ITV 1972
Guide to Independent Television

ITA
Independent Television Authority
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Independent Television

provides public television services of information, education and entertainment throughout the United Kingdom, Isle of Man, and Channel Islands

The Television Act 1964

sets out the intentions of Parliament. It places the central responsibility for administering the system on the Independent Television Authority (ITA), the Chairman (Lord Aylestone), Deputy Chairman and nine Members of which are appointed by the Minister of Posts and Telecommunications.

ITV PROGRAMMES

are provided by fifteen independent companies in fourteen separate areas.

Independent Television is paid for by the sale of advertising time by the programme companies in their own areas: no income is received from licence fees or other public funds.

ITA

Independent Television Authority

has a staff of about 980 at its headquarters, transmitting stations and regional offices. The Director General is Brian Young. A number of councils, committees and panels are appointed by the Authority to advise on certain important aspects of its policy.

Functions of the Independent Television Authority

Selects the programme companies

Each company provides a complete programme service for its own area, paying a rental to the ITA and a levy to the Exchequer.

Controls the programme output

Ensures high general standard, proper balance of information, education and entertainment; accuracy in news; impartiality; good taste.

Transmits the programmes

Builds, owns and operates the transmitting stations which relay ITV programmes on the VHF 405-line standard and the UHF 625-line standard (with colour).
A Shared Medium

Brian Young
Director General
of the
Independent
Television
Authority

Television has to be shared; it has to be more directly shared than any other varying thing in this land – apart from the weather. Your books, your travel, your work, and even your newspapers are shared with some others, who may well be like-minded people with yourself; only television is shared with most others.

You can therefore be sure of one fact as you watch Independent Television: that millions of people who differ from you in every possible way are sharing what is offered. The eye on the world which stands at the corner of your living-room is the eye used by millions.

There is an old Greek legend in which three women had only one eye between them. They had to take turns. They had to pass it around. No doubt each was impatient at times, because she could not have her own personal view of things; no doubt each felt that her own interests got too little attention, as the possessor of the eye gave a running commentary and left out many important details; but no doubt there was gain also, as each learnt to be more tolerant of the quirks in a shared humanity.

Television is shared because frequencies are few. The sharing tells us more than we can otherwise learn about our fellow men. The result is sometimes to unify us – to underline what we have in common with other people. But at other times it may tend to divide us: we marvel that others have tastes and interests and standards so different from our own. Like many communal arrangements, the sharing of television irks us at times; but it has benefits too in bringing us alongside a range of people from whom we should otherwise be remote.
There is a broad practical advantage from sharing. Generally speaking, the more watchers there are, the more can be spent on what is watched. The minority programmes, which cost more than can be recovered, are subsidized by the programmes watched by many millions of viewers. It is on this basis that ITV can provide a variety of programmes without charge. Indeed, the viewers of ITV are in the position of people who pay for their gramophones but get all their records free; and this is only possible because the records (or, in our case, programmes) are presented to so many people together that advertisers pay to fill the gaps between them with their messages.

What would happen, then, if frequencies made it possible for every viewer to choose between ten or twenty channels? For most of us, that seems like an ideal situation, with the chance of switching to whatever we want. Yet programmes, unless they are to be cheap and inferior, are costly things. The minority programmes have to be paid for. If we do not pay for them by also watching majority programmes, the whole operation will cease to be free. So one benefit of sharing is that the sheer number of viewers who come together for their mixture of entertainment, education, and information, makes possible a free service, now for the many and now for the few.

The minorities that we ourselves belong to are interesting and important; the other minorities, many more in number, may vex us if they occupy a channel which we think of as our own. It is natural therefore that, in peak time, television provides less for minorities than a specialized book or magazine might. Television must, however, always be widening the range of programmes that a majority will want to watch; and ITV is proud of having turned what were once regarded as minority programmes into majority fare – documentaries, drama, regional magazines, *News at Ten*, *World in Action*, *This Week*, *Aquarius*, and so on. Much that we see is familiar in its style, for most of us like what is familiar. But some must be new and must require our perseverance, or else we stagnate. Part of what every viewer watches will seem to him too stereotyped and unoriginal; part will seem unfamiliar and overdemanding; both kinds of programme must be tolerated, along with what is liked, if a shared medium is to work.

So a feature of Independent Television in Britain is that a balance is preserved between what you like already and what you may come to like. This balance depends, of course, on what the income makes possible. But, within that constraint, the ITA is charged with the task of seeing that ITV, as well as being popular, performs a public service. Those with knowledge of commercial broadcasting in other countries are often surprised at the similarity between ITV which relies on advertising and BBC1 which relies on a licence fee. They expect one channel to please large numbers of people, and the other to perform a public service. When they find that both channels do both, they first think this confusing: but, on reflection, they usually take the view that our system is better for unity and for stimulation. Sharing may plunge the highbrow into a common pleasure at one moment, and the lowbrow into something he had not expected to like at the next moment.

A shared medium is also a powerful medium. What it says reaches a huge audience – and can only be a part of the truth. So the enthusiast will complain that the world was given a superficial picture of his subject; the radical will complain that millions of minds are absorbing a picture of events that is too
conventional; the traditionalist will complain that the life lived in television dramas is (in the Victorian lady’s words) ‘very different from the home life of our own dear Queen’. There is no way, in a shared medium, of ensuring that the screen’s truth is every viewer’s truth. But very great pains are taken to balance the output. And those who, while remembering how wide is the range of people with whom they share the programme, still feel that errors have been made can of course make their case to the Authority or to the companies. The Authority’s practice is to consider carefully every letter of complaint it receives. In serious cases (especially if someone feels that he or his views were unfairly treated on the screen) there are ways in which the complaint can be investigated and judged by those who were not involved in the original decision to transmit. The Authority’s involvement before (and not merely after) a programme is shown, together with its powers to make its disapproval felt, give it a stronger effect than a Press Council can have. Nevertheless, the procedure mentioned above gives a chance, within the system, of appealing to fresh judges against any decision.

Choice is important to the viewer, even though he recognizes that the biggest mass medium of all has to be shared. It is therefore annoying when, on one or two occasions, exactly the same event appears on ITV and on BBC. A big national event or a great sporting fixture is likely to produce this difficulty, for neither Independent Television nor the BBC can easily ignore it. The two organizations ought here to co-operate. They ought more often to take turns to show the big event. Though many benefits have been brought to TV by competition, here is an area where we should co-operate and not compete. We hope and believe that in the end this co-operation will come to pass. But meanwhile the viewer’s interest in this must be guarded in other ways. So we have decided not to give total coverage to the 1972 Olympics; rather than flood the screen with simultaneous sport, we are offering a service of ‘highlights’ each evening. Channels should give choice.

To give greater choice, Independent Television needs more elbow-room than it has at present. Whatever the virtues of a shared medium, there are serious disadvantages when what has to be shared is also rationed. We need more hours available for broadcasting during the day, and, later on, we need a pair of complementary channels giving real choice for majorities and minorities in the evening. Only with these can ITV provide a fully rounded service to viewers, by networking more of our regional offerings, by experimenting with programmes that can gradually win the loyalty of a majority, and by catering more for some tastes that will always be minority tastes. The strait-jacket of a single channel with limited hours is too restrictive; the wide jungle of time and channels into which North America is plunging seems to me too loose. Somewhere between the two lies the best that can be offered to viewers by a free service of broadcasting. Nothing less than the best should satisfy us.

Brian Young
A meeting of The Independent Television Authority

left to right:
Mr H W McMullan, CBE; Baroness Macleod of Borve, JP; Dr T F Carbery; Mr A W Page;
Sir Ronald Gould (Deputy Chairman); The Rt Hon. Lord Aylestone, CBE (Chairman);
Mr Brian Young (Director General); Baroness Sharp of Hornsey, GBE; Mr Stephen Keynes;
Sir Frederick Hayday, CBE; Mr T Glyn Davies, CBE; Professor J M Meek.
The Authority’s Policy

In 1954 Parliament authorized the creation of a new pattern of British television services, additional to those of the BBC. The programmes for these Independent Television services (ITV) are provided by fifteen programme contractors (the programme companies), each appointed to serve a particular part of the country. Whereas the BBC is financed by Government grants related to the licence fees paid by members of the public for the right to operate receiving sets, the cost of the ITV services is met entirely from advertising revenue: ITV receives no part of the licence fees.

Although the programmes of Independent Television and the advertisements which accompany them are provided by the separate programme companies, the central responsibility for administering the system is placed on the Independent Television Authority, the Chairman, Deputy Chairman and nine Members of which are appointed by the Minister of Posts and Telecommunications. The Authority bases its policy on its interpretation of the intentions of Parliament as expressed in the Television Acts (now consolidated in the Television Act 1964). Independent Television is thus a combination of private initiative with public control.

All major developments are discussed and matters of policy decided at the monthly meetings of the full Authority. The Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television. Sir Kenneth Clark (now Lord Clark) was Chairman from 1954 to 1957, Sir Ivone Kirkpatrick from 1957 to 1962, The Rt Hon. Lord Hill of Luton from 1963 to 1967, and the Rt Hon. Lord Aylestone, CBE, has been Chairman since 1 September 1967. The Authority is assisted by a staff of about 1,000 at its headquarters, transmitting stations and regional offices. Sir Robert Fraser, OBE, was Director General of the ITA staff from 1954 until he was succeeded by Brian Young in October 1970. The Authority appoints a number of advisory committees to consider particular aspects of its policy.

The Independent Television Authority performs four main functions:
1. Selects and appoints the programme companies
2. Controls the programme output
3. Controls the advertising (see pages 162–71)
4. Transmits the programmes (see pages 182–219)

The Authority is required by the Television Act to provide television services of information, education and entertainment and to ensure that the programmes in each area maintain a high general standard in all respects, particularly in their content and quality, and 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 day when the programmes are broadcast; and to secure a wide showing for programmes of merit. The Authority is also responsible for controlling the frequency, amount and nature of the advertisements. The Authority is therefore answerable to public and Parliament for the content and nature of all the programmes put out by Independent Television, irrespective of who produces them.

Specifically the Authority is required:
(a) to ensure 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;
(b) to ensure that all news is presented with due accuracy and impartiality;
(c) to ensure that due impartiality is preserved in matters of political or industrial controversy or relating to current public policy; and
(d) 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; and to ensure that the provisions of the code are observed (the Authority’s Code is given on pages 16–17).

The Act, however, says that the programmes which the Authority broadcasts from its transmitters must normally be provided not by the Authority itself but by
The Authority’s Policy

the programme companies which it appoints. Each of the fifteen programme companies must prepare and present its own schedule of programmes for the area it serves. Each contract with the Authority requires the company to observe the provisions of the Television Act and specifies certain categories of programmes which the Authority expects the company to include in its programme schedule.

Independent Radio

In March 1971 the Minister of Posts and Telecommunications presented to Parliament a White Paper ‘An Alternative Service of Radio Broadcasting’. This White Paper states the Government’s policy as being that the ITA, which will be renamed the ‘Independent Broadcasting Authority’, should assume responsibility for a new local sound radio service financed by advertising. The Authority stands ready to assume these responsibilities and awaits the amending legislation which will allow it to provide the new service.

Authority Approval for Programme Plans

Each programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which are submitted to the Authority for approval. It is one of the main tasks of the Authority’s programme staff to ensure that the Authority’s known requirements as regards the balance of programmes, the timing of particular series and similar matters of programme content have as far as possible been observed. Approval is given on the basis of reports submitted by the staff, first to the Authority’s Programme Schedule Committee and subsequently to the full Authority.

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. Before it can be approved a schedule must contain the right proportions of education, information and entertainment, the right proportions of news and current affairs, of drama, of variety and light entertainment, and so on. The Authority may direct the company to exclude any item, to include items of a specific category in the schedule or in a particular part of it, or to include a specified item in a particular part of the schedule; and the Authority will not approve a schedule until it is satisfied that it conforms with any directions it has given. The Authority’s contracts with the programme companies stipulate that details of programme content and, where required, full scripts must be provided.

Although schedule approval takes place at regular intervals, the development of programme plans is a continuous process that goes on throughout the year. This means that Authority staff have to keep in touch with the chief executives and programme controllers of all the companies, by means of attendance at the various committees and by less formal personal contacts.

Special attention is paid to the needs of young people. 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 up to 9 pm should not be unsuitable for children. This is the ‘family viewing period’ and constant care is taken to give meaning to this concept.

If the staff of the Authority have any doubts or questions about a proposed programme, 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 rarely necessary.

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 the 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 formal 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,
documentary and current affairs 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’. The Authority does not expect to satisfy everyone all of the time. It is as often criticized for being too liberal or even lax in its interpretation of its duties as 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 imparting 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 might indeed be 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 of agreed notes for guidance.

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 programmes, although there are only a few such cases where precedent action will not have been taken at staff level. It has always been the wish of the Authority that the initial responsibility for observing the provisions of the Act and for observing the Authority’s know policies should be taken by the companies themselves as part of their contractual obligations.

The Shape of the Independent Television System
The Authority from the outset considered that the shape of the Independent Television system should be not unitary but plural, as little as possible centralized, as much as possible dispersed and varied. It sought to inject the greatest measure of competition possible within the limits set by the broadcasting frequencies at its disposal, which were only sufficient to cover the whole country with a single network of stations. It therefore divided the country into a number of separate areas, each served by an independent programme company. This decision to construct the Independent Television network on a plural basis was probably the most fundamental of all the Authority’s decisions.

Each of the fifteen Independent Television companies has a separate contract with the Authority; and each is separately answerable to the Authority for its schedule, that is for the weekly pattern of programmes which the company puts out in its own region. No single company is able to provide from its own resources all the programmes needed to sustain the weekly output of over 70 hours. Still less is any one ITV company able to produce all the different kinds of programmes that go to make up a balanced schedule. Inevitably many of the programmes shown in any one company region have been made by other producers.

The programmes screened in any one ITV region come from three different sources. First are the programmes produced by the local company out of its own resources; each company has a commitment to the Authority to schedule a number of hours of locally originated programmes providing ‘a suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station’. In the main these programmes take the form of local news and news magazines and represent the bulk of the production of the smaller companies. But not all of it. All companies produce from time to time other kinds of material: light entertainment, education, religion, documentary and even drama. Very few, however, would be able to manage an output in any one of these fields on a regular basis.

The second source of material is the purchase of programmes made outside the ITV system, including cinema films and story series and serials made on film for television, some in this country, some in the Commonwealth or the United States. The Authority limits the amount of programme time filled from this source.

The third source comprises the networked programmes. More than half the hours that an average ITV company is on the air are filled by programmes produced by other ITV companies and usually, though not always, transmitted by all companies at the same time. They include the national news bulletins, major drama and drama series, large scale light entertainment, documentaries and news features. By their nature these networked programmes are expensive in terms of manpower, production facilities and money. When they
are of a kind that the Authority expects to see regularly represented in a balanced weekly schedule, a permanent specialized production unit has to be maintained by the producing company. It follows that the burden of producing a regular weekly supply of such programmes must fall mainly on those best able to carry the load: the five large companies – Thames, London Weekend, ATV, Granada, Yorkshire. These so-called ‘majors’ are also sometimes referred to as the ‘network companies’, for obvious reasons. Because they serve large populations they can expect higher revenue and are thus able to spend more on programmes. It becomes their responsibility to provide the central core of programmes around which the schedule of each of the companies can be built up.

The networking system in Independent Television is inevitably a compromise between on the one hand the desire to maintain the element of competition inherent in a plural system and on the other hand the hard realities of television planning and production and the disparities of size between the companies.

Within the pattern of plural and decentralized programme companies, the Authority therefore recognizes a practical difference between the five ‘majors’ and the ten ‘regional’ companies. The central companies, which are the main providers of network programmes to be used by the whole service, need considerable staff and resources if they are systematically to provide a reliable, steady and complete supply of programmes of sufficiently high standards. The areas served by these companies are planned to be large enough to give them the income needed to carry out this task. Until 1968 four companies were appointed in three central areas – London, Midlands and the North – each providing programmes for part of the week; since 1968 there have been five central companies in four areas, with the North split into Lancashire and Yorkshire, and the London area served by separate companies for weekdays and weekends. Three of the network companies are based not in London but at television centres in the most heavily populated regions of the country. So at a time when more and more institutions have tended to be concentrated in London, Independent Television has established main centres for the production of national programmes also at Manchester, Leeds and Birmingham.

Although the production of programmes for national distribution is a primary function of the five central companies, each is also a local company closely associated with its own service area. Through its selection and arrangement of programmes, through its provision of local programmes, and by the way in which it presents its programmes each company seeks to provide a service which satisfies the needs and interests of the community it serves.

The Authority could have allowed the big network companies in the central areas to serve the rest of the country. But this would have been inconsistent with the principles of decentralization, of wide access, of the broadest possible distribution of the right to broadcast. Besides, Scotland, Northern Ireland, Wales and the regions of England are communities in their own right. So the ten regional companies came into existence, selecting network programmes mainly from the central companies, but adding those local programmes, now in total twice the number of network programmes, that are one of the characteristic features of Independent Television.

Each of the ten regional companies is founded on the basis of its close links with the local community. The primary reason for the existence of the regional companies is for the provision of truly local programme services. But the local companies make many contributions to the Independent Television system as a whole. Local programme initiatives have frequently led to the adoption of programme ideas by other companies, and important contributions to the development of news magazines, adult education, school and religious programmes have stemmed from the regional companies. A number of children’s documentary and drama programmes seen throughout the country are produced by the larger regional companies, and all the companies from time to time produce programmes which are presented in several areas or nationally. Arrangements exist for the regular scrutiny of available programmes from the regions, and such programmes are in network distribution every week of the year.

Selection of Programme Companies

Contracts are awarded by the Authority to those applicants who in its view are likely to provide the greatest contribution to the quality of the Independent Television programme service. The contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Television Act 1964, so that sufficient stability and secure employment could be assured.
Applications for the fifteen programme contracts were invited by press advertisements in February 1967. Prospective applicants were given an outline of the general requirements which the Authority was likely to apply to all contracts and details of the likely requirements in respect of individual contracts, including the rental payments the programme company would have to make towards the Authority's finances. Thirty-six different applications were received from sixteen new groups and the fourteen then existing programme companies. The Authority interviewed all applicants.

The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional companies should be regionally owned. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Television in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Television, a service of 'information, education and entertainment' in the words of the Act, should include elements directly concerned with these activities. The press, the cinema and the theatre, whose business is directly in this field, are therefore not excluded by the Authority from having interests in programme companies. Nevertheless, in the selection of companies the Authority has sought to provide a broad balance of interests within the Independent Television system as a whole and to ensure that the control and ownership of each company provides an identity and character likely to provide a balanced and high-quality television service and in the case of regional companies genuinely reflects the area served.

The Authority has on a number of occasions suggested revisions in the structure of applicant groups, by changes in shareholding, control or management, before entering into a contract. No contract or interest in a contract is subsequently assignable either in whole or in part without the previous consent of the Authority. Moreover, the Authority has the power to terminate a contract if the nature and characteristics of a programme company, or of the persons having control over or interests in it, change in such a way that the Authority would not under those circumstances have entered into the contract.

The Authority therefore has very wide powers to prevent changes in the character of the programme companies and on a number of occasions has insisted that certain changes must not be made.

Consultation in Independent Television
Independent Television combines the characteristics of a commercial and a public service. The fifteen programme contractors are commercial companies, deriving their income from the sale of advertising time in their own transmission areas. Whilst paying due regard to the collective needs of the service as a whole, each company plans its own schedule of the programmes it wishes to present to its viewers; each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each company formulates its own production plans. At the same time, the company has to work within the rules set out by the Television Act and meet the requirements of the Authority with regard to both programmes and advertisements. The Authority is not only a watchdog: it is closely involved in the positive processes of programme planning and the formulation of programme policy.

If Independent Television is to succeed in its task of providing a balanced public service of high quality a close liaison is clearly necessary between the Authority and the programme companies. From the start the Authority made it its particular care to see that Independent Television was able to develop its own standards in its own way. It had to be done in cooperation with the companies, the vital creative producers in Independent Television, and that meant the establishment of consultation machinery between the Authority and the companies and between the companies themselves.

The Standing Consultative Committee (scc) is an important body in the composite direction of Independent Television. It meets every month at the Authority's headquarters, with occasional sub-committees and special meetings. The Director General takes the chair, and it is attended by the principals of all the programme companies and senior staff of the Authority. It considers all matters of common interest to the Authority and the companies.

The Programme Policy Committee (ppc), which has much the same composition as the scc but with programme controllers free to attend as well as the managing directors, is the principal channel through which the Authority informs the companies of its 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.
The Authority's Policy

schedules and arranging co-operation between them in programme matters; a representative of the Authority sits on this committee. An important, though less formal, instrument of programme co-operation is the Programme Controllers Group of the five central companies, with which the programme staff of the Authority has a close relationship. There is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

The Authority's Advisory Committees
A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. They render a valuable service to the Authority and their views are of great assistance to it in forming its policy. These advisory bodies are:

**General Advisory Council:** composed of independent people drawn from many walks of life, meets quarterly to give the Authority frank advice on the general pattern and content of the programmes.

The terms of reference of the Council, set up by the Authority at the beginning of 1964 under Section 9(i) of the Television Act, are:

- To keep under review the programmes of Independent Television and to make comments to the Authority thereon; to advise the Authority on the general pattern and content of programmes; and to consider such other matters affecting the Independent Television service as may from time to time be referred to it by the Authority.

**Members:** Professor J Ring (Chairman); Lord Avebury; Dr S Benaim; Mrs J L Burrows, BEM; The Viscount De L'Isle, VC, KG; Theo Crosby; Mrs G Granger; L A Guillemette, OBE; P G Hancock; N C Haslegrave; Alderman B S Langton, CBE, JP; Sir John Lawrence, Bt, OBE; E Langford Lewis; Professor O R McGregor; John P Mackintosh, MP; Mrs Y Mullan; J B Mylchreest, OBE, TD, JP; J Noon; Miss Mervyn Pike, MP; Mrs G M Pitt; W P Reid; Mrs I W Smith; A B Venning; Mrs G L Young.

**Regional Committees:** the Scottish Committee, the Welsh Committee and the Northern Ireland Committee meet at regular intervals to assist the three members of the Authority who make the interests of Scotland, of Wales (see page 118), and of Northern Ireland their special care.

**Scottish Committee:** Dr T F Carbery (Chairman); W W Emmslie; Mrs Forbes, of Callendar; Mrs D Gardner; J P Hurry; The Rev Ian Mackenzie; G E Richardson; B Smith; D K Thomson, MBE.

**Northern Ireland Committee:** H W McMullan, OBE (Chairman); Charles H Adams; The Rev Canon E S Barber; Mrs Margaret Chalkley; H J Curlis; John F Fulton; Mrs Patricia McNeill; The Rev T Savage; Mrs Sheila Sinclair.

**Advertising Advisory Committee:** representing organizations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. A list of members is given on page 171.

**Medical Advisory Panel:** seven distinguished consultants in general medicine, pharmacology, chemistry, dentistry and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. A list of members is given on page 171.

**Central Appeals Advisory Committee:** assists the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there is a separate Scottish Appeals Advisory Committee.

**Central Appeals Advisory Committee:** C P Hill, CB, CBE (Chairman); Sir Edward Ford; Dame Annis Gillie; W L Graham; Miss I D Harrison; R Hodgson; Brigadier Thomas Jago, OBE; E L Kelting, OBE, JP; A Lloyd-Thomas, JP; W H W McLaughlin; Mrs W J Morris; P E Pritchard, OBE; Miss A B Read, MBE; Alderman Dr J Taylor, JP; Brian H Woods, MBE.

**Scottish Appeals Advisory Committee:** Mrs W J Morris (Chairman); The Hon The Lord Birsay, CBE, TD; Major D F Callander, MC; Mrs Jean Gillanders; Dr Joseph F Glencross; Mrs Alison Gray, MBE; The Rev Arthur H Gray; The Rev A Scott Hutchison; Mrs K Quaile, OBE; Mrs Mhairi Monteith Sinclair; Philip Sked; W V Stevens, OBE, JP; The Rev Callan Wilson.

**Central Religious Advisory Committee:** representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature. A list of members is given on page 90.

**Panel of Religious Advisers:** six members representing the Church of England, the Free Churches, the Roman Catholic Church and the...
churches in Northern Ireland, Scotland and Wales, assist the Authority in the day-to-day discharge of its responsibilities relating to matters of a religious nature. A separate committee in Scotland assists the Scottish member of the Panel. A list of members is given on page 91.

Educational Advisory Council: with membership covering a wide range of special interests and experience in education, acts as the central source of advice on educational policy for the whole Independent Television system (see page 76). The Council is assisted by two other ITA committees, the Schools Committee (see page 76) and the Adult Education Committee (see page 80).

Complaints Review Board
The Independent Television Authority was established by Act of Parliament specifically to be a controlling and supervisory body, separate from the production of programmes. The Authority has always considered that its separation from production and its statutory position in the system enables it to investigate complaints thoroughly and objectively.

Early in 1971 the Authority began to review its procedures in order to make quite sure that they were both fair and seen to be fair. It decided in the first place to strengthen the staff of its Programme Division in order to ensure that any serious complaints could be investigated in depth.

Secondly the Authority decided to set up a Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of four people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are:

CHAIRMAN: Sir Ronald Gould Deputy Chairman of the Authority
Professor J Ring Chairman of the Authority’s General Advisory Council
Another member of the Authority’s General Advisory Council, who is nominated by it
Mr A W Pragnell Deputy Director General (Administrative Services).

The terms of reference of the Board are:

The Board is concerned with complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission. Its functions are to:

(i) keep under review regular reports of complaints

received and investigated by the Authority’s staff;

(ii) consider specific complaints referred to it by the Authority or any member of the Authority through the Chairman of the Authority;

(iii) consider specific complaints when the complainant remains unsatisfied after investigation and reply by the Authority’s staff.

The board is empowered to investigate in depth complaints of the above kind and it may, at any time, select particular issues for further investigation when it considers that the issue has not been satisfactorily resolved by the normal procedures or that it would be inappropriate to attempt to resolve it through such procedures. It does not deal with advertising matters or with the business relations between programme companies and those appearing in programmes. In the case of matters which might give rise to a right of legal action, the Board will ask for a written undertaking that any such right will not be exercised in connection with the complaint.

