Awards

1st Award, Hard News Team : *ITN*

2nd Award, Hard News Team : *ITN*

2nd Award, Sports News Film :

G Richardson (*ITN*)

2nd Award, Hard News Film : Norman

Jackson (*Tyne Tees*)

### Prix Italia Award

'The Lover' (*Rediffusion*)

### Guild of Television Producers and Directors

Best Actress of the Year : Vivien Merchant in 'The Lover' (*Rediffusion*)

Best Actor of the Year : Alan Badel in

'The Lover' (*Rediffusion*)

Best Script of the Year : Harold Pinter

for 'The Lover' (*Rediffusion*)

Production—Factual Programmes : Peter

Morley and Cyril Bennett (*Rediffusion*)

Production—Dramatic Series : Philip

Mackie (*Granada*)

Production—Light Entertainment :

Colin Clews (*ATV*)

Performance—Factual Programmes :

Bernard Braden (*ATV*)

Performance—Light Entertainment :

Morecambe and Wise (*ATV*)

Special Award : the production team of

TWW

The Desmond Davis Award for the most outstanding creative work in television :

Joan Kemp-Welch (*Rediffusion*)

### UNDA Award

'Black Nativity' (*Rediffusion*)

### Fifth Roman Catholic International Television Festival

Drama Section : 'Laudes Evangelii' (*Rediffusion*)

### Hollywood Motion Picture Award

Best Short Documentary : 'Dylan Thomas' (*TWW*)

### International Emmy Award

'War and Peace' (*Granada*)

### Melody Maker EMEM Award

'Thank Your Lucky Stars' (*ABC*)

## 1964

### Encyclopaedia Britannica News Film Awards

1st Award, Hard News Silent : H E Lord (*ITN*)

2nd Award, Hard News Silent : W Best (*ITN*)

1st Award, Hard News Sound (joint with BBC) : Ken Taylor (*ITN*)

1st Award, Sports Film : C Page (*ITN*)

2nd Award, Sports Film : S Crockett (*ITN*)

1st Award, Feature News : N Jackson (*Tyne Tees*)

### Berlin Television Festival

All three major awards to 'Freedom Road' (*Rediffusion*)

### Melody Maker EMEM Award

'Ready, Steady, Go!' (*Rediffusion*)

### The Screen Writers Guild

Award of Merit : 'World in Action'

(*Granada*)

### Guild of Television Producers and Directors

Best Actor of the Year : Patrick Wymark (*ATV*)

Production—Dramatic Series : Rex Firkin (*ATV*)

Best Producer—Light Entertainment :

Francis Essex (*ATV*)

Light Entertainment Personality of the

Year : Millicent Martin (*ATV*)

Production—Factual : 'World in Action' (*Granada*)

### Financial World of America

Award of Merit for Company Report and Accounts : Southern Independent Television

### British Association of Industrial Editors

Award of Excellence : 'Fusion' (*Rediffusion*)

## 1965

### Berlin Television Festival

Silver Plaque : 'Prisoners of Conscience' (*Rediffusion*)

### Prague International Television Festival

Special Diploma of Honour : 'Seven Up' (*Granada*)

Spectators' Jury Award (shared with a Czech programme) : 'Hot Spot' (*TWW*)

### International Competition for Outside Broadcasts

Cannes Grand Prix : Independent Television's coverage of the State Funeral of Sir Winston Churchill

### The Screen Writers Guild

Most Original Play : Ken Taylor's 'The Devil and John Brown' (*ATV*)

Best British TV Drama Series or Serial :

Wilfred Greatorex, Raymond Bowers and Edmund Ward for 'The Planemakers' (*ATV*)

### Variety Club of Great Britain

ITV Personality of the Year : Bernard Braden (*ATV*)

Show Business Personalities of the Year : Morecambe and Wise (*ATV*)

Most Promising Newcomer : Jimmy Tarbuck (*ATV*)

### Television Society

Silver Medal for outstanding work behind the camera : Rex Firkin for 'The Planemakers' (*ATV*)

Silver Medal for outstanding work in front of the camera : Bernard Braden for 'On

The Braden Beat' (*ATV*)

### Venice Film Festival

Lion of St Mark Plaque : 'The Fall and Rise of the House of Krupp' (*ATV*)



### Melbourne Film Festival

Diploma of Merit: 'Wedding on Saturday' (*Granada*)

### Peabody Award

This American trophy was awarded to Intertel (formed on the initiative of *Rediffusion*) for its continuing contribution to international understanding

### International Council of Industrial Editors

Award of Excellence: 'Fusion' (*Rediffusion*)

### Prix Italia Award

'Wedding on Saturday' (*Granada*)

### Abe Award for Adult Education Programmes

'The Full Man' (*Southern*)

### Guild of Television Producers and Directors

Best Actor of the Year: Alan Badel (*Rediffusion*)

Best Actress of the Year: Gwen Watford (*ABC/ATV/Rediffusion*)

Production—Outside Broadcasts: Peter Morley for his work on the coverage of the State Funeral of Sir Winston Churchill (*Independent Television*); also for his documentary on the LSO—'The Music Men' (*Rediffusion*)

Production—Documentary: Charles Squires for 'The Grafters' and 'Paradise Street' (*Rediffusion*)

Production—Factual: 'This Week' (*Rediffusion*)

Production—Dramatic Series: Philip Mackie and Silvio Narizzano for 'Paris 1900' (*Granada*). Also Philip Mackie's work on 'The Changeling' and 'Women Beware Women' (*Granada*)

Production—Drama: Cyril Coke for 'Crime and Punishment', 'The Rules of the Game' and 'Four of Hearts—'Tilt'' (*Rediffusion*). Peter Hammond for 'I Took my World Away' and 'Ambrose' (*ABC*)

2nd Award, Feature News and Sports (Team) Section: John Corbett and John Collings (*ITN*)

### Eighth International Short Film and Documentary Festival, Leipzig

Golden Dove Award: 'The Fall and Rise of the House of Krupp' (*ATV*)

### National Festival of Nature Films

Special award for the most original treatment: 'Summer in Kite's Country' (*Southern*)

### International Festival of Documentary Films, Venice

Selected to represent Britain in the 'Sport and Tourist' category: 'Learning to Fish' (*Southern*)

### International Award of the United States Academy of Television Arts and Sciences

The 'Emmy' Award: 'Wyvern at War No. 2. Breakout' (*Westward*)

Honourable Mentions: 'The Successor' (*Anglia*) and 'House on the Beach' (*Rediffusion*)

### Hollywood Screen Producers Guild

Award for the best produced TV programme of the year: 'Danger Man' (*ATV*)

### Prix Jeunesse International Television Festival at Munich (for children's programmes)

Prize of Honour: 'Stage One Contest—Caroline' (*Rediffusion*)

### Monte Carlo International Television Festival

Silver Dove of the International Catholic Organization for Radio and Television (UNDA): 'Children of Revolution' (*Rediffusion*)

### Variety Club of Great Britain

Joint special award for continuing popularity of their programmes: Hughie Green for 'Double Your Money' and Michael Miles for 'Take Your Pick' (*Rediffusion*)

### International Council of Industrial Editors

Award of Excellence: 'Fusion' (*Rediffusion*)

### British Direct Mail Advertising Association

Block and Anderson Cup: 'Fusion' (*Rediffusion*)

Formica Cup: *Southern*

### The Guild of Television Producers and Directors

Production—Dramatic Series: Peter Graham Scott (*freelance for ABC*)

Production—Special Award: Alan Chivers and Graham Turner (*BBC/ITV World Cup Consortium*)

Richard Dimpleby Award: Alastair Burnet (*ITN*)

Adult Education Award: Margery Baker for 'The Grammar of Cookery' (*ABC*)

The Shell International Award: Robert Tyrrell for 'The Vital Few' (*Tyne Tees*)

### Berlin Green Week International Agricultural Film Festival

'Golden Ear' (*Anglia*)

### Ninth International Leipzig

Documentary and Short Film Festival

The Egon-Erwin-Kisch prize of the OIRT:

'Getting on a Little' (*Granada*)

### British Television News Film of the Year Competition, 1966

1st Award, Hard News (Silent) Section: John Cullen (*TWW*)

2nd Award, Hard News (Silent) Section: James Hodgkinson (*Tyne Tees*)

1st Award, Hard News (Sound) Section: D Seymour (*ITN*)

2nd Award, Sport Section: Slim Macdonnell (*Southern*)