Programme Production and Output
Of the 7,500 hours of different programmes shown annually over the Independent Television system as a whole, 6,500 hours are produced in the studios of the programme companies. These 6,500 hours are made up of 2,000 hours of networked programmes and 4,500 hours of local programmes. Total programme transmission in the fourteen ITV areas together amounts to an annual total of over 55,000 hours of air time.

The following table, which shows the composition of the average weekly output compiled for the system as a whole, gives a fair picture of the situation in each of

<table>
<thead>
<tr>
<th>Programme Output</th>
<th>Weekly average, year ended 4 April 1971</th>
<th>Duration</th>
<th>Proportion %</th>
</tr>
</thead>
<tbody>
<tr>
<td>News and news magazines</td>
<td>7 21 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Documentaries and news features</td>
<td>5 11 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religion</td>
<td>2 26 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adult education (including repeats)</td>
<td>1 52 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>School programmes (including repeats)</td>
<td>4 57 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children’s programmes:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(a) informative</td>
<td>1 08 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(b) entertainment</td>
<td>6 03 8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plays, drama series and serials</td>
<td>14 32 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feature films</td>
<td>8 40 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entertainment and music</td>
<td>9 49 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sport</td>
<td>9 31 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other outside broadcasts</td>
<td>- 17 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>71 47 100</td>
<td></td>
<td></td>
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</tbody>
</table>

Note: The output of school and adult education programmes during term-time is considerably higher than shown in the above table, which is the average over the whole year including holidays.

The Authority’s Policy
The Authority's Policy

the fourteen ITV areas. The first six categories are defined as 'serious': news and news magazines, documentaries and news features, religion, adult education, school programmes, and information programmes for children (drama and music, however serious, are not included). About 32\% of ITV's output is devoted to serious programmes.

Of the average weekly total of 72 transmission hours in each service area some 52 hours are provided out of 123 hours of home production. The remaining 20 hours are filled by acquired material, both British and foreign, recorded predominantly on film. Apart from cinema films, the greater part of this recorded material is made up of programmes specially made for television, a substantial proportion of it being produced in this country by film-making subsidiaries or associates of the programme contractors. Foreign programmes account for about 13.9\% of the total transmission time over the whole Independent Television system during the year. The categories defined as 'serious', accounted in sum for over 60\% of ITV's total of 6,500 hours of home production during 1970–1.

Violence in Television Programmes

The ITV Code October 1971

Introduction

1 All concerned in the making of programmes for Independent Television have to act within a series of constraints. They must take into account the degree of public concern about particular issues, the boundaries of public taste, the limits of the law and any available information from research about the short or longer-term social consequences of their actions. How should constraints like these affect their judgement about the presentation of scenes of violence on television?

2 The question arises why should violence have to be portrayed at all on television. The answers are clear. First, conflict is of the essence of drama, and conflict often leads to violence. Secondly, the real world contains much violence in many forms, and when television seeks to reflect the world — in fact or in fiction — it would be unrealistic and untrue to ignore its violent aspects.

3 Violence is not only physical: it can be verbal, psychological and even metaphysical or supernatural. Whatever form the violence in a programme may take its inclusion can only be justified by the dramatic or informational context in which it is seen, and the skill, insight and sensitivity of the portrayal.

4 Ideally, a Code should give a clear guide to behaviour based on reliable knowledge of the consequences of different decisions. Unfortunately, no Code of this kind can be provided. There are few relevant facts and few reliable findings derived from generally accepted research studies.

5 Nevertheless, it must be recognized that this is an area of public concern which extends to factual as well as fictional programmes. People fear that violence on the television screen may be harmful, either to the individual viewer (particularly if the viewer is a child) or to society as a whole.

6 This public concern arises for various reasons, and may refer to different kinds of assumed 'effect':

(i) At the simplest level, some portrayed acts of violence may go beyond the bounds of what is tolerable for the average viewer. These could be classified as material which, in the words of the Television Act, 'offend against good taste or decency' or 'is likely to be offensive to public feeling'.

(ii) There is portrayed violence which is potentially so disturbing that it might be psychologically harmful, particularly for young or emotionally insecure viewers.

(iii) Violence portrayed on television may be imitated in a real life situation.

(iv) The regular and recurrent spectacle of violence might lead viewers to think violence in one form or another has been given the stamp of social approval. Once violence is thus accepted and tolerated people will, it is believed, tend to become more callous, more indifferent to the suffering imposed on the victims of violence.

7 Public concern is reflected in the Television Act of 1964, which requires the Independent Television Authority to draw up a Code giving guidance about the
showing of violence, particularly 'when large numbers of children and young persons may be expected to be watching'. The Act also requires the Authority to ensure that nothing is included in the programmes which '... is likely to encourage or incite to crime or to lead to disorder or to be offensive to public feeling'.

8 The accompanying new Code replaces the one that has been in use since 1964. It has been prepared by a Working Party on the Portrayal of Violence in Programmes which was set up in October 1970 and which has taken into account the state of present knowledge and the results of available research. It is intended that this Code should be kept under constant review and revised as and when necessary in the light of new developments and the results of continuing research studies.

9 The responsibility for particular care when many children and young persons may be viewing is the reason for the adoption of the 'family viewing policy' in Independent Television. The portrayal of violence is one of the main considerations which determine whether or not a programme is suitable for transmission during 'family viewing time'. Programmes shown before 9 pm should not be unsuitable for an audience in which children are present.

THE CODE
All concerned in the planning, production and scheduling of television programmes must keep in mind the following considerations:

The Content of the Programme Schedule as a Whole
(a) People seldom view just one programme. An acceptable minimum of violence in each individual programme may add up to an intolerable level over a period.
(b) The time of screening of each programme is important. Adults may be expected to tolerate more than children can. The ITV policy of 'family viewing time' until 9 pm entails special concern for younger viewers.

The Ends and the Means
(c) There is no evidence that the portrayal of violence for good or 'legitimate' ends is likely to be less harmful to the individual, or to society, than the portrayal of violence for evil ends.

Presentation
(d) There is no evidence that 'sanitized' or 'conventional' violence, in which the consequences are concealed, minimized or presented in a ritualistic way, is innocuous. It may be just as dangerous to society to conceal the results of violence or to minimize them as to let people see clearly the full consequences of violent behaviour, however gruesome: what may be better for society may be emotionally more upsetting or more offensive for the individual viewer.
(e) Violence which is shown as happening long ago or far away may seem to have less impact on the viewer, but it remains violence. Horror in costume remains horror.
(f) Dramatic truth may occasionally demand the portrayal of a sadistic character, but there can be no defence of violence shown solely for its own sake, or of the gratuitous exploitation of sadistic or other perverted practices.
(g) Ingenious and unfamiliar methods of inflicting pain or injury – particularly if capable of easy imitation – should not be shown without the most careful consideration.

(h) Violence has always been and still is widespread throughout the world, so violent scenes in news and current affairs programmes are inevitable. But the editor or producer must be sure that the degree of violence shown is essential to the integrity and completeness of his programme.

The Young and the Vulnerable
(i) Scenes which may unsettle young children need special care. Insecurity is less tolerable for a child – particularly an emotionally unstable child – than for a mature adult. Violence, menace and threats can take many forms – emotional, physical and verbal. Scenes of domestic friction, whether or not accompanied by physical violence, can easily cause fear and insecurity.
(j) Research evidence shows that the socially or emotionally insecure individual, particularly if adolescent, is specially vulnerable. There is also evidence that such people tend to be more dependent on television than are others. Imagination, creativity or realism on television cannot be constrained to such an extent that the legitimate service of the majority is always subordinated to the limitations of a minority. But a civilized society pays special attention to its weaker members.

This Code cannot provide universal rules. The programme maker must carry responsibility for his own decisions. In so sensitive an area risks require special justification. If in doubt, cut.
The ITA Controls the Programme Output

Whilst paying due regard to the collective needs of the service as a whole, each of the fifteen ITV programme companies plans its own schedule of the programmes it wishes to present to viewers in its own area; each company chooses the programmes it wishes to buy from other programme companies or elsewhere; each company formulates its own production plans. The creative content of the programmes is the concern of the individual company. But each company must comply with the rules and principles set out by the Television Act and the Independent Television Authority, must draw up its programme schedule in consultation with the ITA, and must provide detailed advance information or previews of specific programmes as required before their transmission.

The ITA is not only a watchdog: it is closely involved in the processes of programme planning and the formulation of programme policy. It must ensure that the output of each company provides a high standard and a proper balance of information, education and entertainment. Specific periods of time must be allocated to education, religion, news, documentaries and local programmes. There must be accuracy in news, impartiality, and the maintenance of good taste.

ITV programmes attract about 55% of the viewing audience.
AVERAGE ITV OUTPUT

About seventy-two hours of programmes are transmitted weekly in each of ITV’s fourteen areas.

About one-third of the programmes are serious or informative.

There are considerable variations in the ITV programmes shown in different parts of the country because each company presents a schedule planned to appeal specially to the viewers in its own area; but the weekly pattern of programmes and the balance between different programme categories is substantially the same in all ITV areas.

PROGRAMME PRODUCTION

55,000 hours of programmes are transmitted annually in ITV’s fourteen areas, comprising 7,500 hours of different programmes.

87% of all the different programmes shown on ITV are produced by the fifteen programme companies in their own studios.

Over two-thirds of the companies’ own production is produced and generally shown only in its region of origin.

PRODUCTION IN ITV STUDIOS

Over 60% of the programmes produced by the ITV programme companies in their own studios are serious or informative.
News and News Magazines

A survey carried out for the Authority in 1971 confirmed previous research indicating that most people in Britain claim that television is their main source of information about what is going on in the world. Television news programmes are not only relied on by viewers for such information but have proved to be immensely popular in their own right. Not a week passes but that at least one edition of News at Ten figures in the Top Twenty programmes shown by ITV and the BBC, and all five editions, Monday to Friday, are sometimes in the Top Twenty. The days when it was felt that serious programmes were audience losers have long since gone where news and news magazines are concerned. The same order of popularity applies to the early evening regional news magazines which are shown in every ITV area at 6 pm after the national news.

All national and international news on ITV is provided by ITN (Independent Television News Limited). ITN is an independent company in which all the ITV programme companies have shares. It is a non-profit-making organization and its new Chairman is Sir Robert Fraser, who was Director General of the ITA from 1954 to 1970. Regional news programmes are produced by the individual companies for their own areas, and they feed into ITN stories of national importance originating in the regions. In an average week all companies show some 4½ hours of national and international news from ITN plus their own regional news programmes amounting to between 2½ and 4 hours a week.

National and International News
10 pm to 10.30 pm Monday to Friday sees ITN's major

programme, News at Ten. This programme of news and analysis was introduced in 1967 and has the largest regular audience (around 14 million viewers) of any news programme on British television. News at Ten aims to present an up-to-the-minute account of the day's news which combines accuracy and impartiality with attractive presentation. Its use of two newscasters who are also reporters and interviewers gives face to the programme without sacrificing the authenticity which is the touchstone of any news operation.

Outside News at Ten ITN supplies a 10-minute early evening bulletin seven days a week, a lunch-time bulletin on Saturdays and two 10-15-minute bulletins in mid-evening on Saturdays and Sundays. Each weekday evening has a minute's headlines at 9 pm and all bulletins can be extended by agreement with the network if the length and strength of the news justifies it.

Coverage of news from abroad has increased in its immediacy as the means of communication across the globe through satellite and jet plane have expanded. Now we have live television of the lift-off of the Apollo 15 astronauts from the moon. The development of communications satellites in the past ten years has taken place at such an explosive rate that we are nearer than ever to the 'global village' in which we can be instantly spectators at what is happening in New York, Tokyo, Moscow, Sydney or Mexico City.

It is not surprising therefore that many of the major news stories covered by ITN are international ones. The moon landings, introduced from the ITN London studio by Alastair Burnet and Peter Fairley, have once again captured public imagination despite the feelings of scepticism about space exploration which some observers claimed to detect. Two incidents from the Apollo 15 project which happened on the same day in August 1971 illustrate both the significance and the triviality of the lunar adventure. In the first, the astronauts discovered a moon rock which might provide the clue to the evolution of the whole solar system. In the second, a US postage stamp was franked on the moon's first (temporary) post office. The lesson for television from these two contrasting astronaut activities is that the mere existence of superb communications facilities is no guarantee of meaningful communication. The medium is not yet the message.

Today. Denis Healey and Enoch Powell with Eamonn Andrews in a discussion about the Common Market in London's regular weekday news magazine programme. Thames
Earth-bound foreign coverage has tended to be of a more sombre nature. The Vietnam war and its extensions into Cambodia and Laos, the civil and military conflicts in East Pakistan and the Middle East have continued to fill a large part of news time. Even the film of American table-tennis players in China and the announcement of President Nixon’s intention to visit Peking could not erase the pictures of devastation and refugee camps with which television news had made us all too familiar.

At home the long-running story was that of the negotiations for Britain’s entry into the European Common Market. As well as following the negotiations in Paris and Luxembourg, News at Ten had a series of reports from Peter Snow on conditions in the existing six Common Market Countries and on the ways in which life in the UK would be affected if Britain were to join. There were lengthy interviews with both Mr Heath and Mr Wilson on the Common Market issue, and, in conjunction with Thames and London Weekend Television, ITN gave detailed reports on the two special one-day conferences on the market held by both the Conservative and Labour parties.

The other domestic issues which dominated ITN in the course of the year were Northern Ireland and industrial relations. The continuing violence in Ulster, the TUC demonstrations against the Industrial Relations Bill, the bankruptcies of Rolls-Royce and Upper Clyde Shipbuilders and the consequent workers’ occupation of the Clyde-side shipyards were brought home to viewers with all the immediacy which news film can give. Yet news programmes would be failing in their responsibilities if they were to concentrate on the dramatic appeal of news film at the expense of some analysis of the issues involved, or at the expense of other important but less visually accessible events. The skill of the television news editor and his colleagues is to get this kind of balance right.

The high standards set by ITN have been recognized in the numerous awards which have been won. In 1968 a special award by the Guild of Television Producers and Directors went to News at Ten. In 1969 the production (factual) award of the Society of Film and Television Arts and Sciences was won by News at Ten. The 1968–9 National Academy of Television Arts and Sciences honours award went to ITN for its coverage of ‘Christmas Eve in Brighton’. ITN’s coverage of Apollo 11 was recognized by the award of the 1970 Royal Television Society’s silver medal. The 1970 World Newsfilm Awards citation of merit for war coverage of King Hussein with his troops, and the award for general news coverage, went to ITN. In the British Television News Film of the Year Competition 1970 the hard news (team) silver award was won by ITN for ‘Battle for Amman’, and an honourable mention for ‘Biafra Starvation’. An honourable mention was also won at the 1971 Cannes Newsfilm Festival for ‘Deadline at Dawson’s Field’, the world scoop story on the blowing-up of the three jets hi-jacked to Jordan.

Alastair Burnet, who has been ITN’s anchor man on all major national and international special events since 1963, has won two awards – the 1970 Richard Dimbleby Award of the Society of Film and Television Arts as the outstanding personality in news and current affairs; and the Broadcaster of the Year Award from readers of The Political Companion. It was Alastair Burnet who introduced, with Andrew Gardner, the first News at Ten programme on 3 July 1967.

Regional News and News Magazines

Every evening on weekdays at 6 pm television studios inLondon, Birmingham, Manchester, Leeds, Glasgow,Cardiff, Belfast, Southampton, Norwich, Plymouth,Newcastle upon Tyne, Carlisle, Aberdeen, St Helier,Bristol and Dover go on the air with their owncompany’s regional news magazine. These magazines are25 or 30-minute programmes which are an importantelement in the identification of each company with itsown area. On the whole the smaller the area the greateris the sense of viewer identification with the station andwith the daily news magazine. In the Channel andBorder areas, although admittedly without direct BBCcompetition at a local level, some 75–90 per cent oftelevision sets switched on at that time are tuned to thelocal news programme.

Although news is generally the starting point of theseprogrammes they are by no means exclusively news-based. A great deal of emphasis is placed uponinvolving viewers in the programme. This can be done directly by having viewers as a participating audience asin Thames’s Today or Granada’s On Site, or it can be done indirectly by encouraging viewers to write to theprogramme as in, for example, About Anglia orWestward Diary.

Most companies produce short programmes inconjunction with the local police to help in crime detection and these have an encouraging record ofsuccess. There are other worth-while public service
elements such as special weather reports for farmers and coastal fishermen, road reports, and job opportunities in areas of high unemployment. All local programmes value the opportunity to question local Members of Parliament on local issues, often involving constituents directly in the questioning. Some companies prefer to incorporate a regular MP spot in their news magazines, others to have a separate programme elsewhere in their schedules. In either case a regular local political programme performs a valuable public service whilst helping convince Members of Parliament that television can provide the means of two-way communication at local level between Westminster and the voter.

Each local magazine has naturally established a character of its own. It has resources in terms of manpower and equipment comparable to those of its opposite number in another part of the country, but its flavour and emphasis is a function of the region it reflects and of the men who are its editors and producers. *Today* in London with its pronounced metropolitan flavour does not hesitate to tackle national issues. In Belfast *UTV Reports* is performing dealing with a national issue for a large part of the time. Southern’s *Day by Day*, in recognition of the growing importance of environmental problems, has appointed a reporter to specialize in this subject; whilst in Glasgow, Newcastle, Birmingham and Leeds coverage is naturally weighted towards industrial stories. In contrast, programmes from Plymouth, Carlisle, Norwich and Aberdeen are more conscious of the needs and interests of the farming communities, fishing, rurally based industries and tourism.

A wide range of awards has been won for news coverage by the *ITV* programme companies. In the British Television News Film of the Year Competition 1970 the hard news (silent) silver award went to *HTV* for ‘Springbok Demonstration’; the winning film team award and the hard news (team) bronze award to Southern Television for ‘Tanker Fire’; the film portfolio bronze award to Joe Hardy of Southern Television; and the feature news bronze award to I. McFarlane of Thames Television for ‘This Week — Housing’. Southern Television was the grand prix winner and the winner of the natural disaster category of the 1970 World Newsfilm Awards for ‘Tanker Fire’, and for the same programme received the Royal Television Society’s award for the best regional production in colour television.

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**National News**

National news bulletins are provided for the network by Independent Television News (*ITN*). On Mondays to Fridays there are two 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 Independent Television News provides a headline summary on weekdays at 9.00.

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**Local News and News Magazines**

| ANGLIA | About Anglia 170 mins. |
| ATV | *ATV Today* 185 mins. |
| BORDER | *Border Diary* 5 mins. |
| BORDER | *Lookaround* 140 mins. |
| BORDER | *News Headlines* 10 mins. |
| BORDER | *News Summary* 15 mins. |
| CHANNEL | *Channel Gazette* 5 mins. |
| CHANNEL | *Channel Lookaround* 20 mins. |
| CHANNEL | *Channel News* 50 mins. |
| CHANNEL | *Channel News Headlines* 3 mins. |
| CHANNEL | *Commentaires* (French) 15 mins. |
| CHANNEL | *French News* 20 mins. |
| GRAMPIAN | *Grampiian News* 50 mins. |
| GRAMPIAN | *Grampiian News Headlines* 15 mins. |
| GRANADA | *Granada Newsday* 112 mins. |
| HTV | *Report Wales* 88 mins. |
| HTV | *Report West* 140 mins. |
| HTV | *This is the West This Week* 22 mins. |
| HTV | *Y Dydd* 86 mins. |
| SCOTTISH | *Dateline* 95 mins. |
| SCOTTISH | *Dateline Early* 10 mins. |
| SOUTHERN | *Day by Day* 185 mins. |
| SOUTHERN | *Scene South East* 30 mins. |
| SOUTHERN | *Southern News* (at weekends) 20 mins. |
| SOUTHERN | *Southern News Extra* 50 mins. |
| THAMES | *Today* 145 mins. |
| TYNE | *Tyne Tees Late News Extra* 75 mins. |
| TYNE | *Tyne Tees North East News Room* 25 mins. |
| TYNE | *Tyne Tees Today at Six* 150 mins. |
| ULSTER | *Ulster News Headlines* 25 mins. |
| ULSTER | *UTV Reports* 75 mins. |
| WESTWARD | *Farm and Country News* 15 mins. |
| WESTWARD | *Late News* 15 mins. |
| WESTWARD | *Westward Diary* 180 mins. |
| WESTWARD | *Westward News Headlines* 10 mins. |
| YORKSHIRE | *Calendar* 135 mins. |
| YORKSHIRE | *Calendar News* 25 mins. |
A News Cameraman’s Day

Joe Hardy, film cameraman, is a loner. As one of Southern Television’s roving news cameramen, his brief is to cover the region, filming the news as and where it happens. On call day and night, he is in constant radio contact with the Southampton newsroom, poised to rush to an oil tanker fire in the Solent, a road accident on the Winchester by-pass, or a fire in the New Forest.

Joe Hardy (50) is typical of the solid band of professionals who bind the ITV programme companies closely to the regions they serve. Born in Weymouth, Dorset, he knows the south intimately, working in journalism both as a stills photographer and as a film cameraman for Southern since 1959. ‘Good local knowledge is vital to the job’, says Joe, one of Southern’s best known off-screen personalities.

But news developments can change plans at a moment’s notice. Both his cars, a Volkswagen for work and a Mercedes for pleasure, are fitted with radio-telephones. Before he leaves his home at Highcliffe, near Christchurch, in the morning, he loads up with any equipment he could conceivably need in an emergency: a maywest for flying – a speciality of his – waterproof clothing for assignments at sea and a clean shirt and tie for more formal occasions. Pride of place is taken by his camera equipment: trustworthy German-made Arriflex. This equipment cost £2000 and the lenses he uses range from a 5 mm for close-up shooting in tight corners to a 300 mm telephoto for long distance work.

Wherever he is, Joe Hardy keeps in constant touch with the Southampton newsroom by radio-telephone so that he can be informed about any major news story as it happens.

His working day begins with a call to ‘Southtel’ base where he is briefed on the news diary by Day By Day deputy editor Derek Heasman and film organizer Yvonne Lloyd. The scheduled events include filming the yachts in Cowes Week and the ‘topping-off’ ceremony on the first stage of the massive new £14,000,000 city centre scheme in Portsmouth.
The majority of the yachts are moored at a marina in Gosport where Joe has a rendezvous with Barry Westwood, the popular ‘linkman’ on Day By Day who also introduces Southern’s extensive coverage of the 1971 Sailing International.

Once there, he loads his camera with a 100-foot roll of film and is ready to go, filming the Prime Minister’s yacht ‘Morning Cloud’ and ‘The Prospect of Whitby’, another member of the three-yacht British team, owned by tycoon Arthur Slater. Joe moves into action smoothly, knowing exactly which shots he needs to make up a finished film for transmission. A roll lasts two-and-a-half minutes and Joe has been known to film three separate news stories on one roll, leaving the editor very little that needs to be cut out.

Next on the agenda is the topping-out at Portsmouth, but first there is time for a pint of milk and a pie for lunch and a brief visit to the seashore at nearby Southsea to film some sunbathers relaxing during the swelteringly hot afternoon. ‘Weather is always news’, says the resourceful Joe.

One hundred feet above the streets of Portsmouth there is a breeze to keep things cooler. Protected by a hard-hat, Joe is ready for the big event of the day, the official inauguration of the impressive new city centre. Diplomatically professional, Joe shares a joke with the Lord Mayor and ushers the VIPs and the workers into place while he films the ceremony. Beer is laid on for the guests, but Joe makes it a strict rule never to drink ‘on duty’ and accepts a bitter lemon before heading back to the studios with the exposed film. He follows it into the processing room to watch it developed and then finds a quiet corner while he fills out his ‘dope sheet’.

Minutes before the 4.30 film deadline for the 6 o’clock news, an urgent call goes out. A disastrous blight is attacking the picturesque elms along The Avenue leading into Southampton. Local naturalists are worried about the future of the trees and film of the extent of the damage is urgently needed.

Can someone get film with only minutes to spare? Joe is on hand and responds quickly. If anyone can get the pictures, Joe can.

An average day. Nothing out of the ordinary; no major news stories, but when they happen Joe is often the man in the thick of things. Four air crashes, including the helicopter disaster at Portland in which three fellow cameramen were killed earlier in the year, indicate the kind of risks Joe often has to take. But it has been a fairly typical day, and Joe can go home and put his feet up in his favourite armchair and watch television. What does he view? The news, of course!
Deadline at Dawson's Field. The blowing-up of the three jets hijacked to Jordan, a world scoop. ITN

Channel News. Flying with Royal Naval helicopters airlifting a sea mark near Jersey. Channel

Alastair Burnet. Richard Dimbleby Award as the outstanding personality in news and current affairs.

Tanker Fire. The award-winning coverage at the Pacific Glory tanker blaze off the Isle of Wight. Southern
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 UPI TN which produces a daily newsfilm agency service for overseas television.

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
Sir Robert Fraser OBE (Chairman); Julian Amyes (Granada); James A Bredin (Border); Aubrey Buxton, MC (Anglia); Norman Collins (ATV); Sir Geoffrey Cox, CBE (Yorkshire); John Freeman (London Weekend); J A Jelly (Tyne Tees); Nigel Ryan (Editor); Howard Thomas, CBE (Thames).

Officers
William Hodgson (General Manager); David Nicholas (Deputy Editor); Dan Moloney, ACWA, AASA (Company Secretary/Chief Accountant); Michael Batchelor (Production Controller); Peter Ward (Chief Engineer); Peter Wilson (Personnel Manager).

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 (2000 sq.ft) and a second studio (700 sq.ft). The studios are equipped with 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 standards converters, a SECAMPAL transcoder, four Marconi B3402 multiplex (16mm, 35mm, and slide) telecine channels, two Marconi EDS caption cameras, four Ampex VR 2000B VTR’s with Editec and four RCA sound replay channels. Film laboratory facilities include two ME4, one Gevachrome and one black and white 16mm processor and four printers. There are three projection theatres, two of which are equipped for sound dubbing. These have 16 mm and 35 mm optical/magnetic projectors and eight separate magnetic replay machines.

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 – UPI TN. Daily shipments of newsfilm are made by UPI TN from London, New York and other centres to more than 100 overseas television stations.
Documentaries and News Features

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

Documentary programmes up to an hour long are shown in all ITV areas on Tuesday evenings. They aim to treat in some depth significant aspects of contemporary political or social life. In 1971 ATV presented three programmes about people in exile; a sensitive account of the problems of lesbianism, and a study of the commuter. Granada provided a profile of Edward Heath, and three programmes about South American Indian tribes which are disappearing. Thames dealt with such topics as high-rise flat living, the sounds and people of the River Thames, and the work of a new therapy centre for drug addicts. From Yorkshire Television came an Alan Whicker documentary about the secret police of Grenada, and two programmes on contemporary Portugal and its African territories.

Most regional companies also from time to time produce documentaries, some of which are shown throughout the country; examples are Anglia's Now or Never about wildlife preservation, or Southern's Dog's Best Friend on man and the dog.

News features look at a wide spectrum of contemporary affairs and aim to convey trends and situations. The two regular weekly series are This Week (Thames) and World in Action (Granada), both thirty minutes long and shown in all ITV areas. They range widely in subject matter and approach. In 1971 This Week presented programmes on the cases for and against British entry into the Common Market, and reported on the dissent of intellectuals in the Soviet Union, on the aftermath of Gomulka's downfall in Poland, and on the tenth anniversary of the Berlin Wall; it provided interviews with Mr Smith and black African leaders in Rhodesia; and also examined social problems, such as the prevalence of venereal disease, the chronically disabled, and differing attitudes towards birth control. World in Action covered such foreign stories as the house arrest of Father Cosmos Desmond in South Africa, the activities of the Bangla Desh guerillas, and the construction by the Chinese of a railway between Tanzania and Zambia; and at home it examined the implications of the Industrial Relations Bill, the Rudi Dutchke affair, and the role of the consultant within the National Health Service.

Another news feature series available in most ITV areas is What the Papers Say (Granada), which gives a weekly review of the national press. London Weekend presents its own, and occasionally for other areas, an important series Man in the News, in which a prominent individual is interviewed by a panel of journalists. Many companies produce series designed to present current parliamentary issues and political topics of the day.

Regular discussion or interview series are produced by a number of companies for transmission in their own areas. The emphasis generally is on local participation or topics of particular interest to local viewers. Such regular series do much to strengthen the links with the local communities.

Weekly magazine programmes made specifically for women are shown by nearly all the programme companies; and farming magazines, while catering specifically for the needs of the local farming community, are often of interest to a wider public. Miscellaneous series shown throughout the country in 1971 included Seven Men (Granada), in which Denis Mitchell presented penetrating and sympathetic profiles of a number of interesting people; and Survival (Anglia), the outstanding series on wildlife preservation.

In September 1971 Adrian Cowell's The Tribe That Hides From Man (ATV) received the coveted Prix Italia as the best documentary, against international competition; it had previously been classed as the best documentary in the 1970 Society of Film and Television Awards. Three films on the plight of the South American Indian, one of which won the major prize in the Trento International Competition for Mountain and Exploration Films 1971. Granada.
Television Arts Awards. *Debate* (Scottish) received the Radio and Television Programmes of the Year Award from the Radio Industries Club, Scotland. Other awards have been noted under news and news magazines.

**Tuesday Documentaries**

Tuesday documentary programmes are presented regularly by the major companies, with occasional contributions from regional companies. Examples during 1971 were:

(L) Local. (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

- **The Bill – Right or Wrong? The Industrial Relations Bill** GRANADA/THAMES 23 March (N)
- **Black Mayor** Problems facing the Mayor of Newark, USA ATV 6 July (N)
- **A Completely Different Way of Life** Communal living in a Midlands town ATV 11 May (N)
- **The Disappearing World** Study of a South American Indian tribe (i) The last of the Cuiva (ii) Embera – the end of the Road (iii) War of the Gods GRANADA 8, 15, 22 June (N)
- **Dog’s Best Friend? The Englishman and his dog** SOUTHERN 9 March (N)
- **Dowager in Hot Pants** Hollywood in the 70’s THAMES 17 Aug (N)
- **Everybody Knows the Secret Police** Alan Whicker visits Grenada YORKSHIRE 6 April (N)
- **Freshman** A young American under-graduate GRANADA 12 Jan (N)
- **The Great Hair Do** Hairdressing industry ATV 31 Aug (N)
- **The Great Train Race** The world of the London commuter ATV 4 May (N)
- **The Hardest Way Up** Conquest of Annapurna ITN 16 March (N)
- **The House of Lords** The upper house YORKSHIRE 19 Oct (N)
- **The Important Thing is Love** Problems of the lesbian ATV 9 Feb (N)
- **In Search of Paradise** Gita Mehta looks at India ATV 2 Feb (N)
- **A Kind of Exile** Contemporary profiles. (i) Basil D’Oliveira (ii) Peggy Seeger (iii) Oswald Mosley ATV 13, 20, 27 July (N)
- **M62** The construction of a motorway YORKSHIRE 1 June (N)
- **The Making of a Saint** The process of Canonisation THAMES 20 April (N)
- **The Man from No. 10** Edward Heath GRANADA 3 Aug (N)
- **Mister Lowry** Development of a painter TYNE TEES 30 March (N)
- **The Most Powerful Briton in America** Clive Barnes, drama critic ATV 25 May (N)
- **Now or Never** Wild-life conservation ANGLIA 5 Jan (N)
- **One Man Alone** Lone voyage of Chay Blyth YORKSHIRE 5 Oct (N)
- **The Passing of Simpkin and James** Death of a ‘family’ department store ATN 13 April (N)
- **Pelican Flyway** Film of a pelican colony ANGLIA 10 Aug (N)
- **Polaris – The Secret World** Life in a nuclear submarine YORKSHIRE 24 Aug (N)
- **Portugal – Dream of Empire** Modern Portugal YORKSHIRE 19 Jan (N)
- **Portugal – Dream of Empire** Portugal in Africa YORKSHIRE 26 Jan (N)
- **Report on Communities** ‘Phoenix House’, drug rehabilitation centre THAMES 19 May (N)
- **The Richest Sea in the World** Sea of Cortes, Mexico ANGLIA 7 Sept (N)
- **Till I End My Song** Sights and sounds of the River Thames THAMES 16 Feb (N)
- **Victor Feather, tuc** Profile of the T.U.C. General Secretary YORKSHIRE 23 Feb (N)
- **What We Need Is More Red Tape** Bernard Levin on shortcomings in English law ATV 2 March (N)
- **Where the Houses Used to Be** Life in a modern block of flats THAMES 29 June (N)

Note: Many other documentaries are produced by the programme companies apart from those included in these lists. Most are shown locally, some are part networked. Networked programmes have included Yorkshire’s series by Alan Whicker, Southern’s ‘The Admiral’s Cup’ and London Weekend’s ‘Derby Day’.

**News Features**

*The Brian Connell Interviews*

Interviews with prominent personalities ANGLIA 30 mins. 10.30 Mon. April, June, Aug, Oct (L)

*Calendar Sunday*

Local current affairs YORKSHIRE 30 mins. 1.30 2.00 Sun. from Feb (L)

*Challenge*

Discussion of key issues of the 1970’s TYNE TEES 45 mins. 11.10 Sun. to Feb, 11.30 Sat. March/May, 10.40 Sat. from Oct (L)

*Deadline*

Current affairs ULSTER 30 mins. 8.00 Tues. from Sept (L)

*Deadline Friday*

Current affairs in Northern Ireland ULSTER 30 mins. 10.30 Fri. to April (L)

*In Camera*

Parliamentary topics SCOTTISH 30 mins. 10.30 Fri. (L)

*The Kee Interviews*

Interviews LONDON WEEKEND 30 mins. 11.15 Sun. from Oct (L)

*Man in the News*

Interviews LONDON WEEKEND 30 mins. 2.25 Sun. May; 11.15 June/Sept (L)

*Municipal Elections*

Local election coverage YORKSHIRE 35 mins. 11.30 Thurs. May (L)

*People We Meet*

Interviews GRAMPIAN 30 mins. 6.10 Tues. Jan/May (L)

*Points North*

Political discussion GRAMPIAN 30 mins. 10.30 Fri. monthly (L)
## Arena
- **Current Affairs** ANGLIA 15 mins. 6.20 Thurs. (L)

## Border Forum
- After dinner conversations BORDER 30 mins. 10.30 Fri. monthly from Aug (L)

## Debate
- Current affairs in Scotland SCOTTISH 45 mins. 10.30 Mon. to March (L)

## Face the Press
- Personalities interviewed by journalists TYNE TEE 30 mins. 10.30 Mon. Jan–March, from Oct (P)

## General Discussion Programmes
- **By the Way** Ulster: the past in the present ULSTER 60 mins. 4.00 Mon./Fri. to July, 210 mins. 4.10 Mon./Fri. from Sept (L)
- **Bygones** Victoriana magazine ANGLIA 30 mins. 4.15 Sun. to July (L)
- **Character** Profiles of little known people ULSTER 20 mins. 6.15 Tues. from Sept (L)
- **Country Calendar** Countryside topics YORKSHIRE 20 mins. 1.30 Sun. to 3.50 Thurs. April/July (L)
- **Country Focus** Countryside topics GRAMPIAN 25 mins. 6.10 Mon. fortnightly to July, from Oct (L)
- **Date with Danton** West Country characters, events WESTWARD 10 mins. 4.40 Sun. to July, 15 mins. 4.40 Sun. from Sept (L)

## Magazine Programmes
- **Dateline Early** Women’s magazine SCOTTISH 45 mins. 4.00 Mon./Fri. to July, 210 mins. 4.10 Mon./Fri. from Sept (L)
- **Farming Diary** Farming magazine ANGLIA 30 mins. 1.30/2.00 Sun. (L)
- **Farming News** Farming magazine CHANNEL 5 mins. 6.10 Thurs. (L)
- **Farming Outlook** Farming magazine TYNE TEE 30 mins. 1.10 Sun. (L)
- **House Party** Women’s magazine (L), 60 mins. 3.55 Tues, Thurs. April/Sept. 150 mins. 3.55 Mon. from Oct. (P)

## Miscellaneous Series
- **Dawes Explores** Countryside topics and regional events ULSTER 20 mins. 6.15 Thurs. from Sept (L)
- **Freud on Food** Cookery TYNE TEE 25 mins. 4.15 Mon. April/July (L)
- **In Person** Interviews with personalities SCOTTISH 30 mins. 10.30 Mon. April/July (L)
- **Man of the South** Interviews with famous personalities SOUTHERN 20 mins. 10.30 Wed. Feb/Mar (L)
- **Put it in Writing** Viewer’s comments GRANADA 5 mins. 4.15 Mon. to April, 8 mins. 6.20 Tues, May/Sept., 8 mins. 6.20 Thurs from Sept (L)
- **Seven Men** Interviews with famous personalities GRANADA 30 mins. 10.30 Fri. March, 10.15 Sat. April–May (N)
- **Short Story** Rural stories by an Ulster author ULSTER 15 mins. 11.15/11.30 Tues. Feb/April (L)
- **Survival** Preservation of wild life ANGLIA 30 mins. 7.00 Thurs. July/Sept (N)
- **This is Your Right** Citizens’ rights GRANADA 10 mins. 6.50 Wed. to July, from Sept (L)

## World in Action
- **Current Affairs** THAMES 30 mins. 9.30 Thurs. from Feb (N)
- **Westward Report** Major topics and their effect on the West Country WESTWARD 30 mins. 10.30 Fri. from Sept (L)
- **What the Papers Say** Review of the Press GRANADA 15 mins. 11.45 Wed. to June; 11.00 Thurs. from July (P)
- **Your World** This Week Current affairs debate TYNE TEE 30 mins. 10.30 Mon. April/Aug (L)
- **Press Call** Men in the News HTV 30 mins. 10.30 Fri. Oct/Dec (L)
- **A Responsible Society** Discussions of social problems GRAMPIAN 60 mins. 10.30 Fri. Oct/Dec (L)
- **Talking Heads** Interviews SCOTTISH 150 mins. 11.15 Mon./Fri. July/Sept (L)
- **Viewfinder** Current affairs magazine ULSTER 25 mins. 6.05 Fri. June/Sept (L)
This Week. A study of Muhammad Ali. *Thames*

*Chay Blyth. The round-the-world sailor and his yacht*  
British Steel. *Yorkshire*

*A Kind of Exile. Basil D'Oliveira was the subject of one programme in a series of contemporary profiles. ATV*
Out of Town. Jack Hargreaves saddles up. *Southern*

Alan Whicker. In the Caribbean. *Yorkshire*

The Hardest Way Up. Filming the ascent of Annapurna in Nepal. *Thames/ITN*
Tea Break. Rennie Lister and Michael Parkinson talk to actor Robert Morley. 

The Bill – Right or Wrong? A 90-minute television tribunal on the Industrial Relations Bill at Church House, Westminster, under the chairmanship of the Rt. Hon. Lord Devlin, PC. 

World in Action. ‘The Village That Quit’. The Staffordshire village of Longnor agreed to give up smoking for a week. 

Derby Day. Filming impressions of Epsom. London Weekend
Local Programmes

A great source of strength in Independent Television is the close association of the companies with their own areas. This is reflected in the wide range of programmes produced for showing to local viewers.

Freud on Food. Clement Freud creates exciting dishes served with wit. Tyne Tees

In Person. Lt Col Colin Mitchell, 'Mad Mitch' of the Argylls. Scottish

The Silent Valley. A film unit at work 150 feet below the ground on a documentary on industrial archaeology. HTV

Man in the News. James Hanratty. London Weekend
About 1,000 hours of documentary and news feature programmes are produced by the Independent Television companies each year in their own studios. The following pages show some glimpses of the detailed planning and preparation which are needed to bring just one programme to the viewers' screens.

Nelson

The making of a documentary
When it was agreed by Anglia Television programme executives that producer Lloyd Fraser should begin work on an hour-long documentary on Lord Nelson, it wasn't difficult for him to decide that the story of England's greatest admiral could be told in Nelson's own words. Fortunately Nelson recorded not only the main events of his life, but also the circumstances surrounding them. With these vivid letters and despatches – in seven heavy volumes – and the many biographies and Nelson studies, the background material was plentiful.

It was necessary, however, to separate the man from the glory that cloaked him: to show Nelson with all his human frailties and contradictions of character. In short, to be highly selective with this wealth of material. For many months Lloyd Fraser made a careful study of Nelson documentation, analysing and selecting to bring out not only character and temperament, but reasons for specific acts in his career.

In this programme Nelson's words chart his life from his boyhood at Burnham Thorpe to Trafalgar.
By far the greatest problem for Lloyd Fraser and director Harry Aldous in the making of this documentary was the presentation of Nelson's great sea battles - St Vincent, the Nile, Copenhagen, Trafalgar.

Believing it essential that the complicated manoeuvres and the audacity of Nelson should be presented as an exciting spectacle, easily grasped, they decided the best way of doing this was to put the fleets on the TV screen so that viewers could see for themselves.

First, more than seventy model ships of eighteenth-century design were specially made. Then a tank, 60 ft long and 24 ft wide, was built in a gymnasion in a disused barracks in Norwich. The tank was only about 6 in. deep, and dry ice was used to give the smoke-like effect of mist and fog. A special effects man arranged appropriately-scaled explosions aboard ship where and when necessary.

Thus when the Lilliputian fleet sailed out bravely to meet the enemy, cameraman Peter Fuller was filming in close-up.

Now we could see for ourselves the aggressive attacking spirit of the British fleets under Nelson...
All ready except for the final touch of wave making.

Filming a battle scene.

The fleets spot one another in the early morning calm and mist.

First shots of the battle.

The height of the battle.

The battle progresses.

Ship blowing up.
Drama

There is enough original play writing on Independent Television each year to provide the West End theatre with more than fifty stage productions in the same period.

A meaningless statistic perhaps, but one which gives some small indication of what is needed to provide one television channel with a diet of drama – and this does not include another four or more hours a week which account for drama series as distinct from plays. And yet, despite this prodigious output, television cannot be accused of sacrificing quality for quantity. Consider a list of authors, some of whose works were adapted for television last year – Arnold Bennett, George Bernard Shaw, Jane Austen, William Shakespeare, Frank O’Connor, or some contemporary playwrights – John Osborne, Dennis Potter, Henry Livings, Colin Welland, John Braine and Hugh Leonard.

Independent Television’s drama output can be divided roughly into single plays and drama series. The single play may be just that – an individual play written for Armchair Theatre or Sunday Night Theatre or it may be a play written around a specific theme such as Yorkshire Television’s The Ten Commandments, ATV’s Crime of Passion or Granada’s The Sinners. The drama series may contain any number of episodes, usually has a continuing character or characters and a wide variety of themes. Some recent drama series, for example, have been Man at the Top, John Braine’s famous hero translated into the world of management consultancy; Family at War, the story of a family in wartime Liverpool; Hine, the adventures of an international arms salesman; Public Eye, about a private detective; and The Guardians, a political thriller set in a Britain of the future. The Main Chance (Yorkshire), featuring the ruthlessly successful solicitor David Main, won the Best Dramatic Series Award at the Seventh Hollywood Festival of World Television held in Los Angeles in 1971.

It is probably true to say that every drama series is conceived and born with the highest hopes of all concerned with it for its success. But, although the failure rate is not as high as it is, for example, in comedy series, some drama series never get off the ground with the public or with the critics. Is there a magic formula? Good writing, good acting and good production are of course essential ingredients but not the whole answer. Many series have had all these and proved, at best, moderate successes. To achieve the sort of acclaim from viewer and critic alike which results in “a return by public demand” something more is needed; somehow the actor, with the collaboration of the writer, must establish a bond of sympathy between himself and the viewer. Two of the most successful drama series in recent years, Callan and Public Eye, best illustrate this essential. Callan himself has all the professional skill, expertise and ruthlessness of James Bond but built into his character is an essential humanity, allowed to peep through only at intervals, which makes him something more than just a puppet. Frank Marker, the central character of Public Eye, is probably the seediest hero in television drama and far removed from the established private detective of the novel but, as visualised by the writer and played by the actor, Alfred Burke, he is equally a real person. Both characters are products of the mind and the pen but both, as interpreted by the two actors, evoke that “suspension of disbelief” which is one of the requirements of good drama.

In recent years the television playwright has more and more come to regard the drama series as an effective vehicle for the expression of his ideas, even more effective perhaps than that of the single play. A series such as The Misfit, although superficially comic in style, gave the writer enormous scope to express through the mouth of the reactionary, returned colonial, his views on some of the more, or less, cherished idiosyncrasies of present day Britain. On a somewhat more serious level the recent series The Guardians has enabled thought-provoking writers of the calibre of John Bowen to explore the minds and motives of people in an imagined England where democratic government has been replaced by quasi-military rule.

The Persuaders. Roger Moore and Tony Curtis (left) in an adventure series. ATV
The increasing involvement of the television writer in the exploration of politics, moral questions, racism and violence, all perfectly legitimate themes for the dramatist, produces special problems for the broadcaster. The lives of the mass of viewers in this country are untouched by problems of violence, race and sex and it is a not uncommon complaint that television drama tends to deal only with the sordid or disagreeable aspects of life. Undoubtedly there are occasions when the dramatist, in an effort to punch home his message, oversteps the mark and gives offense; but it is equally true that to conceal evil, not to attempt to right wrongs, to ignore social change whether in itself desirable or undesirable, would to the same mass of viewers be even more offensive. The real problem for the writer, the producer and the broadcaster is not ultimately the choice between the safe and the potentially offensive but how to present to the viewer the radical changes which his society is undergoing while, at the same time, endeavouring not to repel him. It is to the credit of the writer, the producer and the numerous talents concerned that, in this, television drama succeeds far more often than it fails.

Plays networked during 1971

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless otherwise stated. Weekly duration shown in minutes.

**February**
- Repent At Leisure Shadows of Fear Roger Marshall THAMES 60 mins. 2 Feb
- A Windmill In The Window Weekend Play - Tales of Piccadilly John Kershaw LONDON WEEKEND 60 mins. 6/7 Feb
- Return Of Favourites Shadows of Fear Jeremy Paul THAMES 60 mins. 9 Feb
- The Way Out Weekend Play - Tales of Piccadilly Julian Bond LONDON WEEKEND 60 mins. 13/14 Feb
- The Lesser Of Two Shadows of Fear Hugh D’Allenger THAMES 60 mins. 16 Feb
- Big Soft Nellie Weekend Play Henry Livings GRANADA 60 mins. 20/21 Feb
- White Walls And Olive Green Carpets Shadows of Fear Hugh Leonard THAMES 60 mins. 23 Feb.
- Anna Of The Five Towns Weekend Play Arnold Bennett ATV 90 mins. 28 Feb

**March**
- Sour Grapes Shadows of Fear Roger Marshall THAMES 60 mins. 2 March
- Harry-Kari And Sally Weekend Play Douglas Livingstone ATV 60 mins. 7 March
- Come Into My Parlour Shadows of Fear Roger Marshall THAMES 60 mins. 9 March
- The Hotel In Amsterdam Weekend Play John Osborne ATV 90 mins. 14 March
- Two World Wars And A Gold Clock Playhouse Kenneth Cope ATV 60 mins. 18 March
- Pandora Weekend Play Hugh Leonard GRANADA 75 mins. 21 March
- The Mosedale Horseshoe Playhouse Arthur Hopcroft GRANADA 60 mins. 23 March
- Speaking Of Murder Play Audrey and William Roos ANGLIA 60 mins. 24 March
- The Price Weekend Play Arthur Miller LONDON WEEKEND 85 mins. 28 March
- Decision To Burn The Ten Commandments Kevin Laffan YORKSHIRE 60 mins. 30 March
- A Kiss Is Just A Kiss Play Alec Coppel ANGLIA 60 mins. 31 March

**April**
- Arms And The Man Sunday Night Theatre George Bernard Shaw ANGLIA 90 mins. 4 April
- The Nineteenth Hole The Ten Commandments Bill MacIlwraith YORKSHIRE 60 mins. 6 April
- Love Doesn’t Grow On Trees Sunday Night Play Jeremy Paul LONDON WEEKEND 60 mins. 11 April
- Be Lucky The Ten Commandments Ray Jenkins YORKSHIRE 60 mins. 13 April
- Black Eye On Sunday The Ten Commandments Leo Lehman YORKSHIRE 60 mins. 20 April
- Hilda The Ten Commandments Alun Owen YORKSHIRE 60 mins. 27 April

**May**
- Husband and Friend The Ten Commandments Jeremy Paul YORKSHIRE 60 mins. 4 May
- The Catherine Wheel The Ten Commandments Colin Welland YORKSHIRE 60 mins. 11 May
- An Object of Affection The Ten Commandments Hugh Whitemore YORKSHIRE 60 mins. 18 May
- The Silver Collection Sunday Night Theatre Susan Pleat GRANADA 60 mins. 23 May
- As Many As Are Here Present The Ten Commandments Alan Prior YORKSHIRE 60 mins. 25 May
- The Shopper Sunday Night Theatre Noel Robinson ATV 60 mins. 30 May

**June**
- A Bit Of Family Feeling The Ten Commandments Charles Wood YORKSHIRE 60 mins. 1 June
- Man And Boy Sunday Night Theatre Terence Rattigan ANGLIA 90 mins. 6 June
- The Switch Playhouse Maurice Edelman ANGLIA 60 mins. 8 June
- Paper Roses Sunday Night Theatre Denis Potter GRANADA 60 mins. 13 June
- The Three Graces Seasons Of The Year Anthony Skene GRANADA 60 mins. 14 June
- Camille Crime Of Passion Ted Willis ATV 60 mins. 15 June
- The Prize Sunday Night Theatre John Peacock ATV 60 mins. 20 June
- Trial And Error Seasons Of The Year Anthony Skene GRANADA 60 mins. 21 June
- Celestina Crime Of Passion Eric Paice ATV 60 mins. 22 June
- Square Sunday Night Theatre Mark Priaux GRANADA 60 mins. 27 June
- Court Circular Seasons Of The Year Anthony Skene GRANADA 60 mins. 28 June
- Olivier Crime Of Passion Roy Russell ATV 60 mins. 29 June

**July**
- Alice Dancing Sunday Night Theatre John Gorrie ATV 60 mins. 4 July
Drama

*English Family Robinson Seasons Of The Year* Anthony Skene GRANADA 60 mins. 5 July

*Justine Crime Of Passion* David Fisher ATV 60 mins. 6 July

*Square One Sunday Night Play* Arden Winch LONDON WEEKEND 60 mins. 11 July

*It's Cold Outside Seasons Of The Year* Anthony Skene GRANADA 60 mins. 12 July

*Roland Crime Of Passion* Ted Willis ATV 60 mins. 13 July

*After A Lifetime Sunday Night Play* Neville Smith LONDON WEEKEND 75 mins. 18 July

*A Place To Go Seasons Of The Year* Anthony Skene GRANADA 60 mins. 19 July

*Louis Crime Of Passion* Eric Paice ATV 60 mins. 20 July

*Mr Pargiter Sunday Night Play* William Emms LONDON WEEKEND 60 mins. 25 July

*Magdalena Crime Of Passion* Ted Willis ATV 60 mins. 27 July

*August One More On Top Sunday Night Play* Jonathan Hales LONDON WEEKEND 60 mins. 1 Aug

*Ireland, Mother Ireland Armchair Theatre* Dominic Behan THAMES 60 mins. 3 Aug

*Hamlet Sunday Night Play* William Shakespeare ATV 120 mins. 8 Aug

Note: HTV and Scottish Television also produce plays, which from time to time are seen over a wider area.

### Drama Series

*Budgie Adventures of a pett crook* LONDON WEEKEND 60 mins. 9.00 Fri. April/July (N)

*Coronation Street Set in a Lancashire city* GRANADA 60 mins. 7.30 Mon., Wed. (N)

*Crossroads Life in a motel* ATV 100 mins. 6.35 Tues., Wed., Thurs. (P)

*A Family at War Wartime chronicle of a Liverpool family* GRANADA 60 mins. 9.00 Wed. to March from Oct (N)

*The Guardians Political thriller series* LONDON WEEKEND 60 mins. 10.10 Sat. July/Sept, 9.30 Sat. Sept/Oct (N)

*Hadleigh Young aristocrat fllghts life's injustices* YORKSHIRE 60 mins. 9.00 Fri to April (N)

*High Living* In a multi-storey block of flats SCOTTISH 30 mins. 6.30 Thurs. to Sept (L)

*Hinc Adventures of an arms salesman* ATV 60 mins. 9.00 Wed. April/July (N)

*Bargain Hunters Armchair Theatre* Bill MacIverthai THAMES 60 mins. 10 Aug

*The Chaps Sunday Night Theatre* Tony Hoare GRANADA 60 mins. 15 Aug

*Office Party Armchair Theatre* Fay Weldon THAMES 60 mins. 17 Aug

*Giants and Ogres Sunday Night Theatre* Alun Owen GRANADA 90 mins. 22 Aug

*The Grass Widows Playhouse* William Trevor ANGLIA 60 mins. 24 Aug

*Green Julia Sunday Night Theatre* Paul Ableman GRANADA 75 mins. 29 Aug

*The Loving Lesson Armchair Theatre* Donald Churchill THAMES 60 mins. 31 Aug

*September*

*The Wedding Gift Sunday Night Theatre* John Kershaw ATV 60 mins. 5 Sept

*Brown-Skin Gal, Stay Home And Mind Bay-Bee Armchair Theatre* Robert Holles THAMES 60 mins. 7 Sept.