1st Award, Hard News (Team) Section: C Page, C Faulds, D Seymour, F Bevan and A Impey (*ITN*)

2nd Award, Hard News (Team) Section: G D Hughes and N Smart (*ATV*)

Hon Mention, Hard News (Team)

Section: A Impey, M Reynolds, M Greenhalgh, G Morgan, J Cullen and R Calder (*TWW*)

1st Award, Feature News and Sports (Team) Section: F A Hardy, S Brehaut, E Channell and L Roberts (*Southern*)

## 1967

### International Award of the United States Academy of Television Arts and Sciences

The 'Emmy' Award: 'Big Deal at Gothenburg' (*Tyne Tees*); 'The Caretaker' (*Rediffusion*)

### The Queen's Award to Industry, 1967

Presented to Associated Television for outstanding achievements in the field of exports.

### The 1967 Ireland Festival of Folk Music and Folk Lore

Special Commendation: 'Mayday, Mayday' (*Westward*)

### Trento International Film Festival

Italian Alpine Club's Mario Bello Prize for the best exploration and mountaineering film: 'The Magnificent Mountain' (*TWW*)

### Festival of Medical Television

Education, London, Ontario, Canada

Second Award: 'Uraemia' (*Tyne Tees*)

### International Congress of Dermatology, Munich

First in Class: 'The Treatment of Psoriasis' (*Tyne Tees*)

### Tenth Vancouver International Film Festival

1st Prize, Category D: 'Information Explosion' (*ABC*)

## 1966

### Television Society

Silver Medal for outstanding work in front of the camera: 'Thunderbirds' (*ATV*)

### British Television News Film of the Year Competition, 1965

1st Award, Feature News Category:

Frank Haiding (*ATV Midlands*)

1st Award, Hard News (Team) Section:

Bob Herrick and Norman Jackson (*Tyne Tees*)

1st Award, Hard News (Silent) Section:

John Martin (*freelance for Border*)

1st Award, Feature News and Sports

(Team) Section: Derek Seymour and Ted Bloomfield (*ITN*)



### Tenth International Leipzig Documentary and Short Film Festival

The Egon-Irwin-Kisch prize of the OIRT : 'Take It From Us' (*Southern*)

### British Television News Film of the Year Competition, 1967

2nd Award, Film Portfolio Section : R Jackson (*Tyne Tees*)

1st Award, Hard News (Silent) Section : Jack Howard (*ITN*)

1st Award, Sport Section : Slim Macdonnell (*Southern*)

2nd Award, Sport Section : G D Hughes (*ATV*)

1st Award, Feature News and Sport (Team) Section : L Roberts, S Brehaut, J Hardy and M Fitzgerald (*Southern*)

## 1968

### First Australian World Television Festival

2nd Prize in Documentary Category : 'Take It From Us' (*Southern*)

Special commendation : 'The Orange and the Green' (*Ulster*)

Special commendation : 'Endurance' (*Ulster*)

### Monte Carlo International Television Festival

Best Colour Film : 'The Enchanted Isles' (*Anglia*)

### International Award of the United States Academy of Television Arts and Sciences

The 'Emmy' Award : 'Call Me Daddy' (*ABC*)

Honourable Mention : 'The Enchanted Isles' (*Anglia*)

Finalist Plaque : 'The Servants' (*Tyne Tees*)

### International Short Film Festival at Cracow

Silver Dragon : 'End of a Revolution', from 'World in Action' (*Granada*)

Fipresci Prize (shared with Indian entry) : 'End of a Revolution' (*Granada*)

### Prix Jeunesse International Television Festival at Munich (for children's programmes)

1st Prize, 12-15 years category, Plays and Entertainment : 'Do Not Adjust Your Set' (*Rediffusion*)

### Prague International Television Festival

Prize for the best photography in the Documentary Section : 'A Group of Terrorists Attacked', from 'World in Action' (*Granada*)

### Third International Festival of Maritime Films

Prix du Cinema Pratique : 'Soup' (*Southern*)

### Third International Festival of Underwater Photography

Bronze medal for cine-film (professional category) : Slim Macdonnell for 'Diver's World' (*Southern*)

Bronze Medal for cine-film (British Isles Section) : Slim Macdonnell for 'Soup' (*Southern*)

### International Council of Industrial Editors

Award of Excellence : 'Fusion' (*Rediffusion*)