*Concussion Sunday Night Theatre* Noel Robinson ATV 60 mins. 12 Sept.

*Detective Waiting Armchair Theatre* Ian Kenneth Martin THAMES 60 mins. 14 Sept

*The General* *Fly on the Wall Kevin Laffan YORKSHIRE 60 mins. 19 Sept

*The Girl on the M1 Armchair Theatre* Katy Gardiner THAMES 60 mins. 21 Sept

*The Reformer Fly on the Wall Kevin Laffan YORKSHIRE 60 mins. 26 Sept

*October*

*The Designer* *Fly on the Wall Kevin Laffan YORKSHIRE 60 mins. 3 Oct

*Competition Armchair Theatre* Douglas Livingstone THAMES 60 mins. 5 Oct

*On Trial* *Upstairs, Downstairs* Fay Watson LONDON WEEKEND 60 mins. 10 Oct

*Man Charged Armchair Theatre* Peter Hill THAMES 60 mins. 12 Oct

*The Mistress and the Maids* *Upstairs, Downstairs* Maureen Duffy LONDON WEEKEND 60 mins. 17 Oct

*Father's Help Armchair Theatre* Michael Craig THAMES 60 mins. 19 Oct

*Board Wages* *Upstairs, Downstairs* Terence Brady and Charlotte Bingham LONDON WEEKEND 60 mins. 24 Oct

*Beneath The Tide* *Playhouse* John Westgate ATV 60 mins. 26 Oct

*The Path of Duty* *Upstairs, Downstairs* John Harrison LONDON WEEKEND 60 mins. 31 Oct

*November*

*The Chinese Prime Minister* *Playhouse* Enid Bagnold YORKSHIRE 60 mins. 2 Nov

*A Suitable Marriage* *Upstairs, Downstairs* Jeremy Paul LONDON WEEKEND 60 mins. 7 Nov

*The Panel* *Playhouse* Arthur Hopcraft GRANADA 60 mins. 9 Nov

*A Cry For Help* *Upstairs, Downstairs* Julian Bond LONDON WEEKEND 60 mins. 14 Nov

*Persuasion* *Adaptation of Jane Austen's novel* GRANADA 60 mins. 10.15 Sun. April/May (N)

*A Place of Her Own* *Sequel to 'High Living' SCOTTISH 45 mins. 6.15 Thurs. from Oct (L)

*Public Eye* Frank Marker, enquiry agent THAMES 60 mins. 9.00 Wed. July/Oct (N)

*The Rivals of Sherlock Holmes* *Detective Stories from late Victorian authors* THAMES 60 mins. 9.00 Mon. Sept/Dec (N)

*The Sinners* *Irish short stories* GRANADA 60 mins. 9.00 Mon. July/Sept (N)

*Suspicion* *Psychological suspense series* ATV 60 mins. 9.00 Tues. from Nov (N)

*U.F.O.* *Science fiction thriller series* ATV 60 mins. 8.00 Wed. to Feb, 5.15 Sat. Feb/Sept (P)
Brown Skin Gal. Stay Home and Mind Bay-see. Billie Whitelaw and Dcoal McCann. Times

Man and Boy. Telly Savales and Liz Fraser. Anglia
PLAYS

Well over a hundred plays produced by the ITV programme companies are networked each year, apart from drama series and regional plays.

Crime of Passion. John Phillips (Avocat Général), Anthony Newlands (M. le Président), Deniel Moynihan (Defence Counsel). ATV

Hamlet. Richard Chamberlain as Hamlet and Nicholas Jones as Laertes. ATV

Tea With Major Armstrong. Hamilton Dyce and John Netolson. London Weekend

The Hotel in Amsterdam. Paul Scofield and Jill Bennett in John Osborne’s play. ATV

Arms and the Man. Laurence Harvey, Anna Calder-Marshall and John Standing. Anglia
Drama

**Budgie.** Iain Cuthbertson and Adam Faith. *London Weekend*

**Crossroads.** Jill Richardson marries Star Harvey. *ATV*

DRAMA SERIES

Independent Television has been outstandingly successful in its production of drama series. Standards of writing, acting and production are high and a great number of series are proved favourites with vast audiences.

Justice. Margaret Lockwood stars as barrister Harriett Peterson. Yorkshire

The Guardians. Cyril Luckham as the Prime Minister. London Weekend

Public Eye. Alfred Burke as private detective Frank Marker. Thames

The Mind of Mr J G Reeder. Hugh Burden (right) as Mr Reeder and Willoughby Goddard as Sir Jason Toovey. Thames

Jason King. Peter Wyngarde. ATV

Kate. Phyllis Calvert (left) in a scene from the series. Yorkshire
The Mosedale Horseshoe. The production team took over a remote Lake District hotel and shot the whole film for the play in the hotel and on the surrounding fells in fifteen days. Granada

Making Drama

The bulk of the plays and drama series shown throughout Independent Television are produced by six of the programme companies – ATV, Granada, London Weekend, Thames, Yorkshire and Anglia. HTV and Scottish Television also produce plays from time to time, which occasionally receive a network showing. The following pages describe the activities on a typical day in the drama department of just one of these companies.
Every year Granada produces more than a hundred hours of drama as its contribution to the ITV network, which, on a single day, brings problems large and small.

In a film cutting-room *Family at War* director Bob Hurd is seeing the results of a filming trip to France, where the production team discovered a still-operational collection of World War II planes. The rushes – batches of unedited film – look marvellously authentic and the French a strip has become a bomber base in England more than twenty-five years ago. The production team breathes again; filming was often interrupted by jet fighters screaming overhead in a NATO exercise.

In a garden in Alderley Edge, director Barry Davis has caught the first sunny day for a week and is racing to complete a film sequence for the last play in *The Sutlers* series. Two days ago his leading lady went down with mumps, a new actress has been brought in and production number P 675.12 is on schedule.

In the same scorching sun, twenty miles away, director Leslie Woodhead is in a tiny stifling room in Ramsbottom Workingmen's Club with a film crew, seventy actors and extras and all the curtains drawn, trying to re-create the atmosphere of a Saturday night out in Lancashire. The club singer has just sung 'By the Time I Get to Phoenix' six times for the camera and the actors struggle manfully with the task of drinking pints of bitter at ten o'clock in the morning.

Producer Kenith Trodd is in Warsaw, discussing with the Polish state film company the intricacies of the eastern European electrical grid and voltage system. It's hoped to shoot sequences in Poland for a planned series by Julia Jones.

Producer James Brahazon and Diana Bramwell of the Script Department are at the Edinburgh Festival, racing around the city to see not only the major new productions, but also every new play in every tiny late-night coffee-house and church hall in the continuing search for new writers with something to say for television.

In Studio Twelve actor John Hurt, with only two minutes of recording time left to complete a 75-minute play, is desperately trying to make a bottle of champagne go 'pop'. He tries teeth, screwdriver and uses the bottle like a cocktail-shaker. The cork flies ten yards, there's a round of applause from the camera crew, and the play's on tape for transmission in five days' time.

Actor Harry Markham phones in. He has been cast as an old-age pensioner in a new play, and the script calls for a faithful black mongrel to follow him everywhere. The part has been cast at a local dog's home and Harry has gallantly offered to let the dog live at home with him for the five days prior to rehearsals to build up a little rapport. But on the first night the dog has escaped and Harry's been up until 3 am with Bolton police looking for it.

In room 528 *Coronation Street* storyline writers, Esther Rose and John Temple, are facing each other over two typewriters and working on the intricacies of Episode 1130 (Miss Nugent goes to Spain to sort out a slight brush Ernie Bishop's had with the Spanish police).

In London the casting department is interviewing actors who are possibly for the next three plays to be produced – two men and two women for a new Alun Owen play, a complete football team for a new play by Jack Rosenthal, and a man in his 70's who looks as though he's been a cyclist all his life and who isn't going to fall off a bike. They're wary about the last one, remembering the actress who swore she could drive an expensive sports car when she was offered the part, stalled it twelve times and had to be replaced for the scene at the last minute by a man in a headscarf.

In the script department in Manchester and on the
desk of Peter Eckersley, Head of Drama, the day's
regular batch of at least a dozen new plays, play out-
lines and series ideas has arrived. Some are from
unknowns, some have come via agents from established
writers. A round-table conference of staff drama
producers and directors has been called; the two series
currently in production will shortly have to be followed
by series for next year. At least seventy ideas are on
the agenda for consideration, some of them existing books
for adaptation, some classics like the recent Persuasion,
some enormous original ideas like the fifty-two-part
Family at War, where the scripts ran to half a million
words and which was well over two years in planning
and execution.

The production system of Independent Television,
where six separate companies provide the bulk of
network plays and series, means that the viewer is
offered a wide range of taste and style in viewing. The
six Heads of Drama confer at regular intervals, mainly
to ensure that five of them aren't planning, unknown to
each other, a series about a gravedigger. But each
company decides on its own output and within the
company the interests and attitudes of at least a dozen
producers and directors can affect the product. At the
meeting there'll be talk about the broad spectrum of
series planning, about what kind of series the viewer
will want to watch in a year's time, about trends
elsewhere. Does Granada want to do a law-enforcement
or crime-busting series (the staple of the American
networks this year)? Granada did Murder, Mr Rose,
The Men in Room 17 — any more in this field? Another
domestic series like Family at War or the new Julia
Jones series? Historical spectacles? A classic novel?
Another series of adaptations of short stories like D H
Lawrence or The Sinners? The decisions made, the
project is then assigned to writer, producer, director,
designer and an intense spell of planning is under way.
Charts sometimes cover four walls of a room to make
sure that the best script, the best actors, the right horse,
the right camera lens all get to the same map-reference
for filming at 13.45 hours on a day eight months in the
future.

If the variety of styles across the board of ITV is obvious
in series, it's even more evident in the single play.
Granada made a name in its early days with famous
productions of famous plays — by such writers as
Tennessee Williams, Edward Albee, John Osborne,
J B Priestley, Arthur Miller — and still saves a large
slice of its output for such studio-based plays, recently
by writers like Henry James and James Joyce. But the
growing flexibility of 16 mm film cameras has led in
Granada to a noticeable swing to plays made entirely on
film in actual locations.

Recent productions in the field were The Fell Sergeant,
starring Donald Pleasence and produced and directed
by Richard Everitt; Colin Welland's story of life in a
tough secondary modern school, Roll on Four O'clock,
which won the Writers’ Guild award for the best TV play of the year (produced by Kenith Trodd and directed by Roy Battersby); and a play by Arthur Hopcraft, *The Mosedale Horseshoe*, directed by Michael Apted, where the production team took over a remote Lake District hotel and shot the whole film in the hotel and on the surrounding fells in fifteen days. Actors, writers and directors seem to like getting a little metaphorical mud on their boots, and a little extra reality seems to come through when the day’s been spent with actors David Swift and Rosemary Leach several thousand feet up above a bleak lake, shivering in a cave – and with three electricians huddled together in the same enormous plastic mountain-rescue survival bag, waiting for the wind to drop.

Back in the building, two large studios are occupied five days a week for most of the year producing the rest of the drama output of the station, with directors and designers working in six-week spells on each play or series episode and a production team of up to forty people involved in each show.

That’s where it ends; it begins with the writer typing ‘Act One: Scene One’ at the top of a blank piece of paper. And the ways writers’ plays and series are bought are many and, some would say, mysterious. *A Family at War* started as a two-page outline submitted by John Finch, who had been writing many scripts for Granada for ten years. A first play, *The Chaps*, by a new writer Tony Hoare, was almost two years in the brewing. Playwright Alan Plater had been visiting Hull prison and met Hoare, then serving a sentence and writing a novel on prison notepaper. Plater read the novel, wrote to Granada’s drama department recommending it. Hoare had also written a play about prison life; it wasn’t bought but Hoare was commissioned to write a script for an anthology series, *Confession*. It didn’t quite work out, but the third play he wrote did. It got excellent reviews, and Hoare moved on to write other series and join the ranks of television writers. Some plays arrive fully-written, neatly bound and almost ready to go; others have been the result of a general conversation about possible themes and endless discussions between producer and writer and director. The series *The Sinners* started when a producer bought a paperback at Dublin airport and read the short stories of Sean O’Faolain for the first time in his life. A play began when a writer met an old bowls player in a pub, another when a writer saw a collection of antique silver.

What’s next? On the stocks today are plays about a comprehensive school, motorway builders and a strike in a clothing factory. It’s both fascinating and nerve-racking to wonder where the next one’s coming from.
Light Entertainment

Nothing infuriates the average viewer more than being told by his friend that last night’s comedy programme was hilarious when he knows very well that it was abysmally unfunny.

We all know what is funny or what is entertaining because we all have our own highly individual views about comedy and entertainment in general. The problem so far as the comedian or the entertainer or the writer or the producer is concerned is what exactly is going to make at least a majority of people laugh. A badly written play or a dull documentary may have some redeeming entertainment value, but a bad comedy or a bad comedian has none. Bad comedy is received not just with apathy but invariably with active resentment.

It is this constant search for ways of making people laugh or relax which makes comedy and light entertainment the most experimented-with form of television programme. If you think you have a brilliant, original and fantastic idea for a television comedy series you can be pretty certain it has been thought of before and perhaps even tried. One has only to glance at the long list of comedy series over the past ten years or more to confirm that. Even a few examples of comedy series seen on ITV during the past year demonstrate the variegated themes used by comedy writers: Albert and Victoria, a Victorian family; Father, Dear Father, a modern day family; For The Love Of Ada, elderly lovers; The Lovers, young lovers; Never Mind The Quality Feel The Width, tailors; On The Buses, busmen; Please Sir!, school teachers. If there hasn’t yet been a comedy series about two Chinese nuclear scientists marooned on a Scottish island be sure that the idea is already germinating in some comedy writer’s mind. But the basic problem about comedy is that, unlike other forms of television, there are no guarantees as to what sort of theme will succeed in preference to another. In drama the writer can be fairly certain that the eternal themes of dramatic conflict – love, hate, marriage, race, murder – will hold a basic interest for his audience but the same does not apply to comedy. If anything the ‘safer’ comic themes are probably as prone to failure as the more bizarre.

A salutary lesson in the art of making television audiences laugh was imparted last year by Granada with its series The Comedians. Could many people have foretold that a series of programmes consisting of six or eight quick-fire comedians telling vintage jokes non-stop, straight to camera, without any lavish decor or accompaniment, would have been a success not only with the viewers but also with the critics? This was a straight return to the music hall tradition translated into television terms by means of expert editing but insisting, in the same tradition, that the job of the professional comedian is to make people laugh. If he doesn’t make people laugh he has no business calling himself a comedian.

The term ‘light entertainment’ of course covers far more than those programmes whose primary intention is to make one laugh. The lavish variety shows such as The Palladium Show have departed, at least temporarily; but the tradition of the entertainer is kept alive by programmes such as The Des O’Connor Show, The Val Doonican Show and Mike and Bernie’s Show. Singing, dancing, music, sketches and variety acts are an essential part of such programmes and they remain as popular with audiences as they were before television was ever invented. Just as popular too are the quiz shows like The Sky’s The Limit and The Golden Shot and the talent competitions like Opportunity Knocks, which attract large audiences not so much because of the intrinsic virtues of the programmes themselves but for the personalities of people like Hughie Green and Bob Monkhouse and the opportunity which the programmes give to ordinary people to involve themselves in the world of showbiz.

The three basic aims of any television service are to inform, to educate, and to entertain. All three aims are equally important and equally worth while. If we are fair to ourselves, however, we would admit that there

On The Buses. Stephen Lewis, Reg Varney and Bob Grant. London Weekend
are probably more occasions when we would prefer to
be just entertained than to be either informed or
educated. The cynics who like to refer to television
entertainment as ‘the moving wallpaper of the air’
are unmindful of the fact that, for good or for ill, it is
for just this that millions of people watch television –
and millions can’t be all that wrong.

Light Entertainment Series

current at end of 1971

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

An Evening With . . . Musical series
Ulster 30 mins. 7.00 Thurs. from Sept (L)

Albert and Victoria Comedy with Alfred
Marks Yorkshire 30 mins. 7.30 Fri.
Aug/Sept (N)

And Mother Makes Three Comedy with
Wendy Craig Thames 30 mins. 9.00
Thurs. Nov/Dec (N)

Be My Guest Helen Macarthur sings
Scottish 30 mins. 9.00 Thurs. Sept/Nov (L)

The Benny Hill Show Entertainment,
sketches and variety Thames 60 mins.
8.00 Wed. Nov/Dec mthly. (N)

Colour Me White Tommy White sings
Scottish 30 mins. 10.30 Mon. Oct/Dec (L)

Come Ashore Quiz Grampian 25 mins.
6.10 Tues. Sept (L)

The Comedians Music hall comedy acts
Granada 30 mins. 9.00 Sat. Sept/Oct (N)

Country Sound Country and western
Ulster 30 mins. 7.00 Thurs. from Nov (L)

David Nixon’s Magic Box Entertainment,
magic and variety Thames 50 mins.
6.40 Mon. Sept/Oct (N)

The Des O’Connor Show Entertainment
and music ATV 60 mins. 9.30 Sat. Sept (N)

Father, Dear Father Comedy with
Patrick Cargill Thames 30 mins. 8.30
Mon. Sept/Oct (N)

The Fenn Street Gang Comedy sequel to
‘Please Sir!’ London Weekend 30 mins.
8.30 Fri. from Sept (N)

For The Love Of Ada Comedy with
Wilfred Pickles and Irene Hand! Thames
30 mins. 9.00 Thurs. Sept (N)

Girls About Town Comedy about
married couples ATV 30 mins. 8.30 Tues.
Nov/Dec (N)

The Golden Shot Crossbow competition
with Bob Monkhouse ATV 45 mins. 4.45
Sun. from Sept (N)

High Time Talent competition and
entertainment Grampian 25 mins. 6.10
Tues. from Sept (L)

Jokers Wild Joke-telling contest between
comedians Yorkshire 30 mins. 7.00
Wed. May/Nov (P)

Junkin Entertainment with John Junkin
Southern 30 mins. 6.45 Thurs. (P)

Keep It In The Family Situation
comedy about family life Yorkshire 30
mins. 8.30 Tues. Sept/Nov (N)

Lollipop Loves Mr Mole Comedy with
Peggy Mount ATV 30 mins. 8.30 Mon.
from Oct (N)

The Lovers Comedy about a courting
couple Granada 30 mins. 9.00 Thurs.
Oct/Nov (N)

The Marty Feldman Comedy Machine
Entertainment, sketches and variety ATV
60 mins. 9.30 Sat. from Oct (N)

McCue’s Music Scottish songs
Grampian 30 mins. 8.30 Fri. from Oct (L)

Melody Inn Music and comedy show
Grampian 30 mins. 6.30 Wed. Sept (L)

Mike and Bernie’s Show Variety with
Mike and Bernie Winters Thames 30
mins. 6.55 Tues. Dec (N)

Mr and Mrs Quiz for married couples
Border 40 mins. 7.00 Thurs. from Oct
(L)

Mr and Mrs Quiz for married couples
HTV 30 mins. 8.00 Tues. from Sept (L)

Mr and Mrs Quiz for married couples
Tyne Tees 40 mins. 7.00 Thurs. from
Oct (L)

Never Mind The Quality, Feel The
Width Comedy about a tailor’s shop
Thames 30 mins. 6.55 Tues. Sept (N)

On The Buses Comedy in a bus depot
London Weekend 30 mins. 7.25 Sun.
from Sept (N)

Opportunity Knocks Talent competition
Thames 50 mins. 6.40 Mon. from Nov
(N)

Paper Round Quiz HTV 30 mins. 10.30
July/Sept (L)

Please Sir! School comedy London
Weekend 30 mins. 6.30 Sat. from Sept
(N)

Sale of the Century General knowledge
quiz Anglia 30 mins. 6.30 Sat. Oct/Dec
(L)

Sez Les Comedy with Les Dawson
Yorkshire 30 mins. 8.30 Mon. Aug/
Sept (N)

The Sky’s The Limit Quiz with Hughie
Green Yorkshire 30 mins. 7.00 Fri.
from Sept (N)

This Is Your Life Eamonn Andrews with
famous personalities Thames 30 mins.
7.00 Wed. from Nov (N)

University Challenge General knowledge
quiz Granada 30 mins. 10.30 Mon. from
Oct (N)

Win A Word With Lesley Blair Quiz
Grampian 25 mins. 6.10 Fri. from Sept
(L)

You Name It Quiz Westward 30 mins.
7.00 Wed. from Sept (L)
The Marty Feldman Comedy Machine. Spike Milligan and Marty Feldman. *ATV*

Whittaker’s World of Music. Roger Whittaker with his special guest Shirley Bassey. *London Weekend*

The Lovers. Paula Wilcox and Richard Beckinsale in the misadventures of two for whom the path of true love never runs smooth. *Granada*

Father, Dear Father. Patrick Cargill as the harassed father of two zany daughters, Ann Holloway and Natasha Pyne. *Thames*
The Comedians. Half-an-hour of non-stop jokes from stand-up comedians. Granada

Bless This House. Sidney James as Sid Abbott, Diana Coupland as his wife Jean, and Robin Stewart and Sally Geeson as his teenage children. Thames

Bernard Manning

Queenie’s Castle. Tony Courten, Freddie Fletcher, Brian Marshall and Diana Dors. Yorkshire
For The Love Of Ada. Starring Irene Handl and Alfred Pickles. Thames

And Mother Makes Three. Wendy Craig and her TV family. Thames

Albert and Victoria. Alfred Marks in a scene from the second series of this Victorian domestic situation comedy. Yorkshire
Please Sir! Deryck Guyler and John Alderton. London Weekend

The Golden Shot. Bob Monkhouse and golden girl Anne Asten. ATV

Nearest and Dearest. Adventures of life behind the production line as a family pickle factory. Edward Ealin, Hilda Baker, Jimmy Jewel, Madge Hindle. Granada

Girls About Town. Peter Baldwins as Harold and Denise Coffey as Brenda. ATV

The Benny Hill Show. Thames

University Challenge. Inter-university battle of general knowledge and quick wits. Granada
**Light Entertainment**

**Jake's Scene.** Jake Thackray takes a light-hearted look at the fashion scene. *Tyne Tees*

**Junkin.** John Junkin at large with an audience of a hundred women. *Southern*

**The Sound of...** Dorita and Pepe. *Border*

**Nothing But Singing.** The Devon and Cornwall Constabulary Male Voice Choir join Ben Luxon and Sheila Amit at Lanhydrock House in Cornwall. *Westward*
Light Entertainment

**Band Call.** Selina Jones. *Scottisa*

**McCue's Music.** Scots songs. *Grampian*

**Mr and Mrs.** A quiz show for married couples presented by Alan Taylor. *HTV*

**Out Front.** A local series of all kinds of music. Beach concert at Southport. *Granada*

**Glamour '71.** Julie Rogers and Vince Hill appearing as guests in the local beauty contest. *Anglia*
Television production is a complex operation, requiring close collaboration from a large number of specialists. The following pages show a few aspects of what is involved in the production of a one-hour programme in the Thames series *The Rivals of Sherlock Holmes.*
In an ITV Studio

1. Market Street
2. Coroner's Court
3. Lecture Room
4. Thorndyke's Chambers
Education on Independent Television

School and adult education programmes are presented by programme companies in all fourteen ITV areas.

Each programme company is generally required by the Independent Television Authority to provide a minimum of nine hours of school broadcasts during each of the twenty-eight weeks of the ITV school year. For adult education the obligations on the programme companies are less specific; on average, three to four hours a week are transmitted, including the networked Sunday mid-day programmes.

The main networked programmes are produced by ATV NETWORK, GRANADA TELEVISION, THAMES TELEVISION, YORKSHIRE TELEVISION and LONDON WEEKEND TELEVISION (adult education only). Regional companies may vary the pattern or add local programmes, some of which may later be partly or fully networked.

Programme plans for education must be approved by the ITA's Schools Committee or Adult Education Committee, which are responsible to the Authority's Educational Advisory Council. There are in addition a number of committees advising the producing companies. Company plans are co-ordinated by the Network Educational Sub-Committee, which with the ITA liaises with the BBC to avoid overlaps or clashes of schedules.

Schools and Colleges

Programmes are intended for children in a classroom with a teacher, to assist or motivate learning; they are only one factor in a complex which varies according to teacher and class.

Programmes are planned, written, produced and presented by teams which include members with teaching experience.

The age-range extends from 4-year-old infants to sixth formers and further education. About 29,000 schools view television programmes (72% of all primary schools, 94% of all secondary schools). The service is free except for supporting publications. In some regions, feature programmes of interest to schools (but not originally designed as school programmes) are repeated in the afternoon immediately following school programmes.

Publications. Advance information and timetables for teachers; wallcharts, books and booklets for pupils.

Liaison. The Education Officers of the programme companies visit schools, channel advice to producers, evaluate the response to programmes, supply publications and information to schools, and take part in initial- and in-service training courses for teachers. Regular reports are obtained from teachers. Through its Schoolteacher Fellowship Scheme the ITA is in touch with universities carrying out basic research, and arranges the secondment of teachers to study ETV.
Adult Education

Adult education programmes are defined by a formula agreed between the Minister of Posts and Telecommunications, the ITA and the BBC as 'programmes (other than school broadcasts) arranged in series and planned in consultation with appropriate educational bodies to help viewers towards a progressive mastering or understanding of some skill or body of knowledge'.

Aims. Programmes are intended mainly for families at home, specialist or minority groups, and classes or groups at residential or weekend centres. They aim to enable viewers to develop leisure interests, sports or domestic skills (e.g. music, tennis, cookery); to encourage a fuller appreciation of the arts (e.g. ballet, literature), or understanding of life in modern society (e.g. recent history, child development, trade unions); or to provide updating of professional knowledge (e.g. for doctors, farmers, teachers).