### National Viewers' and Listeners' Association

Award for the most responsible current affairs programme : 'News at Ten' (*ITN*)

### Sixth Form Opinion

Award for the most outstanding programme for young people : 'This is Our Land' (*Westward*)

### Venice Film Festival 1968

Selected to represent Great Britain :

'Herrings—The Vanishing Harvest' (*Anglia*) ; 'Flypast' (*Anglia*)

### World Newsfilm Awards Festival

1st Prize in TV Sports Category : 'The Fastnet Race' (*Southern*)

### Leipzig Documentary and Short Film Festival

Golden Dove Award for best full length documentary film : 'Hero City, Leningrad' in the 'Cities at War' series (*Granada*)

### Japan Prize 1968

Jury's Prize, Primary Schools Section : 'Living and Growing No 8' (*Grampian*)

### The Guild of Television Producers and Directors, 1968

Production—Documentary : Philip Whitehead and the production team of 'This Week' (*Thames*)

Production—Factual : Michael Darlow and Michael Wooller for 'Cities at War' (*Granada*)

Special Award : 'News at Ten' (*ITN*)

The Shell International Award : Anthony Firth for the documentary 'Big Fish, Little Fish' (*ATV*)

### British Television News Film of the Year Competition, 1968

2nd Award, Hard News (Sound) Category : J Lane (*ITN*)

1st Award, Sport Section : J Hardy (*Southern*)

2nd Award, Hard News (Team) Section : J Corbett and J Lane (*ITN*)

## 1969

### Fifth International TV News Reportage Festival—Cannes (CIRAD)

Grand Prix : 'Demonstration' from 'World in Action' (*Granada*)

Prix de la Presse (Journalists' Prize) : awarded to the whole British presentation which, in addition to 'Demonstration', included three other ITV entries : 'The War in Biafra' (*ITN*), 'Grand Prix' (*ATV*) 'Power Boat Race 1968' (*Southern*)

### Monte Carlo International Television Festival

Best Actor Award (Golden Nymph) : Freddie Jones as Claudius in 'The Caesars' (*Granada*)

### Prague International Television Festival

Best Script Award : Johnny Speight for 'If There Weren't Any Blacks You'd Have To Invent Them' (*London Weekend*)

Best Actor Award : John Castle in 'If There Weren't Any Blacks You'd Have To Invent Them' (*London Weekend*)

Special Mention in the documentary section : 'Deep South' (*Granada*)

### The Royal Television Society Awards for 1969

Silver Medal : Peter Morley for outstanding merit behind the camera for producing and directing Rediffusion's 'The Life and Times of Lord Mountbatten' (*Thames*)

### Melbourne Film Festival

Diploma of Merit : 'End of a Revolution' from 'World in Action' (*Granada*)

### International Award of the United States Academy of Television Arts and Sciences

The 'Emmy' Award for :

Best Actor : Paul Scofield in 'Male of the Species' (*ATV*)

Best Actress : Anna Calder-Marshall in 'Male of the Species' (*ATV*)

### UNDA/WACC Festival, Monte Carlo

Honourable Mention : 'The Face of the Waters' (*Ulster*)

### Second Australian World Television Festival

1st Award, Drama Section : 'The Caesars' (*Granada*)

2nd Award, Documentary Section : 'Leningrad' from 'Cities at War' (*Granada*)

Special Award : for balanced entries of consistently high standard (*Granada*)

Diploma of Merit, Entertainment Section : 'Nearest and Dearest' (*Granada*)

1st Award, Children's Section : 'Flower of Gloster' (*Granada*)

### International Film and Television Festival, New York

1st Award, Public Service Television Programmes Section : 'The Loss of the SS Schiller' (*Westward*)

### The Queen's Award to Industry, 1969

To Associated Television for outstanding achievements in the field of exports.



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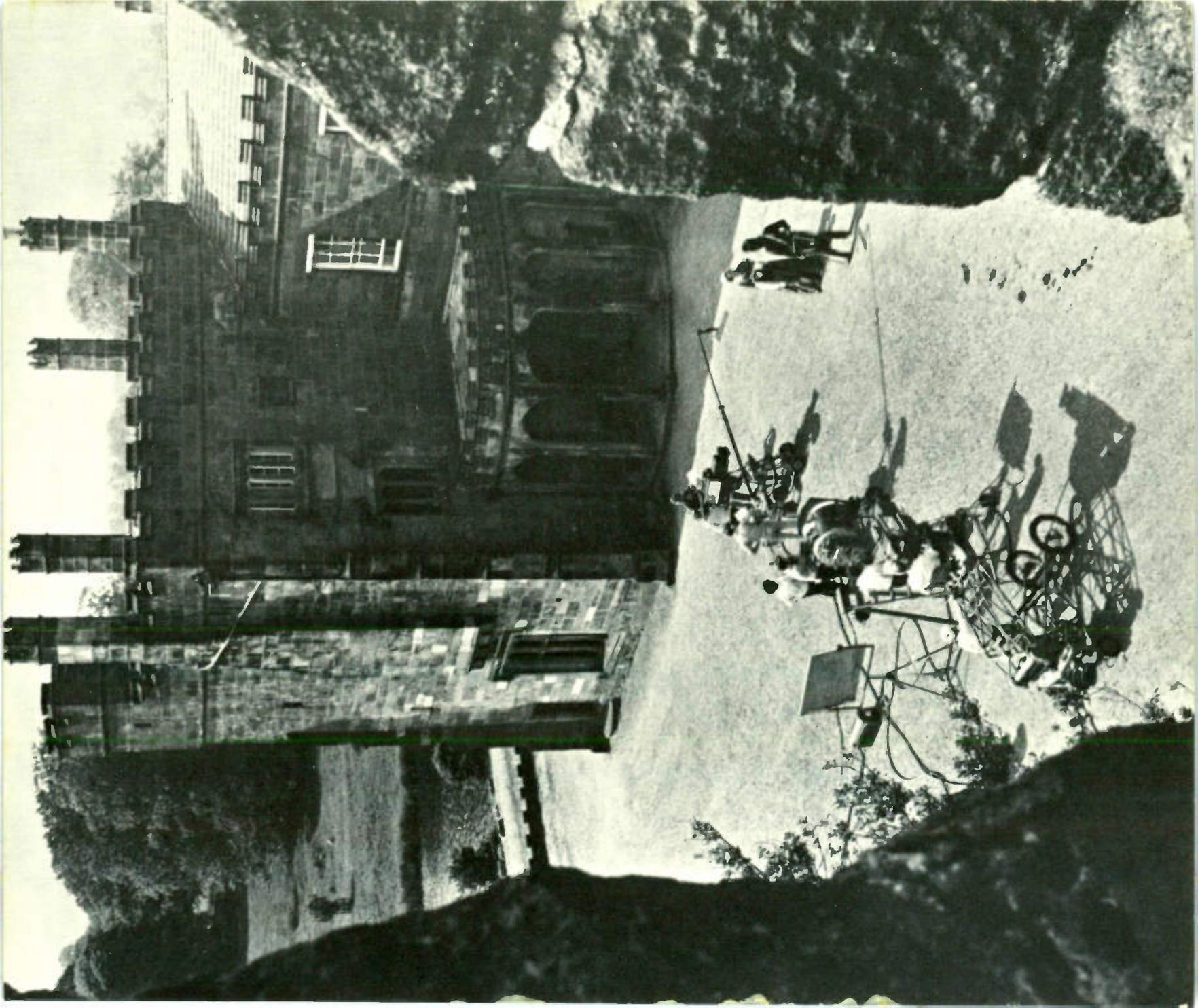
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**Cover pictures:** *Front left:* Tom Jones. *Front right:* Max Bygraves. *Back top:* Violet Carson as Ena Sharples in 'Coronation Street'; Lord Mountbatten. *Back lower:* Kenneth Cope, Annette Andre and Mike Pratt in 'Randall & Hopkirk (Deceased)'; Penny Spencer and John Alderton in 'Please Sir!'. *Inside front:* David Frost. *Inside back:* 'The Flaxton Boys'

Published by the Independent Television Authority, 70 Brompton Road, London SW3 Telephone 01-584 7011

Distributed throughout the world by Independent Television Publications Ltd, 247 Tottenham Court Road, London W1P 0AU Telephone 01-636 1599

Designed and printed in Great Britain at The Curwen Press Limited, London





Independent Television Authority 70 Brompton Road London SW3