Publications. Most series are supported by or linked to publications, obtainable from ITP (Independent Television Publications Ltd) or from booksellers.

Note: Many programmes in the general output of the programme companies have educational value without being classified as adult education.
School Programmes

'It shall be the duty of the Authority . . . to provide the television broadcasting services as a public service for disseminating information, education and entertainment.' (Television Act 1964).

'It’s misleading to suppose there’s any basic difference between education and entertainment. This distinction merely relieves people of the responsibility of looking into the matter.’ (Marshall McLuhan).

There are many ways in which Independent Television provides education, but it is most obviously in the education business through its specially devised programmes for schools (comprehensively listed on page 77). Marshall McLuhan’s provocative half-truth at least reminds us not to think of entertainment and education as polar opposites. Children in schools find that most of the programmes made for them by the BBC and ITV are entertaining, as well as informative, instructive and stimulating.

We know from viewers’ letters and from what viewers say at the public meetings organized by the ITA’s regional officers in different parts of the country that many adults enjoy them too. School programmes do in fact provide a link between the home and the classroom. Thus retired citizens, shift-workers, people off sick, and mothers with young children form an interested audience. The last group are particularly important: school broadcasting provides mothers with an opportunity to gain an understanding of what their children do at school. It must be admitted that this link, though potentially of great significance, is as yet largely unexploited by schools.

The Authority expects all the companies to transmit at least nine hours’ programming a week for schools, but it is not unusual for this to be exceeded. Several companies, in response to encouragement from teachers and from the educational advisers who play an important part in the development of this work, have started to diversify their output to schools. It has been put to us, for example, that as children in schools increasingly make use of adult books for reading and reference, it would be appreciated if some of the best evening programmes could be repeated in schools’ time. Consequently, it is now possible in many parts of the country for pupils to discuss programmes from This Week or World in Action, or to use some of the most distinguished documentaries and features as an educational resource. Thus are the boundaries between education-information-entertainment further and fruitfully confused. Perhaps the most famous example of this boundary-crossing is Sesame Street. The reaction to a trial showing of ten programmes in Wales and the West was felt to justify further experimental transmissions to allow educationists to decide whether this entertaining educational series (for American preschool children) is suitable in the British context.

**Independent Television’s Network**

These innovations are not universal throughout the network, but school programmes proper can be received anywhere ITV can be seen. Here again the pattern may differ slightly in some of the fourteen different regions: the ITA recognizes regional variations and additions to the main networked core of broadcasts which are made by four major producing companies – ATV, Granada, Thames and Yorkshire. The benefits of a federation are achieved by network planning, co-ordinated by the Network Educational Subcommittee. Regional membership makes it possible to take account of local preferences, and allows local showings of programmes which may later receive wider or full networking.

**ITV and BBC**

Exchange of programme plans at an early stage, exchange and amendment of draft time-tables, and informal contacts between producers ensure that there is no wasteful duplication or clash of programmes between the two services. ITV and BBC officials frequently share the same platforms at conferences, and audience research into the use of school programmes is conducted jointly for both services.

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Stop, Look, Listen. A series for slow learners aged 7–9. **ATV**
Decentralized Education System
The task of planning school programmes is not made easy by the highly decentralized nature of Britain's education system. Contact with bodies which influence curricula (the Schools Council, educational publishers and others) is therefore important. The Schools Council has recently invited BBC and ITV to provide joint study workshops in a series of regional conferences on the Teachers Centre and the developing curriculum.

Who Chooses the Subjects for Programmes?
The experience and interests of the school departments of the programme companies which produce programmes are important factors in the choice of subjects; others are the BBC's plans. These factors are matched with the advice given by company advisory committees, which study reactions to previous series based on reports from schools and which, with the ITA's Schools Committee, assess the contribution that television can make to the curricular needs of the schools as a whole. All series must be approved by the ITA's Schools Committee, which in turn reports to its senior body, the Educational Advisory Council. How to assess the effect of these programmes on pupils has been the subject of a year's Schoolteacher Fellowship study by Graeme Kemelfield, formerly on the staff of the University of Leeds Television Service. It is hoped that his findings will help to make the routine processes of feedback (report cards) more efficient.

How are Teachers Involved?
Teachers are concerned with television for schools as members of advisory committees, as specialist advisers called in on particular series, as participants in conferences or courses making known a collective viewpoint, and as reporters from the classroom.

It is less easy to generalize about the staff in ITV's varied system. Most education officers have teaching experience. Programme directors are not, however, chosen on the basis of teaching experience and here ITV differs from the BBC's general practice. Education officers tend to work with directors who have experience in other fields of television. Writers and presenters are chosen as the best for the job in hand: they may or may not be teachers or have teaching experience. But one may be sure that the outcome on the screen has been vetted at some stage by someone with teaching experience.

Publications
Annual programme booklets, time-tables, annual and termly, and advance programme information are sent free to schools and other institutions: distribution figures for this material range from 50,000 to 80,000 per year. The total figure of ITV's teachers' and pupils' booklets sold in a year is over a million and rising. ITV Education News is a tabloid produced by the ITA and distributed by the companies in order to provide classroom teachers with background information more up-to-date than the print deadlines of teachers' notes will normally allow. Including distribution to those interested in adult education, the circulation of ITV Education News is 60,000 per issue. Co-ordination and distribution of educational publications is undertaken by the Independent Television Education Secretariat at 247 Tottenham Court Road, London W1P 0AU.

Videotape and Film Recordings
ITV's educational programmes may be recorded off-air by educational institutions holding the appropriate licence. Enquiries should be made to the nearest local education authority or to the Secretary, ITCA, Knighton House, 52–66 Mortimer Street, London W1P 8AN.

Some school series are available for hire or purchase on 16 mm film. Enquiries should be made to the producing company.

Schoolteacher Fellowship Scheme
Teachers and lecturers resident in Britain and with some experience in the use of broadcast or closed-circuit television are eligible for Fellowships tenable for up to a year at a British University. Secondment must be obtained from employers. Subjects of study are agreed with the Independent Television Authority and the Director of Studies at the university concerned.

The aims of the scheme are to provide a growing number of teachers with an insight into the processes of school television, to give their colleagues and schools the subsequent benefit of this experience, and to provide Independent Television with depth studies of aspects of this service and the use made of it. Further information and application forms can be obtained from the Education Officer, ITA, 70 Brompton Road, London SW3 1EY.

Programmes
Series to be shown during 1971–72 are listed on page 77. Teachers and educationists requiring further information should write to the Education Officer of their local programme company.
School Programmes

Planning ITV School Broadcasts

**Schools**

**Educational Advisory Committees**
of the producing companies

**The Programme Companies**
Provide programmes in the light of advice by educational advisory committees and feed back from schools

**Network Educational Sub-Committee**
Facilitates contacts between companies and with the ITA

**Independent Television Authority**
The ITA's education staff is in constant touch with the companies, liaises with the BBC and educationists generally

**Educational Advisory Council**

- **Adult Education Committee**
- **Schools Committee**
The Authority's Schools Committee approves company proposals and develops policy

**Independent Television Education Secretariat**
Co-ordinates printing and despatch of supporting literature

**The Programmes**
Scripted and produced by teams combining teaching and television experience. Broadcast from ITA transmitters

**School Liaison**
Visits to schools and colleges. Formation of reporting panels

**BBC tv**
Programmes for Infants and Juniors

Machman. An introduction to mathematics for infants with a companion series for parents. Grampian

Picture Box. Alan Rothwell presents this series planned to provide creative stimulus. Granada

Finding Out. The story of Big Ben told in song by Michael Harbour. Thames

Seeing and Doing. Pupils from a London infants school. Thames
My World. A boat trip from Immingham to Sweden. Yorks.

It's Fun to Read. Puppets Bill and Peablee help children to read. Granada

Country Visit. Life in the countryside, introduced by Jack Greaves. Southern
For Middle Schools and Older Pupils

Our Police. A series on the role of the police in our society.
Grampian

Conflict. ‘The Lady’s Not For Burning’ starring Patrick McNee and Barbara Jefford, one of the illustrative extracts in this series.

ATV
The Time of Your Life. General studies, for use with craft apprentices in technical colleges and colleges of further education. ATV

The World Around Us. Gordon Luck demonstrates a wormery in the science series. Thames

Rules, Rules, Rules. Integrated studies, the individual and society. ATV

Writer's Gallery. Colin Welland, actor and dramatist, talked about his work in one programme. Granada

The Advent of Steam. A special lecture at the Science Museum. Thames.
### ITA Educational Advisory Council

**Gordon S Bessey, CBE, MA (Chairman)**
Director of Education, Cumberland

**C D A Baggley, MA**
Headmaster, Bolton School

**W Burmeister, MA**
Director of Extra-Mural Studies, University of London

**J R Clark, CBE, MA**
Director of Education, Aberdeen

**T F Glass, OBE, ERD, LLB**
Member of the Senate of Queen’s University, Belfast

**Miss J V R Gregory, JP**
Head Teacher, Wakeford School, Havant

**John W Henry**
Chief Education Officer, Surrey

**Dr E M Hutchinson, OBE, MA**
Formerly Secretary to the National Institute of Adult Education

**R Maclean, MA, MEd**
Director, Audio-Visual Services, University of Glasgow

**S Maclure, MA**
Editor, Times Educational Supplement

**T M Morgan, MA**
Director of Education, Monmouthshire

**Dr T Parry, MA, DLITT, FBA**
Retired Vice-Chancellor, University College of Wales, Aberystwyth

**J E Porter, MA, BSc**
Principal, Bulmershe College of Education, Reading

**D E Powell**
Chairman of Education and Welsh Committees of National Union of Teachers

**Dr W G A Rudd, MA**
Project Leader, North West Regional Curriculum Development Project, University of Manchester

**Representatives of Company Advisory Committees:**

**Sir Alec Clegg, MA**
Chief Education Officer, West Riding County Council, representing YORKSHIRE TV's Committee

**The Rt Hon Lord Evans of Hungershall, DLITT**
representing THAMES TV's Committee

**Prof F H Hilliard, PhD**
University of Birmingham, representing ATV’s Committee

**Prof E G White**
University of Liverpool, representing GRANADA TV’s Committee

**Guthrie Moir, MA (ex-officio)**
THAMES Television. Chairman, Educational Sub-committee of Network Programme Board.

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### ITA Schools Committee

**John W Henry, MA (Chairman)**
Chief Education Officer, Surrey

**Mrs Gwen Dunn, BA**
Headmistress, Whatfield School, Ipswich

**E Ellis, BA**
Headmaster, Ruabon Grammar School, Denbighshire

**J F Gale, MA**
Headmaster, Ilfracombe School, Devon

**G Hubbard, BSc**
Director, National Council for Educational Technology

**Mrs J Illsley, BA**
Primary Teacher, Aberdeen

**Miss M Jackman, BA**
Primary Extension Project, National Council for Educational Technology

**Miss W Kernig**
Headmistress, Brunswick Park Infants’ School, Camberwell

**Stafford McConway**
Headmaster, Corbridge Church of England Primary School, Northumberland

**V J McGeown, BA**
Senior Lecturer in Education, University of Ulster

**M Marland**
Director of Studies, Crown Woods School, Eltham

**D H J Phillips**
Headmaster, Treetops School, Grays

**J Rothwell**
Senior District Inspector of Schools, Manchester Education Committee

**Mrs E Bay Tidy, OBE**
Primary Adviser to the Nuffield Resources for Learning Project

**M Edmundson (Assessor)**
Department of Education and Science

**Representatives of Company Advisory Committees:**

**S G Austen, BA**
Leamington College, Warwickshire, representing ATV’s Committee

**Mrs H R Chetwynd**
District Inspector, Inner London Education Authority, representing Thames' Committee

**Miss M C Cockayne**
Headmistress, Chorlton Park Junior School, Manchester, representing Granada’s Committee

**J Lavelle**
Headmaster, Littleworth County Secondary School, Barnsley, representing Yorkshire Television’s Committee

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### Company Educational Officials

**The Borders and Isle of Man:** F J Bennett, Education Officer, Border Television Ltd, Television Centre, Carlisle CA1 3NT

**Central Scotland:** R McPherson, MA, Edinburgh Controller; David Dunn, MA, Education Liaison Officer, Scottish Television Ltd, Theatre Royal, Glasgow C2

**Channel Islands:** W E Challinor, Education Officer, Channel Television, St Peter’s School, St Helier, Jersey, Channel Islands

**East of England:** C W Newman-Sanders, Education Officer, Anglia Television Ltd, Anglia House, Norwich NR8 0TA

**Lancashire:** Miss J Wadsworth, Education Officer, Granada Television Ltd, Manchester M60 9EY

**London:** G Moir, MA, Controller of Education Programmes: M. Alderton, MA, BSc, Education Officer, Thames Television Ltd, 306 Euston Road, London NW1 3BB

**Midlands:** P Grosset, FRPS, Head of Educational Broadcasting; R Colston, BA, Education Officer, ATV Network Ltd, Rutland House, 150 Edmund Street, Birmingham B3 2JL

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### Assistant Education Officer

**Peter M Lewis, BA**

**Assistant Education Officer**

**North-East England:** Education Officer, Tyne Tees Television Ltd, The Television Centre, Newcastle upon Tyne NE1 2AL

**North-East Scotland:** Mrs S Young, Education Officer, Grampian Television Ltd, Queen’s Cross, Aberdeen AB1 2XJ

**Northern Ireland:** Mrs M Ellison, Schools Liaison Officer, Ulster Television Ltd, Havelock House, Ormeau Road, Belfast BT7 1EB

**South of England:** Dr John Braybon, Education Officer, Southern Television Ltd, Southern Television Centre, Northam, Southampton S09 4VQ

**South West England:** Henry Whitfield, MA, Education Officer, Westward Television Ltd, Derry’s Cross, Plymouth PL1 2SP

**Wales and West of England:** D Alexander, Education Officer, HTV, The Television Centre, Bath Road, Bristol BS4 3HG

**Yorkshire:** Miss E Love, BA, Head of Educational Broadcasting; Brian Durkin, BA, Education Officer, Yorkshire Television Ltd, Television Centre, Leeds LS3 1JG

**INDEPENDENT TELEVISION EDUCATION SECRETARIAT**

Secretary: D Fox, MBE, 247 Tottenham Court Road, London W1P 0AU

Tel: 01-386 1599

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School Programmes 1971-72

(N) Network; (P) Part Network; (L) Local. Weekly duration shown in minutes.

**Primary School Series**

**It's Fun to Read** Introduction to reading. Age 4-6 beginners. GRANADA 8 mins. 11.38 Mon. all year (N)

**Mathman** Some mathematics for infants. Age 5. GRAMPIAN 10 mins. 11.35 Wed. Autumn (L)

**My World 1 and 2 (1) Stories (2) General interest. Age 5-6. In two parts weekly. YORKSHIRE 11 mins. (1) 2.22 Mon. (2) 2.00 Tues. all year (N)

**Middle School Series**

**Primary French** Beginners' French (second year). Age 9-11. Two programmes weekly. ATV 10 mins. (1) 11.50 Mon. (2) 11.17 Thurs. all year (N)

**Meeting Our Needs** Man's progressive mastery of his environment. Integrated studies. Age 9-12. YORKSHIRE 18 mins. 11.18 Tues. all year (N)

**Song and Story** Songs and their background. Age 9-12. THAMES 18 mins. 2.00 Thurs. Autumn and Spring fortnightly (N)

**The Protectors** Social and environmental studies. Age 9-12. THAMES 18 mins. 2.00 Thurs. Summer (N)

**Secondary School Series**

**Le Mystere de Valbéc** Mystery drama in French. Age 13-14. THAMES 18 mins. 10.20 Mon. Spring (P)

**Just Look!** Environmental studies/design. Age 14-16. YORKSHIRE 20 mins. 2.13 Tues. all year (N)

**The Captured Years** Social and economic history. Age 14-16. GRANADA 20 mins. 2.00 Mon. Autumn and Spring (N)

**Working Together** Social Studies - young people at work. Age 14-16. YORKSHIRE 20 mins. 10.20 Mon. Autumn (P)

**Seeing and Doing** Miscellany. Age about 6. THAMES 15 mins. 11.00 Mon. all year (N)

**Finding Out** General interest. Age 7-8. THAMES 15 mins. 1.40 Mon. all year (N)

**Stop, Look, Listen** For slow learners. Age 7-9. ATV 10 mins. 1.45 Mon. all year (N)

**The World Around Us** Junior science. Age 9-12. THAMES 18 mins. 2.00 Thurs. Autumn and Spring fortnightly (N)

**Our Police** General interest - a look at the police. Age 10-12. GRAMPIAN 20 mins. 2.00 Mon. Summer (L)

**What is a Town?** Environmental studies in Scotland. Age 10-12. SCOTTISH 18 mins. 11.50 Mon. Autumn (P)

**Your Health** Health Education. Age 10-12. GRAMPIAN 20 mins. 2.35 Wed. Summer (P)

**Living and Growing** Sex and health education. Age 10-13. GRAMPIAN 18 mins. 11.35 Wed. Autumn and Spring. (P)

**Drama** Plays and dramatised stories. Age 14+. THAMES 25 mins. 10.20 Mon. Autumn (P)

**Fusion** The arts - the work of the artist in relation to observation and experience. Age 14+. THAMES 20 mins. 10.20 Tues. Autumn (N)

**The Messengers** English, mass media, moral education. Age 14+. GRANADA 20 mins. 11.40 Tues. all year (N)

**Turning Points** Modern world history. Age 14+. THAMES 20 mins. 10.20 Mon. Summer (P)

**You and the World** Young people, the law and society. Age 14+. THAMES 20 mins. 10.20 Tues. Summer (N)

**Picture Box** Creative stimulus. Age 8-11. GRANADA 16 mins. 11.18 Mon. all year (N)

**Country Visit** Environmental studies! The Countryside. Age 8-11. SOUTHERN 10 mins. 10.20 Mon. Autumn (P)

**Neighbours** Social studies. Age 10-13. GRANADA 20 mins. 2.00 Mon. Summer (N)

**This Island About Us** Geography of Ireland. Age 10-13. ULSTER 20 mins. 10.20 Wed. Spring (L)

**The Living Body** Human biology. Age 11-14. GRANADA 15 mins. 10.20 Wed. Spring (N)

**Rules, Rules, Rules** Integrated studies - the individual and society. Age 12-14. ATV 15 mins. 11.00 Tues. all year (N)

**Evidence** General studies of current social issues. Age 15-18. THAMES 25 mins. 10.20 Tues. Spring (N)

**Conflict** Conflict in drama. Age 15-18. ATV 25 mins. 10.20 Wed. Autumn (N)

**The Time of Your Life** General studies, for use with craft apprentices in technical colleges and colleges of further education. Age 15-18. ATV 15 mins. 11.00 Thurs. Autumn and Spring (N)

... And the Living of It General studies - the individual and society. Supplementary to 'The Time of Your Life'. Age 15-18. ATV 15 mins. 11.00 Thurs. Summer (N)

The school year covered in the above list is of three terms: Autumn 1971, Spring and Summer 1972. Days and times given are of first transmissions only. There are regional variations in the timing and frequency of repeat broadcasts.
Adult Education

The ITA has recently affirmed its conviction that it is a particular responsibility of broadcast adult education to address those viewers least likely to take advantage of the provision of other agencies.

This affirmation was coupled with a recognition that the task was not without its risks – popularization was not meant to imply vulgarization: the tone must not be condescending, the 'curriculum' must not be emasculated. It is sometimes a sign that we have succeeded, but sometimes that we have failed when viewers say, of a particular series: 'I didn't realize that was adult education!'

Independent Television is endeavouring to implement its policy of reaching the otherwise unreachted in a number of ways. It is important to choose themes which will be readily recognized by sections of the audience as appealing and relevant. Thus a continuing strand in the output deals with people's strong desire to make home more than a forum for playing out the tensions generated by the nuclear family – a place for creativeness and for the expression of personality. At one level, their need is catered for by series such as Farmhouse Kitchen or Mike Smith's follow-up to his immensely popular Toolbox, Jobs in the House and Garden (Yorkshire). At another, London Weekend Television's Art for All – The Painter's World is meant to revive in adults an appetite for practical art which probably atrophied some time in adolescence.

Whatever the theme, it is important to present it attractively. Art for All uses the technique of the press conference. Times are Changing, thirteen programmes from ATV on British social history, will tell the story through folk song, played and sung by the Ian Campbell Folk Group.

The theme must be pitched at the right level. The art series and many others, though informal in presentation, should appeal to viewers of all kinds because of their liveliness and authenticity. But a series on foreign travel, such as Holidays Abroad (ATV), should think first about the needs of viewers who have never visited foreign countries; another, called It's Your Money (advice for small savers) will have failed if the stockbroker belt finds it a revelation.

Education in Magazines

Greater penetration of ITV series is being achieved by a gradual variation in transmission times. Some educational programmes are still broadcast late at night and on Sunday mornings, but many others are not. Education series feature increasingly in afternoon slots though they may not always be recognized for what they are. There is still a legitimate place for education by stealth, and it is a development of some significance that, in some companies, educational producers are now collaborating with producers of women's and other magazine programmes. As a result, advantage may be taken of the relationship built up between the regular presenters of those programmes and viewers to achieve educational ends, without at all spoiling that relationship or the audience's pleasure in viewing.

This target audience, however, does not always remain outside the doors of the formal agencies of adult education. On the contrary, it is a responsive audience – the 3,000 letters which, say, Yorkshire Television's (when only partly networked) Farmhouse Kitchen can provoke in a week, prove that. The Marjorie Proops discussion programme on leisure (in London Weekend's Women Are People) was a sustained 'commercial' for adult education (with the Vice Principal of a Greater London Centre in the programme to personify the provision); and the Thames series on the British Museum is designed to encourage viewers not to be daunted by this resource but to use it and visit it with insight.

Many of these programmes are reinforced by books, wall charts and other publications, which add works of reference to the stimulus of television's ephemeral image.

Educational Advice and Policy

The task of applying limited air time to such objectives is clearly not easy. The Authority and the companies...
who actually make the programmes are greatly helped in it by Mr Werner Burmeister and his experienced colleagues on the ITA’s Adult Education Committee and the committees which advise the companies.

### ITA Adult Education Committee

**Chairman:**
- W Burmeister, MA
- Director of Extra-Mural Studies, University of London

**Warden:**
- A Devereux
  - Assistant Education Officer, Inner London Education Authority
  - Warden of Devon Further Education Centre, Dartington Hall

**Warden:**
- T A Q Griffiths
  - Warden of the Dehden Community Association, Loughton
  - Principal, Wansfell College, Epping

**Warden:**
- Hughes
  - Mrs M Leslie, BA
  - Principal, Richmond Institute of Adult Education

**Warden:**
- Miss E M McCullough
  - National Secretary, Education Department, Transport and General Workers’ Union

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### Some New Adult Education Programmes provisional details

**September 1971 to July 1972**

**NETWORKED SERIES**

<table>
<thead>
<tr>
<th>Programme</th>
<th>Details</th>
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<tbody>
<tr>
<td>All Our Yesterdays Modern history</td>
<td>GRANADA All year</td>
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<tr>
<td>Art for All – The Painter’s World Art techniques</td>
<td>7 programmes LONDON WEEKEND Autumn Term</td>
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<tr>
<td>Collecting on a Shoestring</td>
<td>6 programmes LONDON WEEKEND Autumn Term</td>
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<tr>
<td>Cover to Cover</td>
<td>Bryan Magee reviews new paperbacks. 13 programmes LONDON WEEKEND Spring Term</td>
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<tr>
<td>Farmhouse Kitchen</td>
<td>13 new programmes on old-fashioned domestic skills YORKSHIRE Summer Term</td>
</tr>
<tr>
<td>Holidays Abroad</td>
<td>For those planning a holiday abroad for the first time. 7 programmes ATV Spring Term</td>
</tr>
<tr>
<td>It’s Your Money Practical Advice for the small saver on different ways of investing. 6 programmes ATV Spring Term</td>
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<tr>
<td>Jobs in the House and Garden Work in the house and garden. 26 programmes YORKSHIRE Autumn and Spring Terms</td>
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<tr>
<td>Music in the Round New series of 13 programmes LONDON WEEKEND Spring (April)</td>
<td></td>
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<tr>
<td>Pioneers of Modern Painting</td>
<td>Kenneth Clark talks on Manet, Monet, Seurat, Cezanne, Rousseau, Munch. 6 programmes ATV Autumn Term</td>
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<tr>
<td>Play Better Tennis Improving tennis playing YORKSHIRE Spring Term 1972</td>
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**REGIONAL SERIES**

<table>
<thead>
<tr>
<th>Programme</th>
<th>Details</th>
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<tbody>
<tr>
<td>Beagan Gaidhlig Gaelic culture, song and story</td>
<td>26 programmes SCOTTISH Autumn and Spring</td>
</tr>
<tr>
<td>Beloved Enemy The Anglo-French relationship</td>
<td>7 programmes SOUTHERN Summer Term</td>
</tr>
<tr>
<td>Children to Children A series of films made in different countries through Inter-Nation Television Trust, the first seven to be shown in April and May 1972 THAMES Summer Term</td>
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<tr>
<td>Drive-In Motoring magazine. 20 programmes THAMES Autumn and Spring Terms</td>
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</tr>
<tr>
<td>Farm Progress Modern farming</td>
<td>SOUTHERN All year</td>
</tr>
<tr>
<td>Katie Stewart Cooks How to make inexpensive meals interesting</td>
<td>13 new programmes GRAMPIAN Autumn Term</td>
</tr>
<tr>
<td>Living and Growing Preview for parents and teachers of the schools series</td>
<td></td>
</tr>
</tbody>
</table>

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*Note:* Paperback or support material
Left, **Rules of the Game.** A series hosted by Billy Wright, who discusses with well-known experts the rules of various games.

ATV

Below, **Jobs in the House and Garden.** Presented by Mike 'Toolbox' Smith, Yorkshire.
Living Writers. Dennis Waitley, one of the writers who talked about himself and his work. *Thames*

The Splendid Falls. Wynford Vaughan-Thomas tells the romantic story of Welsh castles. *HTV*

*Pioneers of Modern Painting.* Lord Clark talks on Manet, Monet, Seurat, Cézanne, Rousseau, Munch. *ATV*
Katie Stewart Cooks. Katie Stewart, cookery editor of The Times, demonstrates that there is no need to buy expensive food in order to eat well. Grampian

All Our Yesterdays. Introduced by Brian Inglis.
Grenada

Looking At... A series presented by Jane Probyn on choosing antiques to live with. Thames

London Weekend

Beagan Gaidhlig. A series of 'teach yourself' Gaelic programmes. Scottish

Living Architects. Denys Lasdun describing his model of the new National Theatre to Bernard Keefe. Thames
Treasures of the British Museum

The various departments of the British Museum are featured in a series of thirteen half-hour programmes produced by Thames Television. Each programme is written and presented by a distinguished personality, who has been specially chosen for his or her intimate knowledge of the subject and an objectivity as an informed lover of a particular art.

The planning and production of Treasures of the British Museum has taken more than eighteen months. The production team filmed continuously in the Museum for six weeks before starting on exterior filming which relates the objects discussed to the original material or sites. This included three weeks spent overseas filming in Turkey, Iraq, Egypt and Italy.

Distinguished contributors are:


Fleur Cowles, The Department of Egyptian Antiquities

The late Sir Tyrone Guthrie, The Department of Greek (and Roman) Antiquities

Robert Erskine, The Department of (Greek and) Roman Antiquities.

Rt Hon. Malcolm MacDonald, PC, The Department of Oriental Antiquities

Brig. Peter Young (ret.), DSO, MC, The Department of Western Asiatic Antiquities

Gwyn Thomas, Department of Prehistoric and Romano-British Antiquities

Lady Antonia Frager, Department of Medieval and Later Antiquities

Prof. Asa Briggs, Department of Manuscripts

Michael Ayrton, Department of Prints and Drawings

Prof. John Hale, Department of Coins and Medals

Dr David Stafford-Clark, Department of Ethnography

Prof. Jack Morpurgo, Department of Printed Books and the Library
Programmes of religious interest – largely but not exclusively Christian – occur in many areas of the Independent Television output. Documentaries on social issues, dramas and fine arts presentations often touch on themes of religious concern.

Certain programmes, however, are more specifically religious. Sunday morning church services, the regional late-night programmes and the networked sequence of Sunday evening programmes form a regular part of religious transmissions, amounting to a total weekly output of about ten hours of programmes, or up to three hours a week in any one transmission area.

The Sunday evening programmes, which range widely in an effort to develop new approaches to matters of religious interest, include music, the visual arts, plays and documentary material. Such programmes are aimed primarily at the majority of the population sympathetic towards, but uncommitted to, formal religious allegiances. Certain other series, designed to inform or educate, appeal more directly to a committed audience, and religious education programmes form part of the Independent Television output for schools.
No religious service or propaganda relating to matters of a religious nature may be included in any programme without the prior approval of the Independent Television Authority (Television Act 1964).

For guidance on general policy the ITA relies on the Central Religious Advisory Committee, whose members are representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands.

To assist in the day-to-day discharge of its responsibilities the ITA has appointed a Panel of Religious Advisers, whose six members represent the Church of England, the Free Churches, the Roman Catholic Church and the churches in Northern Ireland, Scotland and Wales. A separate committee in Scotland assists the Scottish member of the Panel.

Each of the fifteen programme companies has its own religious advisers, who are closely involved in their company’s religious programme output, and also give advice on other matters of a religious nature arising in the general run of transmissions.

Planning ITV Religious Broadcasts

The Programme Companies
Each programme company provides religious programmes with the assistance of its own religious advisers

Central Religious Advisory Committee
Guidance on general policy

ITA

ITA’s Panel of Religious Advisers
Assists with day-to-day responsibilities. The Scottish member is assisted by a separate committee in Scotland
In reflecting the contemporary scene, and still striving to be true to an enduring body of belief, those responsible for guiding Independent Television's religious output take great care to avoid two obvious pitfalls. First, it would be easy to reduce religion to ethics. Clearly the subjects overlap. Yet religion must look beyond humanity. The second danger is accurately known as 'syncretism', the attempt to distil from different faiths a pure essence of religion. The principle that guides Independent Television's policy on these matters is that neither an ethical approach nor a comparative religion approach measures up to the demands of religion.

One new way in which this policy will become evident during 1972 is in Independent Television's school broadcasting: religious education is to become part of ITV's curriculum at a time when the statutory arrangements are increasingly under review. The 1944 Education Act led to the production of the 'agreed syllabus' at the height of the war and when, apart from special provision for Jews, there seemed no question of having to cater for religions other than Christianity. The series planned by ATV for networking in autumn 1972 reflects the changes that have come over our society since that time. Now the presence of sizeable numbers of Muslims, Hindus and Buddhists, and the spread of their practices, means that religious education should encourage mutual understanding.

What is true for the school output also relates to religious television in general. Naturally enough, Christian-based programmes form the bulk of the output, because Christianity is still the main religious element in the fabric of our culture, and because there is still a far greater number of people in the country with a Christian allegiance.

Consider, for instance, the popular programme Stars on Sunday. In inviting requests from viewers for hymns, religious ballads and readings, the programme does from time to time present items of Jewish interest. Over-all, however, it is the Christian tradition of this country that inspires the programme, which reaches its hundredth edition by early 1972. The fact that the Archbishop of Canterbury has joined the number of those reading from the Bible on it gives it the ultimate seal of ecclesiastical approval.

Its popularity is beyond question. It is the most popular religious programme ever shown on British television. The programme regularly attracts an audience of twelve million viewers and upwards. About three thousand letters pour into Yorkshire Television week by week with requests for well-loved items. Beyond that, the appreciation measurements that the Authority commissions show how widespread this approval is. Apart from the younger audience, whose tastes have been more directly catered for by such programmes as ATV's summer series Songs That Matter and London Weekend's autumn run of The Freedom Road Show, Stars on Sunday appeals strongly to all adult age-groups. It appeals almost as much to men as to women; nor is class any bar to its hold.

Undoubtedly the programme's main appeal is the sense of comfort it offers. Its cosy friendliness is hard to resist, and viewers obviously also enjoy the feeling that they are part of the country house party where the stars of stage and screen come and do their turns. And when so much of television and so much of everyday life add to the stress of existence, it is reassuring to know that there will be at any rate one half hour in the week when the pressures can be set aside.

Why is it, then, that from time to time voices of Christian concern are heard objecting to the programme? The arguments such critics put forward certainly demand a hearing. The programme, they say, is too sweet. Hardly ever does it touch the pain at the heart of the Christian gospel. So it is arguably escapist religion, and the lush setting - the lavish country house, with its fountains, its ruined abbey and its stained glass alcove - themselves invite fantasy. Altogether it is too coy - mistakenly confusing

All That Jazz. Goliath, in the series of operettas written to be performed by and for children. London Weekend
'cosiness' with comfort – and if it is true that these incidentals are on the one hand an integral part of its attraction and yet on the other hand irrelevant to true religion, then the programme could be accused of taking the name of the Lord in vain.

Whatever the force of these criticisms, the Authority makes sure that through its other religious programmes the hard questions are faced: there is nothing cosy, for instance, about Granada's regular network discussion programme *Seven Days*, nor, as its name implies, in Scottish Television's *No Easy Answer*. Certainly Anglia's distinguished series on the Dark Ages, *The Lost Centuries*, networked last summer, had a spiritual challenge wrapped up in its informative interest. Equally London Weekend, in presenting such challenging programmes as the examination of pollution, *Brother Francis and Sister Earth*, gives those who switch on for *Stars on Sunday* something upon which to bite.

Not that challenge, information and comfort in themselves make up the full balance of a religious programme output: between them lies the whole realm of appeal to the imagination. Accordingly drama, which forms such a staple part of the general television output, is coming to take a large place in Independent Television's avowedly religious offering. A year ago ATV presented the first series of new plays ever commissioned for and presented in the Sunday evening 'closed period', under the general title *The Turn Of The Year*. The success of that experiment has encouraged the company to make a further play sequence, to be shown during 1972, exploring themes of a personal experience of God.

Meanwhile Granada Television, whose Thursday evening drama *In The Bosom Of The Country* distinguished itself at the Second International Christian Television Festival held in Germany last year, has taken a further step. Its new series *Adam Smith* is the first drama serial to find a place in the Sunday evening sequence of religious programmes.

Rev. Adam Smith is the parish minister of a Scottish country town. At first sight it looks too easy to make a religious programme in such a setting. But the fact that a serial has a conventionally religious setting does not in itself make it a religious serial. The setting, indeed, is of secondary importance; it acts as a pointer. It is in the situations, in the treatment of the central character and those around him, that the distinctive value of the serial lies. Here is no stereotype minister, certainly no cardboard saint. He is a man 'with like passions as ourselves', recognizable problems, recognizable doubts; and a Christian who is honest enough to go on working at his prayers and at reading his Bible and realize they mean life and breath to him. The viewer can identify with him. He is a figure in the round, not inviting our indulgent attention, but calling for our involvement.

The success of the series, which might after all run as long as its stablemate *Coronation Street*, will not depend upon its 'propaganda' value, for no genuine drama can treat its audience as a commercial does, by getting at him. Religious drama – if that is the proper classification for *Adam Smith* – is not just a subtle advocacy for God. As the point has been crudely, but aptly put, God cannot be sold like soapflakes. More politely, William Temple used to say that 'Christianity is caught, not taught'. Nobody's integrity will be offended if *Adam Smith* turns out to be a 'carrier'; the serial's main function is to be very good drama.

---

**Central Religious Advisory Committee**

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The Rev Dr G B Caird  
The Rev Canon D L Edwards  
The Rt Rev Dr Langton Fox,  
   Auxiliary Bishop of Menevia  
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   Archbishop of St Andrews and Edinburgh  
The Rev R W Hugh Jones  
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The Rev D Z Phillips  
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The Rev Leslie Timmins
The Rev Arthur H Gray*
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The Rev John Muldoon
*Assessors from Company panels

Religious Programme Series

*Companies listed as showing Epilogue or Last Programme often transmit these under a wide variety of different titles during the year. Every Sunday morning a Church Service, almost invariably a live outside broadcast, is transmitted over most of the network. The majority of companies contribute to the provision of these services. Welsh language religious series are listed elsewhere. A number of compilation programmes consisting of up to five Last Programmes were repeated by Thames on various afternoons during the year. Some other companies also showed these.

( L ) Local ( P ) Part Network ( N ) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

<table>
<thead>
<tr>
<th>Programme</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All That Jazz</td>
<td>6.15 Sun.</td>
<td>School children singing Bible stories</td>
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<tr>
<td></td>
<td>Apr/May</td>
<td>LONDON WEEKEND 20 mins.</td>
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<tr>
<td>Christian Comment</td>
<td>5 mins.</td>
<td>Close Fri.</td>
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<tr>
<td>( L )</td>
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<tr>
<td>The Christian Now</td>
<td>11.15 Tues.</td>
<td>What the religious papers say, GRAMPIAN</td>
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<tr>
<td></td>
<td></td>
<td>15 mins.</td>
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<tr>
<td>Double Talk</td>
<td>6.35 Sun.</td>
<td>Interviews with well-known married</td>
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<tr>
<td></td>
<td>Aug (L)</td>
<td>couples, SCOTTISH 25 mins.</td>
</tr>
<tr>
<td>Epilogue*</td>
<td>3 mins.</td>
<td>Talk, music, poetry, TYNE TEES</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>30 mins. Close all except Fri.</td>
</tr>
<tr>
<td>Evening Prayers</td>
<td>25 mins.</td>
<td>Prayer, GRAMPIAN</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>Close Mon/Fri.</td>
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<tr>
<td>( L )</td>
<td>Oct/Nov (L)</td>
<td>45 mins.</td>
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<tr>
<td>( L )</td>
<td>Aug/Sept (L)</td>
<td></td>
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<tr>
<td>Faith For Life</td>
<td>40 mins.</td>
<td>Discussion, readings, hymns WESTWARD</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>40 mins. Close all week</td>
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<tr>
<td>The Freedom Road Show</td>
<td>45 mins.</td>
<td>Young people seeking truth in words and</td>
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<tr>
<td>( N )</td>
<td></td>
<td>music, LONDON WEEKEND</td>
</tr>
<tr>
<td>( N )</td>
<td>July/Sept (N)</td>
<td></td>
</tr>
<tr>
<td>Hot Seat</td>
<td>6.15 Sun.</td>
<td>Young people question the famous</td>
</tr>
<tr>
<td>( N )</td>
<td>Jan (N)</td>
<td>LONDON WEEKEND 20 mins.</td>
</tr>
<tr>
<td>It's All Yours</td>
<td>35 mins.</td>
<td>Talks, interviews, music, SOUTHERN</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>35 mins. Close all week</td>
</tr>
<tr>
<td>A Kind of Living</td>
<td>11.30 Tues.</td>
<td>Interviews, GRAMPIAN</td>
</tr>
<tr>
<td>( L )</td>
<td>July/Sept (L)</td>
<td></td>
</tr>
<tr>
<td>Last Programme*</td>
<td>30 mins.</td>
<td>News, comments, photoreports, thought</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>LONDON WEEKEND 30 mins.</td>
</tr>
<tr>
<td>Last Programme*</td>
<td>30 mins.</td>
<td>Talks, interviews, music, THAMES</td>
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<tr>
<td>( L )</td>
<td></td>
<td>40 mins. Close Mon., Tues., Wed., Thurs.,</td>
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<td></td>
<td></td>
<td>Sept, all week</td>
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<tr>
<td>Late Call</td>
<td>40 mins.</td>
<td>Christian comment, SCOTTISH</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>Late all week</td>
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<tr>
<td>Link-Up</td>
<td>20 mins.</td>
<td>Monthly magazine CHANNEL</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>6.10 Wed. April/June mthly</td>
</tr>
<tr>
<td>The Lost Centuries</td>
<td>6.35 Sun.</td>
<td>The Dark Ages of Christendom, ANGLIA</td>
</tr>
<tr>
<td>( N )</td>
<td>July/Sept (N)</td>
<td></td>
</tr>
<tr>
<td>Monday Night</td>
<td>5 mins.</td>
<td>Christian comment, ULSTER 10 mins.</td>
</tr>
<tr>
<td>( L )</td>
<td>10.30 Mon.</td>
<td></td>
</tr>
<tr>
<td>No Easy Answer</td>
<td>45 mins.</td>
<td>Discussion of contemporary issues,</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>SCOTTISH 45 mins. 6.15 Sun. to June, Dec</td>
</tr>
<tr>
<td>Personally Speaking</td>
<td>30 mins.</td>
<td>Interviews with celebrities, ATV</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>30 mins. Close two days a week to Feb,</td>
</tr>
<tr>
<td>Reflection</td>
<td>40 mins.</td>
<td>Talk, reading, singing, ANGLIA</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>Close all week</td>
</tr>
<tr>
<td>Seven Days</td>
<td>45 mins.</td>
<td>Debates about controversial issues,</td>
</tr>
<tr>
<td>( N )</td>
<td></td>
<td>GRANADA 6.15 Sun. to March, Sept/Oct</td>
</tr>
<tr>
<td>Songs That Matter</td>
<td>25 mins.</td>
<td>Songs and their religious content</td>
</tr>
<tr>
<td>( L )</td>
<td>July/Sept (N)</td>
<td></td>
</tr>
<tr>
<td>Stars On Sunday</td>
<td>25 mins.</td>
<td>Religious entertainment, YORKSHIRE</td>
</tr>
<tr>
<td>( L )</td>
<td>7.00 Sun.</td>
<td>30 mins. to July, from Sept</td>
</tr>
<tr>
<td>Summer Specials</td>
<td>25 mins.</td>
<td>Films and conversations on matters of</td>
</tr>
<tr>
<td>( L )</td>
<td>6.15 Sun.</td>
<td>moment, LONDON WEEKEND 45 mins. 6.15</td>
</tr>
<tr>
<td>Sunday South</td>
<td>20 mins.</td>
<td>Sun. to July, from Sept</td>
</tr>
<tr>
<td>( L )</td>
<td>6.15 Sun.</td>
<td>Mar/May</td>
</tr>
<tr>
<td>Thou Shalt Not</td>
<td>25 mins.</td>
<td>Discussion of the Ten Commandments</td>
</tr>
<tr>
<td>( L )</td>
<td>6.35 March (N)</td>
<td></td>
</tr>
<tr>
<td>The Turn Of The Year</td>
<td>25 mins.</td>
<td>Plays on seasonal themes</td>
</tr>
<tr>
<td>( L )</td>
<td>6.35 Sun.</td>
<td>65 mins. to June, from Sept</td>
</tr>
<tr>
<td>What’s It All About?</td>
<td>20 mins.</td>
<td>Topical discussion, ULSTER</td>
</tr>
<tr>
<td>( L )</td>
<td>11.00 Thurs. to June, from Sept</td>
<td></td>
</tr>
<tr>
<td>Who Knows?</td>
<td>30 mins.</td>
<td>Epilogue, ATV</td>
</tr>
<tr>
<td>( L )</td>
<td></td>
<td>30 mins. Close Mon., Sat. Apr/June</td>
</tr>
</tbody>
</table>
Christ In Consett. A passion play written, produced and directed by Gordon Honeycombe. Tyne Tens

There Go I. Christian attitudes to the oppressed. HTV
Stars On Sunday. The Salvation Army Songsters and the Sheffield Citadel Band. *Yorkshire*

*Songs That Matter.* Songs and their religious content, presented by Noele Gordon. *ATV*

*Missa De Angelis.* From the Cathedral of St Mary of the Assumption, Aberdeen, celebrated by the Bishop of Aberdeen. *Grampian*

Children’s Programmes

There is little doubt that making television programmes for children is fraught with difficulties. It is after all adults who make them, and what adult is able with total success to enter the inner world of the child’s imagination? There is very little point in producing a programme which merely reflects the adult view of how the ideal child should look and behave, or indeed of what children should find interesting. The starting point for any programme should be the child himself rather than the parent or, for that matter, the maiden aunt; yet it is far from easy to find out with any certainty what children of various ages need, seek and get out of programmes that are specially made for them. Perhaps the best summary of the problems facing those responsible for children’s programming was given by three American writers (Schramm, Lyle and Parker) in their survey of television and children:

As between two favourite images of the situation – the image of children as helpless victims to be attacked by television, and the image of television as a great and shiny cafeteria from which children select what they want at the moment - the latter is the more nearly accurate . . . The cafeteria sets the food out; the children take what they want and eat it. The very nature of television makes for a minimum variety in the cafeteria; the nature of human beings makes for great variety on the side of the children.

Even assuming that you capture the imagination of the child, there are other difficulties ahead. The more children enjoy a programme, the more closely they become involved with the characters they see on the screen; the more involved they become with these characters, the more chance there is that they might imitate. So very great care has to be taken not to present children with negative or dangerous examples. Television, of course, is a natural story teller and, given the right material, it is relatively easy to absorb the young audience in the make-believe world that has been created. Drama series – stories of adventure, often in the open air and featuring children among the main characters – such as Ace of Wands (Thames), Follyfoot (Yorkshire Television), Freewheelers (Southern) and Jamie (London Weekend) form a regular feature of the output.

Then there is the constant problem of how to make the more informative programmes interesting. It seems pretty clear that the child who comes home tired from school is not going to be particularly receptive to further doses of information, perhaps thinly disguised as a quiz. Nevertheless, the hope is that the voraciously inquisitive mind of the child will be attracted by information presented entertainingly. Magpie (Thames), a young person’s magazine, and How (Southern), a general knowledge miscellany, are designed to meet the child’s real need to know more about the world around him. Again, the child who one day is eager to find out new things from television, the following day expects simply to be entertained; such regular series as Little Big Time (Southern), Lift Off (Granada) and Junior Showtime (Yorkshire) cater for this. There is, too, a legitimate demand on the part of parents for programmes for the under-fives. In addition to some of the longer running story programmes, Yak (Thames), Origami (Yorkshire) and The Magic Ball (Granada) are among those specially devised for the younger section of the audience.

However, to be really effective, each of these programmes has to be made with a particular audience of children in mind. And it is probably here that the greatest difficulty in children’s programming is to be found. This is that television, about an hour a day, has to try to provide a whole service in miniature, but for a very varied audience. What appeals to an eight-year-old

The Flaxton Boys. The latest Flaxton Boys meet ‘cowboy’ Anthony Newlands. Yorkshire
is seldom right for his older brother and a series that a child has watched regularly for weeks will suddenly be dismissed out of hand as ‘kid’s stuff’. Independent Television aims to provide a balanced ‘mix’. In any one week and in any one area, the output will regularly include adventure/drama series, either imported or home produced; information programmes, either in the form of magazines, miscellanies or quizzes; light entertainment series; cartoon or puppet-animation series, as well as simple story-telling for the younger viewers.

The people who work in children’s television are very aware of their responsibilities and care deeply about what they are doing. They are also highly critical, not only of the work of others but of their own finished product. The final judges, of course, are the children themselves; no producer should ever forget that they make up the most difficult audience of all.

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### Children’s Programmes

(L) Local  (P) Part  Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

- **Ace of Wands** *Adventures of a young sleuth magician* THAMES 30 mins. 5.20 Wed. July/Oct  (N)
- **Anita in Jumbleland** *For younger children* THAMES 15 mins. 3.40 Tues. from Oct  (N)
- **Another World** *Wild life series* GRANADA 30 mins. 5.35 Sun. Apr/May  (L)
- **Anniversary** *Birthday greetings* BORDER 15 mins. 4.40 approx. all week  (L)
- **Anything You Can Do** *Talent competition* GRANADA 25 mins. 4.55 Wed. Apr/July  (N)
- **Birthday Club** *Birthday greetings* ANGLIA 15 mins. 4.40 approx. Mon. to Fri.  (L)
- **Bright’s Boffins** *Situation comedy* SOUTHERN 30 mins. 5.20 Tues. Apr/July  (N)
- **Cartoon Cavalcade** *Cartoons* SCOTTISH 11 mins. 5.35 Fri. to Mar, from Sept  (L)
- **Catweazle** *11th century magician in the 20th century* LONDON WEEKEND 30 mins. 5.35 Sun. Jan/Apr  (N)
- **Elephant’s Eggs in a Rhubarb Tree** *Comedy sketches* THAMES 30 mins. 5.15 Mon. Mar/May  (N)
- **The Flaxton Boys** *Drama series in 19th century setting* YORKSHIRE 30 mins. 5.35 Sun. from Sept  (N)
- **Follyfoot** *Drama series* YORKSHIRE 30 mins. 5.20 Mon. July/Sept  (N)
- **Freewheelers** *Drama series* SOUTHERN 30 mins. 5.15 Wed. Jan/Apr  (N)
- **Full House** *Quiz* THAMES 30 mins. 5.20 Mon. May/July  (N)
- **The Gus Honeybun Show** *Birthday greetings and cartoons* WESTWARD 50 mins. 4.10 approx. Mon. to Fri.  (L)
- **High Time** *Talent show* GRAMPIAN 25 mins. 6.10 Tues. Oct/Dec  (L)
- **How General knowledge magazine** SOUTHERN 60 mins. 5.20 Tues., Thurs., July/Aug  (N)
- **Is That A Fact?** *Quiz* HTV 30 mins. 5.15 Fri. to Apr  (L)
- **Jamie** *Historical adventures series* LONDON WEEKEND 30 mins. 5.35 Sun. June/Sept  (N)
- **Junior Showtime** *Children entertain* YORKSHIRE 25 mins. 4.55 Tues to May, from Sept  (N)
- **Lift Off** *Pop music* GRANADA 25 mins. 4.55 Tues. Aug/Sept, Wed. from Oct  (N)
- **Little Big Time** *Children’s entertainment* LONDON WEEKEND 30 mins. 5.35 Sun. June/Sept  (N)
- **The Magic Ball** *For younger children* GRANADA 12 mins. 4.35 Tues. Jan/Apr  (P)
- **Magpie** *Children’s magazine* THAMES 60 mins. 5.15 Tues., Thurs., to July, from Sept  (N)
- **Once Upon A Time** *For younger children* THAMES 15 mins. 4.10 Mon. Jan/Apr, July/Oct  (P)
- **Origami** *For younger children* YORKSHIRE 15 mins. 4.35 Thurs.  (N)
- **Pinky and Perky** *Puppets for younger children* THAMES 15 mins. 3.40 Fri. from Oct  (N)
- **Puffin’s Birthday Greetings** *Birthday greetings* CHANNEL 35 mins. 4.40 approx. Mon. to Fri.  (L)
- **The Romper Room** *Kindergarten* ANGLIA 60 mins. 4.30 Mon., Wed., Fri.  (L)
- **The Romper Room** *Kindergarten* ULSTER 100 mins. 4.25 Mon/Fri.  (L)
- **Rumble Jumble** *For younger children* GRAMPIAN 25 mins. 4.55 Mon. to Mar, 4.55 Thurs. July/Sept  (L)
- **The Sooty Show** *Puppets, comedy and music* THAMES 25 mins. 4.50 Wed. Jan/Apr, 4.55 Wed. July/Oct  (N)
- **T-Time** *Children’s variety show* ULSTER 30 mins. 5.15 Sat. Jan/July  (L)
- **Timeslip** *Science fiction adventure serial* ATV 30 mins. 5.15 Mon. to Mar  (N)
- **Tinkertainment** *For younger children* HTV 30 mins. 12.10 Sat. Apr/July  (L); 45 mins. 4.40 Tues., Thurs. July/Sept  (L); 45 mins. 4.15 Tues., Wed., Thurs. from Sept.  (L)
- **Top Team** *Quiz* GRAMPIAN 25 mins. 6.10 Tues. May/June  (L)
- **Tottering Towers** *Comedy adventure series* THAMES 30 mins. 5.20 Wed. from Oct  (N)
- **Yak** *For younger children* THAMES 15 mins. 4.40 Mon. July/Oct  (P)
- **Zingalong** *For younger children* THAMES 15 mins. 4.10 Fri. Jan/Sept  (P)
Children’s Drama Series

*Follyfoot.* Drama series inspired by Monica Dickens, starring Arthur English, Gillian Blake, Steve Hodson. *Yorkshire*

*Children’s Drama Series*

*TimeSlip.* Spencer Banks and Cheryl Burton in the science fiction adventure series. *ATV*

*Jamie.* Garry Miller (Jamie) and Aubrey Morris (Mr Zed) in the historical adventure series. *London Weekend*

*Freewheelers.* Danger in the offing for John Golightly, Wendy Padbury and Adrian Wright. *Southern*
Children’s Programmes

Once Upon a Time. Gwena Watford as the story-teller in one of the programmes. Thames

The Sooty Show. With Harry Corbett. Thames

Anita in Jumbleland. Anita Harris in a series for younger children. Thames

Little Big Time. Freddie Garrity in the musical fantasy saga "Oliver In The Underworld". Southern

Junior Showtime. Compere Bobby Bennett leads a rousing finale in the children's variety programme. Yorkshire
Informative Programmes for Children

Full House. A general knowledge quiz for boys and girls between 13 and 15, devised and presented by Peter Wheeler. Thames

Get This! A new style information show, starring Harry Fowler and Kenny Lynch. Southern

How. Fred Dinenage learns how to spin plates from expert Holly Grey. Southern

Magpie. Presenter Susan Stranks meets dolphins Bonnie and Clyde at the London Dolphinarium. Thames
The old arguments about whether the arts have any place at all in a television schedule have by now been decently laid to rest. The best arts programmes can inform, educate and entertain simultaneously, and the argument about the place of the arts in television now turns on the kind of arts programmes which can best be achieved in television terms. One set of opinions believes that ‘blockbusters’, such as productions of Shakespeare, relays from Covent Garden and the Royal Festival Hall, are what television should concentrate on. In this way performances by the great artists of the stage and concert platform can be relayed into people’s homes and reach thereby a far greater audience than is possible in an auditorium. This view is backed up by reference to the fact that many national artistic institutions in the theatre, opera and ballet are given large subsidies out of public funds. Is there not therefore an obligation on such institutions to make their products more widely available through the medium of television? Such considerations have been discussed at government level in the past year with the aim of making the major art homes, most of which are based in London, truly national.

A second set of opinions considers that relays, although valuable and enjoyable, can never be as good as the real thing, as being actually there. Television, the argument continues, should use its own characteristics to produce, as in drama and comedy, a form of arts programme designed specifically for television. By and large this second approach is the one which is most used in television, either in magazine or documentary format. It has the advantage that the television producers and engineers are not hamstrung by the impossibility of conveying on a 19–24 in. screen in a corner of the room the total effect of a Wagnerian spectacle on the stage of the Royal Opera House, Covent Garden. A television arts magazine may have to work within a scaled-down visual frame of reference, but it has the advantage of being able to intensify an examination of a particular work of art, the processes of rehearsal, or the relationship between teacher and pupil in a master class.

The danger, in terms of response from viewers, is that analytical programmes on the arts, made with the intention of introducing viewers to new areas of experience, may be too didactic in tone. Nothing is more alienating than for a viewer, whatever the height of his brow, to be given the impression that what he is watching is good for him and that for no other reason than that he should go on watching it. Aquarius, London Weekend’s regular arts magazine, has from the beginning set out to avoid such a trap. Under the editorship of Humphrey Burton Aquarius has been wide-ranging in its choice of subject matter and in its techniques of presentation. In a single programme it has not hesitated to place the orthodox alongside the unorthodox. It has been to Madrid with the New Philharmonia chorus, to Paris with James Baldwin, Wole Soyinka and Les Structures Sonores, and to Montreux for the Golden Rose Festival of television light entertainment. It has been to Germany to look at the Nuremberg of Dürer, Wagner and Hitler and to see the architectural developments in Munich for the Olympic Games. At home, editions have included Julian Bream, Elton John, the Brighton Festival, a jousting tournament from Brentford with commentary in the style of Kent Walton and Eddie Waring, and Kenny Everett’s tourist attractions to be seen between Heathrow Airport and London’s West End. Throughout the whole series runs an assumption that whether art is serious or fun, or indeed both, it is a part of human experience which should find expression in television. Humphrey Burton, as presenter and editor of Aquarius, received the Silver Award of the Royal Television Society for outstanding creative achievement in front of the camera.

The same assumption, expressed in a different but inimitable style, underlay Lord Clark’s series from ATV Pioneers of Modern Painting, whilst Thames Treasures
The Arts and Sciences

of the British Museum gave thirteen half-hour insights into a building not visited, one suspects, by most of the people who saw the programmes.

In their own areas many companies produce their own local arts programmes and give material support to regional arts organizations. This is particularly the case in Scotland and Wales with annual events such as the Edinburgh Festival and the National Eisteddfod. Scottish Television for instance adapted The Boswell and Johnson Show from the 1970 Edinburgh Festival, and Harlech have extensive coverage in both languages of the National Eisteddfod. Tyne Tees networked its documentary on L S Lowry, Mister Lowry, which had been awarded a Silver Medal at the International Festival of Films on Art at Venice in 1970. Several companies took Anglia’s film on John Constable and Border’s film onSir Walter Scott. In 1972 and 1973 Southern Television has arranged to televise at least two operas from Glyndebourne in each of the Festival seasons.

Science on television has been dominated in the past year by two contrasting stories – the achievements, despite setbacks, of man’s lunar exploration, and the growing awareness of the threat to the human environment on earth by pollution of all kinds. ITV science reports, headed by Peter Fairley, have oscillated between the US and Soviet moonshots, and the fouling of the air and the sea in the English Channel, the Mediterranean, New York, Los Angeles and Tokyo.

ITV’s most specialized science programmes have been networked by Yorkshire Television, whose series The Scientists has dealt in documentary form with a number of topical scientific issues. These have ranged from Dr Linus Pauling’s belief in the efficacy of vitamin C in combating the common cold to the possibilities of farming the oceans for fish on a massive scale. Such a series is able to examine not merely the factual details of developments in science and technology, it can bring home to viewers the social, political and biological implications of work which is proceeding at the very frontiers of human knowledge.

The Arts and Sciences

This list includes only series largely devoted to the arts and sciences, which are also covered in many other programme categories, particularly documentaries, magazine and educational programmes.

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

Aquarius Arts magazine LONDON WEEKEND 45 mins. 10.45/11.15 Sat. Jan, Feb (P); 45 mins. 10.15 Sat. Feb, March (P); 60 mins. 10.15 Sat. Apr./July (P); 60 mins. 10.40 Sat. Sept/Nov (N)

Cinema Review of film and cinema topics GRANADA 30 mins. 10.30 Thurs. (N) Festival Edinburgh Festival review and news SCOTTISH 150 mins. 11.00 Wkdays 23 Aug to 10 Sept (L)

The Food of Love Classical music UЛSTER 30 mins. 10.30 Fri. alt. wks. from Sept (L)

Gallery Arts magazine HTV 30 mins. 10.30 Thurs. mthly Jan/May, Oct, Nov (L)

HTV Half-Hour Including plays, poetry, music and documentaries HTV 30 mins. 10.30 Thurs. ex. one wk. per mth. to Sept (L)

In Form Aspects of design ULSTER 30 mins. 10.30 Mon. May/July (L)

Perspective Arts magazine GRAMPIAN 30 mins. 10.30 Wed. mthly Oct, Nov, Dec (L)

Pioneers of Modern Painting Kenneth Clark talks about famous modern painters ATV 45 mins. 10.40 Sat. from Nov (N)

The Scientists The return of the airship; the days of our years; industrial pollution in Lancashire; fish farming; Linus Pauling, scientist and Nobel Prize winner; fun with mathematics YORKSHIRE 45 mins. 10.10 Sat. 10 Jan, 21 March, 15 May, 22 May, 19 June, 26 June (N)

Songs of the Celts Celtic songs HTV 30 mins. 10.30 Thurs. from Nov (L)

Spectrum Arts magazine ULSTER 30 mins. 10.30 Fri. alt. wks. from Sept (L)
In Form. Presenter Derek Kinnen learns about the potter's art in the arts magazine programme. Ulster

Alive and Kicking – British Poets. Ivor Cutler and children in the adult education series London Weekend

Cinema. Dustin Hoffman talks of his life and films. Granada

Strathclyde Seminars. An experiment in serious viewing in which a group of distinguished academics discuss the impact of science and technology on everyday living. Scottish
LEFT: Ken Russell, Andre Previn and Humphrey Burton discuss the controversial Tchaikovsky film.
RIGHT: Tramp Peter Blundell, the subject of a documentary feature.

Marianne Faithful and Britt Ekland in a scene from the British television premiere of 'The Stronger' by August Strindberg.
ABOVE: Ingrid Bergman interviewed during a break in rehearsals for 'Captain Brassbound's Conversion'.

TOP RIGHT: Joseph Losey talks to Humphrey Burton about the films he has directed.

BOTTOM RIGHT: Kyung-Wha Chung, the celebrated Korean violinist, accompanied on the piano by Humphrey Burton.

BELOW: Aquarius takes a tilt at the spectacular jousting tournament held in Syon Park.

Aquarius
London Weekend’s weekly arts magazine programme, edited and presented by Humphrey Burton, attracts an ever-growing audience and holds their attention by providing a wide spectrum of arts-orientated subjects. ‘Our aim’, says Humphrey Burton, ‘is to open a few windows onto worlds of experience which some of our viewers may have previously ignored – but out of lack of information rather than lack of interest.’
OPPOSITE PAGE: TOP: Survival. Many programmes in this popular series deal with various aspects of science. This programme, 'The Long Dry Summer', followed the efforts of field biologists to find out what animals were carrying anthrax from one waterhole to another. Anglia

BOTTOM LEFT: Art For All. Trewin Copplestone discusses with Philip Sutton the art of landscape painting in the adult education series. London Weekend

BOTTOM RIGHT: Apollo 15. A studio demonstration of the moon 'buggy' used by the lunarnauts. ITN

RIGHT: The Scientists. 'The Road from Wigan Pier', in which Austin Mitchell reports on a massive land reclamation programme in Lancashire. Yorkshire

BELOW: The Scientists. Simon Welfare pictured with an airship at RAF Cardington. Yorkshire
Most sports lend themselves naturally to coverage by television, containing as they do all the necessary ingredients for good television – ‘live’ action, colour, excitement, tension, viewer participation and the sheer unpredictability of the outcome.

Millions of people throughout the country enjoy watching sport on television and many of those millions would probably like to have more of it than is already available on the three existing broadcasting channels. But on a single-channel broadcasting system such as Independent Television the demands of the sport lover must be balanced against the demands of those viewers whose interests lie in other areas – news, current affairs, drama, comedy, etc. The dilemma for the broadcaster regarding sports coverage becomes acute on those occasions when important international sporting events such as the Olympics or the World Cup or a national event such as the F.A. Cup Final come round. In the majority of countries, served by a single national broadcasting system, the problem does not arise; but in Britain, where a dual broadcasting system exists and where such events are available to both organizations, the question inevitably arises whether or not the viewer should be given an alternative choice of programme. The demands of viewers for alternative programming have increased in recent years as a result of the blanket coverage given by both ITV and BBC to events such as the Olympics, the World Cup or Wimbledon, and Independent Television has decided that in future, failing an agreed formula of alternation in such cases, it will provide programmes for those viewers whose interests lie outside sport. In 1972 ITV will confine its coverage of the Olympic Games in Munich to news reports and highlights of events. In an average week ITV provides about six hours of

regular sports programming. The bulk of this is concentrated in the weekend with World of Sport on Saturday afternoons and recorded football on Sundays during the football season. Professional wrestling and mid-week recorded highlights of football matches take up the remainder of this regular coverage. Additionally on mid-week afternoons there is frequent coverage of horse-racing, tennis, cricket, and other events.

World of Sport is ITV’s main outlet for ‘live’ sport every Saturday afternoon of the year. During the football season the programme opens with On the Ball, a 25-minute item which analyses the afternoon’s matches and interviews players and personalities connected with the game. Following this is a programme devoted to the other most popular sport in Britain, horse-racing. They’re Off comprises 110 minutes of non-stop coverage of two of the most important race-meetings taking place on the afternoon with information, results and advice from experts. Following these two programmes comes International Sports Special, a 45-minute programme which concentrates on a wide variety of sports both of majority and minority interest. Tennis, athletics, cycling, motor-racing, showjumping, swimming and even American football have been covered in this programme from time to time. Usually the events covered are selected from those taking place in this country but occasionally use is made of the Eurovision network to show important events being held on the continent. World of Sport concludes with professional wrestling, which still has millions of devoted fans throughout the country, and a programme of the day’s sports results.

One of the most popular of Independent Television’s sports programmes is the Sunday afternoon recorded football match which is shown in the majority of ITV regions during the season. Normally these programmes consist of recorded highlights of two or even three matches held on the previous afternoon, interspersed with comment and interviews with the players and the managers involved. Programmes such as London Weekend Television’s The Big Match have done much to raise Independent Television’s coverage of football to the pre-eminent position which it holds today in this country.

In addition to these regular sports programmes most regional companies produce programmes which concentrate on sports news and events of interest to viewers in their respective areas. For most real sports
fans it is the local team, the local athlete, swimmer or golfer who really matters and the regional sports magazine can contribute much to this localized interest in sport. Among such programmes in Independent Television’s sports output are Yorkshire Television’s *Yorksport*, Ulster’s *Sportscast*, *Sportsitime* from Tyne Tees and *Scotsport* from Scottish Television.

Television is sometimes accused of helping to turn the nation into watchers instead of doers – particularly in the field of sport. It is true that since television became a mass medium in the past fifteen years or so the demand for more televised sport has increased enormously but it is equally true to say that the majority of major sports nowadays attract higher attendances than at any time in their history and that this heightened interest in sport as a leisure activity may be due in no small way to the increased attention paid to it by television.

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**Key to pictures on page 108**

Each year Thames Television Outside Broadcast Units cover the world’s greatest horse race – The Derby – on behalf of Independent Television. Nine colour television cameras and one black-and-white camera for captions and betting information are required to cover the 1 ½ miles of the racecourse together with the paddock and all preliminaries of the race. Engineers spend a week laying over 7 miles of cable and erecting the scaffolding towers to support the cameras and the aerials. The ITV racing team is augmented for the day to bring to viewers the colourful scene on Epsom Downs and amongst the spectators in the grandstands and paddock.

**Band of the Welsh Guards**
- The Derby finish
- Floor manager John Sanders talking to producer Jim Pople

**Camera tower to cover The Derby start**
- ITV camera atop the grandstand

**After the race**
- John Rickman introduces The parade
- HM The Queen’s arrival
- Some of the 1971 crowd

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**Regular Sports Programmes**

(L) Local (P) Part Network (N) Network. Lists refer to 1971 and p.m. unless stated otherwise. Weekly duration shown in minutes.

**The Big Event** *Miscellaneous OBs*  
LONDON WEEKEND 30 mins. 2.45/3.15 Sun. May/July (L)

**The Big Match** *Soccer highlights*  
LONDON WEEKEND 60 mins. 2.00/2.45 Sun. Jan/Sept, 2.15 Sun. from Sept (P)

**Border Sports Results** *Sports results*  
BORDER 5 mins. 4.05/30 Sat. (L)

**Border Sports Review** *Sports magazine*  
BORDER 15 mins. 6.25 Fri. (L)

**Channel Sports Round-Up** *Sports magazine* CHANNEL 20 mins. 6.15 Thurs. (L)

**Football Recorded matches** VARIOUS 45 mins. 10.30 Wed. occ. to May, from Aug (N)

**Football Soccer highlights GRANADA** 60 mins. 2.30 Sun. to May, 1.55/2.05 from Aug (L)

**Match of the Week** *Soccer highlights ANGLIA* 50 mins. 3.25 Sun. to May, 3.55 Sun. from Aug (L)

**Match Reports** *Soccer highlights SCOTTISH* 15 mins. 10.10 Sat. to May, 11.00 Wed. Aug, 10.10/10.40 Sat. Sept/Oct (L)

**Professional Wrestling Recorded bouts**  
ATV/THAMES/GRANADA/YORKSHIRE 45 mins. 11.00 Wed. (N)

**Results Round-Up** *The day’s results*  
LONDON WEEKEND 15 mins. 4.55 Sat. (N)

**Scotsport** *Sports magazine including soccer OBs SCOTISH* 40 mins. 11.00 Wed. to May, 30 mins. Sept (L)

**Shoot Soccer highlights TYNE TEES** 55 mins. 2.20 Sun. to May, from Aug (L)

**Soccer Soccer highlights YORKSHIRE** 55 mins. 2.20 Sun. to May, 3.15/45 from Aug (L)

**Southern Soccer Soccer highlights**  
SOUTHERN 60 mins. 2.00 Sun. to May, from Sept (L)

**Sport Soccer, snooker, bowls, golf YORKSHIRE** 55 mins. 2.15 Sun. May/Aug (P)

**Sport from the Midlands** *Local sports ATV* 60 mins. 2.15 Sun. May/Aug (L)

**Sport West** *Sports in the West Country*  
HTV 20 mins. 6.15 Thurs. (L)

**Sporting Challenge** *Sports quiz ULSTER* 30 mins. 7.00 Wed. July/Sept (L)

**Sportscast** *Sports magazine ULSTER* 25 mins. 5.40 Sat. to May, 5.25 from Sept. (L)

**Sportsdesk** *Sports magazine WESTWARD*  
30 mins. 6.15 Mon. 6.20 Fri. to Apr, 35 mins. 6.20 Mon. and Fri. from Apr (L)

**Sportsitime** *Sports magazine TYNE TEES*  
20 mins. 6.25 Mon. to Apr, 10.30 Thurs from May (L)

**Star Soccer** *Soccer highlights ATV* 60 mins. 2.15 Sun. to May, from Aug (L)

**Weekend Preview of weekend sport**  
SOUTHERN 5 mins. 7.30 Fri. to Feb, 8.55 Fri. Feb/Apr, 10.30 Fri. from May (L)

**World of Sport Racing, wrestling and mixed OBs**  
LONDON WEEKEND 2 45 mins. 12.50 Sat. to Apr, from Aug, 220 mins. 1.15 May/July (N)

**Yorksport** *Sports magazine YORKSHIRE* 30 mins. 10.30 Fri. to Mar, 10.30 Thurs. March/May, from Aug (L)
**Invitation Snooker.** Top amateur players compete. *Tyne Tees*

**Scotsport.** Arthur Montford presents up-to-the-minute sports coverage. *Scottish*

**Wrestling.** Popular sporting entertainment included in *World of Sport* and other programmes. *London Weekend*
World of Sport. Stuart McConachie (editor) and Richard Davies (presenter). London Weekend

International Hockey. England v. West Germany. London Weekend

Golf. The Nairn Anglo-American Golf Challenge played at Moor Allerton, Leeds. Yorkshire

Swimming. The Schools International Swimming Championships. Westward

The Big Match. Jimmy Hill interviews Martin Chivers. London Weekend

Cup Final. London Weekend
Regional TV is the lifeblood of Independent Television. Each regional company makes a contribution to the life of the region it serves through local programmes and through entering into the life of the community. Westward TV, which serves some 450,000 homes in South-West England, is typical of the smaller regional companies.

8.30 am ... The coverage of local events is one of the most important aspects of regional TV life. A Westward TV film unit starts the day at 8.30 am most mornings from the studio's Plymouth car park. Today they are filming in Somerset but they may well finish by being recalled to end their day in a helicopter over storm-tossed seas as a tanker drifts off the rocks of Cornwall.

11.30 am ... Meanwhile another film unit is busy on Dartmoor making a regional documentary.

10.00 am ... Each day there is a conference of the Westward Diary team to plan the weekday nightly news and magazine programme.

2.30 pm ... During the afternoon the news is coming in from 100 correspondents all over the region and the Diary editor is getting down to the details of his programme at 6.00 pm.

3.15 pm ... Away from the studios announcer Stuart Hutchison is carrying out one of the 100 personal appearances performed for charitable and other events by the personalities of the station each year. In all, Westward TV helps to raise some £10,000 for good causes in this way.
4.00 pm...
Meanwhile the phenomenally popular Gus Honeybun appears on the screen with another announcer, Roger Shaw, reading out birthday messages to West country children.

4.30 pm...
In the film editing suite the pressure is mounting as material is edited for the Diary. Around two-thirds of a million feet of film is developed, processed and edited a year. The film department also handles around 250 feature films and some 35,000 commercials a year. In all, sufficient film passes through to reach from Land's End to John o' Groats.

5.00 pm...
The ultra-modern technical area attracts many visitors and today (left to right) Mr R Perry, the Joint Managing Director, shows Mr T Glyn Davies, a member of the Independent Television Authority, the area together with David Dickinson, technical controller, and Brig W A C Collingwood, the ITA's regional officer.

6.00 pm...
The Diary is on the air with reporter John Doyle interviewing the chairmen of (left to right) Plymouth City Council, Somerset County Council, Cornwall County Council and Devon County Council.

6.30 pm...
Finally Graham Danton ends the Diary with his personalized weather forecast.

Master control and the duty announcer remain throughout the evening, perhaps to opt out of the network for the transmission of a regional entertainment programme or a documentary. Then comes the West country late night news and the Faith for Life epilogue... and another day of regional television has ended.
Rhaglenni Cymraeg
Welsh Programmes

Mae problemau daearyddiaeth a dosbarthiad poblogaeth yn amharu’r ddifrifol ar yr ymdrechion i dddod â gw assistaeth teledu digonol i bob rhan o’r gymdeithas yng Nghymru. Nid yw’r ffaith fod mwy na chwarter y tir dros 1,000’ o uchder ac wedi’i gafnu gan gynoedd ddfn yn cyfrannu dim at yr hwylustod o drosglwyddo rhaglenni. Os ychwanegir at hyn, broblem anghyfartal y poblogaeth gyda thair rhan o bedair yn byw yn siroedd Morgannwg a Mynwy, ac os drysir yr oll gan un o ieithoedd llafar hynaf Ewrop a siaredir gan i fyny at 80°, yn y Gogledd a’r Gorllewin ac efallai gan 5°, yn y De – Dwyrain (er bod mwy o Gymry Cymraeg yng Morgannwg nag syd yn yr un o’r siroedd eraill), fe fydd elfennau sylfaenol y problem yn dod i’r amlwg.

Darperir rhaglenni Cymraeg i Gymru gyfan gan HTV, y cwmni teledu sy’n gwasin ychydig Cymru a Gorllewin Lloegr, drwy trosolwgwyd VHF yr ATA a hefyd gan fwyfwy o fastiau UHF sy’n cario’r gwasaenaeth lliw.

Daw mwy o problemau yn sgil y newid y Cymraeg. Yn ail – greu gwasaenaeth cyfflyfbydd i’r un VHF, mae amgen am ryw 70 neu 80 o orsafoedd UHF mawr a bach, ac fe adeiledir yr rhain yn ystod y blynyddoedd nesaf. Er bod hyn yn golygu costau uchwch (yn uchw yn barod yng Nghymru oherwydd anawsterau daearyddol) mae yn unol a pholisi rhanbarthol yr ATA.

Mae’r rhaglenni sy’n ymwneud â newyddion a materion cyfoes sef Y Dydd a’r Wythnos yng parhau i roi safon gyson uchel o newyddiaid aeth i wylwyr, ac mae Dan Sylw gyda Gwyn Erfyn yng ysbardd i opiniw a dadl yng Nghymru gyfoes. Mae rhedir y gwaithodeigion yngymddogos fel ‘Bywgraffiadur’ o Gymry fyfro sy’n ddylanwadol, yn boblogaidd, neu’n figuro ar ddeulol.

Dr Price 1800–1893. Dr William Price of Llantrisant (played by William Squire), the first practitioner of cremation in the modern Western world. HTV Cymru/Wales English language programme.
Welsh Programmes

Problems of topography and population distribution severely complicate the efforts made to bring a satisfactory television service to all sectors of the community in Wales. The fact that more than a quarter of the land lies above the 1000 ft contour and that this high land has deep valleys gouged out of it contributes nothing to the ease with which programmes are transmitted. Add to this the uneven population pattern with two-thirds of the total population living in the counties of Glamorgan and Monmouth and confound this with one of the oldest spoken languages in Europe spoken by up to 80% of the people in the north and west and perhaps by 5% in the south-east (although strangely enough Welsh is spoken by more people in Glamorgan than in any other single county) and the essential features of the problem become apparent.

HTV, the programme company for Wales and the West of England, provides Welsh language programmes for the whole of Wales broadcast from ten ITA vhf transmitters and an increasing number of uhf transmitters which carry the colour service.

The transfer to uhf creates further problems. To reproduce approximately the same coverage as the vhf transmitters, some seventy or eighty uhf main and relay stations are needed, and will be built over the next few years. Although this means a much higher cost per viewer (already higher in Wales because of topographical difficulties) it is in line with the ITA’s declared policy of regionalization.

Programmes

The news and current affairs programmes Y Dydd and Yr Wythnos continue to provide viewers with a steady and consistently high standard of news coverage, and Gwyn Erfyl’s Dan Sylw acts as a sounding board for opinion and argument in contemporary Wales. Its guest list reads like a ‘Who’s Who?’ of influential, popular, and controversial figures in the Principality.

The company decided to institute a children’s department whose first venture will be a series of daily 15 minute programmes in Welsh. Y Gwyllt, a series of wildlife films, has been popular with children and adults, with film from African jungles, Hawaiian seas, and the insect world among its contents.

The mid-afternoon weekly women’s programme Hamdden has become a firm favourite with housewives and has offered up such varied fare as the viability of home swimming pools and Scandinavian rugmaking.

Ladies with culinary interests may also have been interested in some of Carey Garmon’s often exotic recipes in the monthly miscellany Wrth Fy Modd.

Sain, Cerdd, A Chan and Awdur a’i Fis, two late evening programmes respectively gave us music and in-depth profiles of writers currently writing in Welsh. Y Misoedd continued to take its monthly look at the months of the year through the eyes of historians, sportsmen, politicians and poets.

Regular religious programmes were Testun Trafod, Hyd Eithaf Y Ddaear and the quiz Nabod Y Gair.

The daily Welsh lessons for beginners Cymraeg I Bawb were avidly followed by Welsh learners throughout the Principality, and were supported by a booklet, the sales of which testify to the success of the series.

English programmes of interest to Wales included A Breed of Men, a much lauded film narrated by Stanley Baker examining industrial South Wales between the world wars. Another highly praised ‘one-off’ was a dramatized documentary biography of the eccentric Welshman Dr William Price, who established the legality of cremation in Britain. The film turned out to be as controversial as its subject.

The main news programmes continued to be Report Wales, while Members and Parliament took a closer look at the problems and personalities of Westminster.

Author and wit Gwyn Thomas, with a panel of celebrities, looked askance at This Very Peculiar World on Friday nights, a spot occupied later in the year by a series of programmes with the self-explanatory title Wales and the Common Market. John Morgan at Ten Thirty was the main Friday night offering at the beginning of the year. In many ways an experimental programme, it was a mélange of serious and not-so-serious discussion, satirical comment, and music. It returned in a second series in the autumn.

The ITA Welsh Committee

T Glyn Davies, cbe (Chairman); The Rev Meiron L Davies; Peter Garbett-Edwards; Mrs Nia Hall-Williams; Gwilym Humphreys; Mrs Elizabeth Jones; Alwyn R Owens; Gordon Parry; Hugh Thomas.

Secretary: L J Evans, obe
W e l s h  P r o g r a m m e s

W e l s h  L a n g u a g e  P r o g r a m m e s

A w d u r  a ' i  F i s  Author of the month 45
mins. 10.30 Mon. from Sept

C a d w  R e i a t  Light entertainment 30/45
mins. 6.45 Sat. monthly to Mar

C y m r a e g  I  B a w b  Welsh lessons for
beginners 20 mins. 5.55 Mon. to Fri.
Feb/May

C y n g e r d d  G w y l  D e w i  St David’s Day
concert 30 mins. 9.00 Mon. 1st Mar

D a n  S y l w  Current affairs 45/60 mins.
10.30 Jan/June, weekly from Sept

D i b y n - D o b y n  Children’s magazine 30
mins. 5.20 Thurs to July, from Sept

Y  D y d d  News magazine 90 mins. 6.00
Mon. to Fri.

Y  G w y l l t  Wildlife film 30 mins. 5.20
Thurs. July/Sept

H a m d d e n  Woman’s magazine 20 mins.
3.45 Fri. May/Sept, 3.50 Wed. from
Sept

H o s a n n a  Religion 30 mins. 1.00 Easter
Sunday, 11th Apr

H y d  E i t h a f  Y  D d a e a r  Religious magazine
30 mins. 12.45 Sun. from Oct

Y  M i s o e d d  Monthly miscellany 45 mins.
6.45 Sat. to Mar, 10.30 Mon. to
June, 10.30 Sat. to Sept

N a b o d  Y  G a i r  Religious quiz 30 mins.
1.00 Sun. Mar/July

R hy f e d d  O  F y d  This wonderful world 45
mins. 6.45 Sat monthly to Apr

S a i n ,  C e r d d  A  C h a n  Singers 45 mins.
10.30 Mon. monthly from Sept

S i o n  A  S i a n  Quiz 30 mins. 9.00 Sat.
from Apr

T e s t u n  T r a f o d  Religious discussion 30
mins. 1.00 Sun. July/Oct

U t g y r n  S e i o n  Religion 30 mins. 1.00
Sun. to Mar

W r t h  F y  M o d d  Miscellany 45 mins.
6.45 Sat. monthly Jan/Mar, 10.30
Mon. Apr/June, 10.30 Tues. monthly
July/Sept

Y  r  W y t h n o s  Current affairs 30 mins.
8.00 Mon. except July/Sept

W r t h  F y  M o d d  (M y  D e l i g h t ) .  A  l i g h t e a r t e d  p r o g r a m m e  i n t r o d u c e d  b y  D .  C a r e y  G a r n o n ,  i n c l u d i n g  c o o k e r y ,  c o u n t r y  l i f e ,  h o b b i e s ,
music and anecdotes.

The Royal National Eisteddfod of Wales, Bangor

Cymraeg I Bawb (Welsh for All). A five-minute daily programme for those learning Welsh.
Yr Wythnos (The Week). A current affairs series which looks in depth at one of the major items in the news during the week.

Nabod Y Gair (Knowing The Word). A religious quiz programme.

Dibyn-Dobyn. A variety programme for children between 4 and 9.
The Story of Television

Replica of Baird's original tv camera of 1926 showing the dummy's head that he used as a subject.

The Television Gallery, opened in 1968 at the ITA's Knightsbridge headquarters, 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.

The past and the present of television is attractively displayed in the Television Gallery. The invention and technical development of television is depicted and explained. The pattern of world television is shown and elaborate audio-visual displays explain how different kinds of programmes are made. Finance, television advertising, colour and satellites are among the many subjects shown. 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.

In the educational field the Television Gallery 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 some concerns have made use of it in their apprentice training courses. The Gallery has become known throughout the world, and visitors come from many countries.

The Gallery, and in particular its historical section tracing the invention of television, has become 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
The Story of Television

A one-third scale reproduction of the BBC's Alexandra Palace Marconi-EMI studio as it was in November 1936.

ideas of the 1880's 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.

The Invention of Television

The story of the invention of television involves many strands spread over more than a century and parts of it are highly technical. The Television Gallery presents this technical story within a confined space and in a way that the interested layman can follow by splitting it into two parts.

The first part explains the simple basic principles of television: the persistence of vision, simulating movement with a rapid sequence of still pictures; the early days of wireless; the transmission of a still picture by scanning, looking at it a bit at a time in a series of lines in order to turn each bit into an electrical signal; the behaviour of electrons and the fundamental ideas of the valve.

The second part shows the application of these principles by concentrating on the problem of scanning. A television picture is built up by tracing it out in a series of lines and repeating the process fast enough to take advantage of the persistence of vision; that is by repeating it not less than ten times a second. The first practical way of doing this was patented by a Russiandiscovterm, Paul Nipkow, in Berlin in 1884. His scanning later work, including that of Jenkins in America, Denes von Mihaly in Austria, and John Logie Baird in England.

Another method of scanning was patented four years later by Professor Weiller, who used a set of mirrors spaced round a rotating drum. This was the means
Colour in the Gallery

Independent Television is well and truly into the colour age and visitors to the Gallery have shown a lot of interest in the subject, an interest that was becoming difficult to satisfy. For this reason the original plan of the Gallery has been modified and a new section covering all aspects of colour has been built.

In common with the rest of the Gallery this new section has been written and designed to present the information to the interested layman. Technicalities have been avoided in favour of a clear and attractive exposition of the basic principles.

Colour is a very wide field and as a guide in selecting the facts of most interest the questions asked by visitors were studied over a considerable period. These were found to fall into four clearly defined groups: the basic principles, programme production, transmission, and reception. The main part of the display was accordingly designed in four panels, to answer these four sets of questions.

Nearly all shades and colours can be produced by mixing three primary colours in different proportions. To demonstrate this point a mechanical model using lights and coloured filters has been built. By means of knobs, the proportions of the primary colours can be varied, and the colour resulting from the mix shown. On this panel too, the basic principles of the three colour television systems, NTSC, PAL and SECAM, are explained.

The effects of colour in the studio give rise to many questions. What colour means to people working in television production is shown by comparing it with black-and-white. Direct comparisons are made in such subjects as make-up, set design, graphics, costumes and lighting. In each field colour requires different approaches and techniques.

The transmitters themselves are the subject of the next section, which shows where they are, what areas they cover and what additional stations are planned. This panel will be kept up to date as new transmitters are added to the network. This section also shows something of the advanced development work undertaken by the Authority.

The last section concerns the viewer in his home and shows what he needs to know to get the best out of his colour set. The right aerial correctly sited is essential, but the surroundings of the set and the light falling on the screen have a considerable effect on picture quality and these things are demonstrated.

Alongside these four panels is a special display showing how a shadow mask colour tube works, by greatly enlarging elements of the component parts and using three fine beams of light to simulate the streams of cathode rays. This shows how the receiver assembles the three sets of signals that it receives to create the colour picture.
Some of the early history of television as displayed in the ITA Television Gallery. Below: Son et Lumière techniques are used to show how a studio programme is made. This programme is one of the series 'Frontier' by Thames Television.

A tour of the Gallery takes about ninety minutes and up to thirty can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome. Four guided tours are run on each weekday, at 10 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14 and 30 stop near by. The address is 70 Brompton Road, London SW3. Telephone 01-584 7011.

Visitors watch a 12-screen presentation about ITN at the ITA Television Gallery.

The model for a new sequence on colour added to the ITA Television Gallery.
The ITA selects the programme companies
The Independent Television Authority does not itself produce programmes. Fifteen separate programme companies are under contract with the ITA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends). The companies obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer levy on a sliding scale related to their advertising receipts.

National and international news bulletins are provided by Independent Television News Limited, owned by all the programme companies.

Stringent conditions are applied by the ITA to ensure that programme companies comply with the requirements of the Television Act; that they provide a balanced output of programmes of high quality; that control remains within the UK and does not change without the ITA's approval; and that due regard is paid to the particular character of the areas which the regional companies serve.
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. 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 7 pm on Fridays, another company for weekend programmes from 7 pm on Fridays.

<table>
<thead>
<tr>
<th>Area</th>
<th>Company</th>
<th>ITA Homes (AGB)</th>
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<tbody>
<tr>
<td>The Borders and Isle of Man</td>
<td>Border Television</td>
<td>167,000</td>
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<tr>
<td>Central Scotland</td>
<td>Scottish Television</td>
<td>1,170,000</td>
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<td>Channel Islands</td>
<td>Channel Television</td>
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<td>East of England</td>
<td>Anglia Television</td>
<td>1,045,000</td>
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<td>Granada Television</td>
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<td>London</td>
<td>Thames Television</td>
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<td>London Weekend Television</td>
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<td>Midlands</td>
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<td>Tyne Tees Television</td>
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<td>HTV</td>
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<tr>
<td>Yorkshire</td>
<td>Yorkshire Television</td>
<td>1,850,000</td>
</tr>
</tbody>
</table>
Anglia Television
East of England

Head Office: Anglia House, Norwich NOR 07A Tel: 0603 28366
London Office: Brook House, 113 Park Lane, London W1Y 4DX
Tel: 01-493 8331
Northern Sales Office: Television House, 10–12 Mount Street,
Manchester M2 5WT Tel: 061-834 8575
Hull Offices: Regent House, Ferensway, Kingston upon Hull
Tel: 0482 20101
Grimsby Offices: Hainton House, Hainton Square,
Grimsby, Lincs. Tel: 0472 57026

Under agreement with the Independent Television Authority, Anglia Television
provides television programmes in the East of England throughout the whole
week.

Directors
The Marquess Townshend of Raynham (Chairman); A Buxton*, MC; L Scott*; J Woolf*; R G Joice*;
D S McCall* (Secretary); D Albery; W O Copeman,
CBE, JP; G Daniel, LITT D, FSA; Sir Peter Greenwell, BT.
* Executive Directors

Officers
J F M Roualle (Administration Controller); J P Margetson (Sales Controller); R J Pinnock
(Administration Secretary/Deputy Chief Accountant); D S Little (Contracts Officer); 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); K Elphick
(Planning Executive); F O’Shea (Production Manager); N Wood (Head of Films); P J
Brady (Head of Press and Public Relations); P Welton
(P.R. Executive); D Dawson (Head of Stills); P J
Battle (London Sales Manager); R D Crombie (Local Sales Manager (Norwich)); C Bond (Northern Sales
Executive (Manchester)).

Education Adviser
Glyn Daniel, LITT D, FSA

Education 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;
queries 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 are situated in the centre of the city of Norwich and include Anglia House (the production and administration centre), Cereal House (general offices) and Cattle Market Street (scenery construction and storage facilities, Accounts and Local Sales Departments). Office accommodation in Anglia House is being extensively modernized. Two main production studios are in use: Studio A, 52 ft by 62 ft (3,224 sq.ft), and Studio B, 25 ft by 41 ft (1,025 sq.ft). A third studio, 18 ft by 13 ft (234 sq.ft) is used for continuity purposes only. Studio A is equipped with four colour cameras and Studio B with three colour cameras. Both studios have been extensively modified for colour broadcasting. The new Central Technical Facilities area contains: TELECINE: three channels of 16 mm with SEPMAG facilities (full colour), and three channels of 35 mm (full colour). A colour slide scanner and three caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: two full colour record and replay videotape recording machines. The new Master Control, together with its attendant Presentation Suite, can handle monochrome or colour programmes. OUTSIDE BROADCASTS: The OB unit is equipped with four colour cameras and its own videotape recording machine.

**Film Facilities**

There are two feature sound units, both fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Six cutting rooms are at Norwich while three 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’ four-channel dubbing theatre and 16 mm/35 mm preview theatre in Norwich.

**News and Weather Facilities**

Anglia operates two staff news film units 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 over 100 correspondents and 30 attached cameramen throughout the region.

**Programmes**

NEWS AND NEWS MAGAZINES: About Anglia; Anglia Newsroom: Anglia Weather Bureau; Police Call; Mid-Week Mail; Time Out; Trend; Fairley’s World.
NEWS SPECIALS: A Royal Day In Essex; The Battle of the Boroughs. TALKS AND DISCUSSIONS: Arena; Probe; Probe Specials – Friend or Foe?; The Sporting Life; The Brian Connell Interviews. FEATURES AND DOCUMENTARIES: Big Match Referee; Project X; Who'll Bid Me?; Portrait of a Villain; Licence to Fly; A City Fit to Live In; Mizzen, Main and Foremast; A Beautiful Way to Live; Gurkha!; The Jockey Club; Rost Beef and Plum Pudding; Patterns in the Sky; The Giant of Cockley Cley; Norfolk Broads; Nelson; The Lost Centuries (eight-part series for the network); Bygones (thirteen-part – third series); Bioscope Bygones thirteen-part – first series). FARMING: Farming Diary. CHILDREN: The Romper Room; Treasure Island (six-part series).
RELIGION: The Big Question; Your Music at Night; The Bible For Today; Reflections; Christians in Action; At the End of the Day; Church Services (network); Miracles (network). LIGHT ENTERTAINMENT: Glamour '71; Music Match; Sale of the Century. SPORT: Match of the Week; Anglia Sport; Fakenham Races (for World of Sport); Great Yarmouth Races (part networked). SPECIAL EVENTS: The Colchester Tattoo; British Timken Show (including Olympic show-jumping).

**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 further Survival series. It has also made a number of special one-hour programmes, including It's a A Long Way From Umfolozi (the White Rhino rescue operation), Pelican Flyway (story of a remote lake in Ethiopia), and other Survival specials in preparation in Ethiopia, South West Africa and North America.
ATV Network
Midlands

ATV Centre, Birmingham B1 2JP  Tel: 021-643 9898
Rutland House, 150 Edmund Street, Birmingham B3 2JL
Tel: 021-236 5191
ATV Studio Centre, Eldon Avenue, Borehamwood, Herts
Tel: 01-953 6100
ATV House, 17 Great Cumberland Place, London W1H 8AA
Tel: 01-262 8040

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.

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, OBE; Bill Ward, OBE.

Officers
Bill Ward, OBE (Director of Programmes); Leonard
Mathews, OBE (General Manager – Midlands);
Francis Essex (Production Controller); Dennis Basinger
(Controller, Elstree Studios); Clif Fox (Controller,
Midland Studios); Gerry Kaye (Chief Engineer);
Cecil Clarke (Executive Producer – Plays); Robert
Heller (Head of Documentaries and Factual
Programming); Anthony Lucas (Legal Adviser); Derek
Williams (Company Secretary); Philip Grosset (Head of
Educational and Religious Broadcasting); Peter Gibson
(Head of Staff Relations); Anthony Flanagan (Head of
Outside Broadcasts); Billy Wright, OBE (Head of Sport);
Robert Gillman (News Editor); John Terry
(Presentation Controller).

Sales Department
John Wardrop (Director of Sales); Guy Spencer (Sales
Controller); Peter Mears (General Sales Manager);
Stanley Smith (Regional Sales Manager).

Educational Advisers
Professor F H Hilliard, PhD, School of Education,
University of Birmingham; Miss L Brayford,
Headmistress, Ronkswood Infants School, Worcester;
S G Austen, BA, Leamington College, Leamington Spa;
M J Gifford, BSc, Director of Education, West
Bromwich, Staffs; A M Parker, MA, Director of Extra
Mural Studies, University of Birmingham; B P Hayes,
HMI, Department of Education and Science,
Worcestershire.

Religious Advisers
The Rev D R MacInnes, MA, Precentor of Birmingham
Cathedral (Church of England); The Rev Richard J
Hamper, MA, Minister of Queen’s Road Baptist Church,
Coventry (Free Church); The Rev Geoffrey R Tucker,
BA, STL, Priest of St Joseph’s, Chasetown, Staffs
(Roman Catholic)

Enquiries
Enquiries about artists and programmes should be
addressed to Viewers’ Correspondence at ATV’s
Edmund Street, 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
envelope, should be made to: Ticket Controller, ATV
Studio Centre, Eldon Avenue, Borehamwood, 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 at ATV’s Borehamwood
Studio Centre.

Studios
ATV’s studios are housed in two locations, the main
transmission complex at the ATV Centre, Birmingham
and a large production unit at Borehamwood, Herts. The two centres between them have all the facilities necessary to provide a complete colour television service to Midland viewers.

ATV CENTRE: Three production studios provide a total of 11,000 sq.ft of floor space and share eleven four-tube colour cameras. All studios are equipped with comprehensive sound and vision mixers and computer-type lighting control systems, and Studio One (100 x 56 ft) has seating for an audience of nearly 200. In the Central Technical Area, which serves both the studios and the transmission and network outputs, pulse generation and distribution, assignment switching, monitoring and measuring equipment are located in the Central Apparatus Room. Adjoining areas house telex and VTR machines and Master Control facilities include a Presentation Studio equipped with one four-tube colour camera mounted on a remotely controlled pan and tilt head, fitted to a pedestal with a remote height adjustment. ATV's Colour Outside Broadcasts are provided by two four-camera OB vans. These and the sixteen other vehicles which carry microwave links and other ancillary equipment are housed in a 15,000 sq.ft garage, with storage areas and maintenance workshops nearby.

BOREHAMWOOD. At this Centre, three colour studies of which one has permanent seating for an audience of 300, provide a total production floor area of 24,000 sq.ft. The two largest studios share eight four-tube cameras, and a third studio has been reinstalled to work with a mobile unit fitted with four three-tube colour cameras. The new Technical Facilities block contains multi-standard (625 PAL and 525 NTSC) pulse generation and distribution, assignment switching, telexine, VTR, slide scanning and post production facilities.

The Queen's Award to Industry
Associated Television Corporation, the parent company of ATV Network Ltd, has won this honour three times for its outstanding record in the field of exports.

Programmes
ATV's productions have included: NEWS: ATV Today. DOCUMENTARIES: Celluloid Village of Dreams; Enoch Powell; It's a Sort of Disease; A Privileged Village; Bernard Levin in a Think Tank; The Important Thing is Love; Till I End My Song; What We Need is More Red Tape; The Passing of Simpkin and James; The Great Train Race; A Completely Different Way of Life; The Most Powerful Briton in America; Black Mayor; A Kind of Exile (a trilogy featuring Basil D'Oliveira, Peggy Seeger and Sir Oswald Mosley). FEATURES: Women Today; Tomorrow's Horoscope. LIGHT ENTERTAINMENT: The Golden Shot; This is... Tom Jones; The Val Doonican Show; The Des O'Connor Show; The Marty Feldman Comedy Machine; The Melodies Linger On; Petula. CHILDREN'S PROGRAMMES: Timeslip; The Adventures of Rupert Bear. DRAMA: Two World Wars; and a Gold Clock; Anna of the Five Towns; Harry-Kari and Sally; The Hotel in Amsterdam; The Shopper; The Prize; Alice Dancing; Hamlet; The Wedding Gift; Concussion. FILM SERIES: Strange Report; From a Bird's-Eye View; The Baron; The Saint; Randall and Hopkirk (Deceased); Department S; Jason King; The Persuaders!; Shirley's World. SPECIALS: Birmingham Royal Variety Show. DRAMA SERIES: Crime of Passion; The Misfit; Suspicion; Crossroads. EDUCATION: Towards Mathematics; Primary French; Karl und Christa; Rules, Rules, Rules; Stop, Look, Listen; Time of Your Life. COMEDY SERIES: Copper's End; It's Tarbuck; Slapstick and Old Lace; You're Only Young Twice; Alexander the Greatest; Girls About Town; Lollipop Loves Mr Mole. ADULT EDUCATION: Bridge for Beginners; The Communicators; Camping and Caravanning; Rules of the Game. RELIGION: Turn of the Year; Thou Shalt Not; Songs that Matter; Got the Message? 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 weekend programming during the football season.
Border Television

The Borders and Isle of Man

Television Centre, Carlisle CA1 3NT Tel: 0228 25101
14 Curzon Street, London W1Y 7FH Tel: 01-499 7541

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.

Directors
John L Burgess, OBE, TD, DL, JP (Chairman); James Bredin (Managing Director and Controller of Programmes); B C Blyth, M INST M (Sales Director); Major T E Brownsdon, OBE, JP; The Earl of Lonsdale; G S Marr; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; W S Trimble; John C Wade, OBE, JP; R H Watts, FCIS, FCWA (General Manager and Company Secretary); Esmond Wright, MA

Officers
D Batey (Assistant Controller of Programmes (Production)); J Graham (Assistant Controller of Programmes (Planning)); H J C Gower, C ING, FIEE (Chief Engineer); F J Bennett (Public Relations Manager and Schools Liaison Officer); A P Logie, DIP INST M (Sales Manager); K Coates, M INST M (Regional 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.

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 facilities for local productions comprise three studios, with areas of 1,050, 645 and 227 sq. ft. The two larger studios employ monochrome 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 monochrome vidicon camera with remotely-controlled zoom lens and panning head is used in the studio. Studios, technical and film areas occupy almost 10,000 sq. ft of a total area of approximately 23,500 sq. ft.

Technical Facilities
Film and slide equipment comprises four telecine machines, one 35 mm/16 mm multiplexed colour, one 35 mm simplex colour, and two 35 mm/16 mm/slide multiplexed monochrome machines. In addition SEPOPT and SEPMAG facilities are available in monochrome on both 35 mm and 16 mm and there is a 16 mm magnetic recording facility. An electronic device produces coloured captions. Two VTR machines are employed, one of which handles colour.
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 dual gauge projection table which enables production teams to view in comfort. The latest monochrome film processing equipment is installed in the Laboratory suite which also includes '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 Sports Review (Fridays) previews weekend sport; Border Sports Report, a round-up of weekend sport (Saturdays); Border Diary, a summary of forthcoming events; Border Forum, an after dinner conversation programme; Mr and Mrs, a quiz show with Border participants and cash prizes; The Sound Of . . ., a series featuring all kinds of music; Late Night Friday, a programme of comment, entertainment and music. 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. Occasional documentaries planned.
**Programme Companies|Channel**

**Channel Television**

**Channel Islands**

The Television Centre, St Helier, Jersey, Channel Islands  
Tel: 0534 23451  
Les Arcades, St Peter Port, Guernsey, Channel Islands  
Tel: 0481 23451

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.

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**Directors**

E D Collas (Chairman); K A Killip (Managing Director); Mrs George Troy; E H Bodman; M J Brown; Harold Fielding; G Le G Peek; W N Rumball; Advocate T Cubitt Sowden.

**Officers**

Brian Turner (Operations Manager); Phill 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.

**Religious Advisory Committee**

The Very Rev Tom Goss, Dean of Jersey (representing Anglican Church, Jersey); Canon A V Olney (Roman Catholic, Jersey); Rev C G H Nowell (Free Churches, Jersey); The Very Rev F W Cogman, Dean of Guernsey (representing Anglican Church, Guernsey); Rev F I Davies (Free Churches, Guernsey); Rev Father A Llewhellin (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, 40 ft by 25 ft. Three vidicon camera and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telescine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEP MAG facilities.

**GUERNSEY:** Studio measuring 30 ft by 20 ft designed for live television usage and 16 mm film production. A microwave link from Guernsey to Jersey provides for live television inserts from Guernsey into local programmes.

**Film Facilities**

Channel has two film units, one in Jersey and one in Guernsey. They are equipped with Arriflex 16 BL, Auricon 16 mm Pro-600 and Bolex Reflex electrically driven hand-held sound/silent cameras. Nagra full-track tape recorders equipped with Neopilot sync. are used with the above cameras. The station is equipped with transfer facilities from Neopilot ½ in. tape to double-headed working, using Leevers-Rich magnetic film recorders. Channel is equipped to process and print its own reversal film.

**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, 3-minute Sunday bulletin. Farming News, a weekly programme of news, information and features on the
oldest industry in the Channel Islands, transmitted on Thursdays and repeated on Sunday afternoons. 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. Report At Seven, a weekly news magazine programme transmitted on Fridays at 7 pm. What's on Where, diary of the minor events taking place in the Channel Islands, transmitted twice weekly. Police File, a 5-minute crime information programme bringing up-to-date crime news from the police forces of the Bailiwicks of Jersey and Guernsey, transmitted on Tuesdays. Lotteries, live coverage of the Jersey and Guernsey States Lotteries which are held on alternate weeks. 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. Link-up, 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. 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 Tel: 0224 53553
103/105 Marketgait, Dundee DD1 1QT Tel: 0382 21777

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.

Directors
Captain Iain M Tennant, JP (Chairman); Alex Mair, MBE, ACWA (Chief Executive); James F Buchan (Programme Controller); Sir John Carmichael, KBE; The Dowager Viscountess Colville of Culross, OBE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; John N Milne, MA, LL B, B COM, LL D; Neil Paterson, MA; Major Michael Crichton Stuart, MC, DL, JP; Lord Tayside, OBE, CA, JP.

Officers
Alexander Dey (Company Secretary); Charles Smith, MBE (Controller of News and Current Affairs); Jeremy Taylor (Production and Planning Controller); Alastair Beaton (Publicity and Promotion Executive); Robert Christie (Labour Relations Officer); Anthony Elkins (Head of Film); Alex Ramsay (Station Engineer).

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, B SC, M ED (Director of Education, Aberdeen); James Scotland, MA, LL B, M ED (Principal, Aberdeen College of Education); James Carson, MA (Director of Education, Dundee); J P Forsyth (HM Chief Inspector, Scottish Education Department); Roderick Munro, MA, M ED (Educational Institute of Scotland); Rev P Craik McQuoid, JP, MA (Aberdeen County Council); James C Smith, MA (Educational Institute of Scotland); William Wilson, FRSA, FTC (Educational Institute of Scotland); Councillor Roy Pirie (The Counties of Cities Association); James A Shand, MA (Educational Institute of Scotland).

Schools Liaison Officer
Mrs Sheena Young.

Staff
Total members of staff: 144.

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.

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. Four telecines, a caption scanner, a slide scanner and two videocassette 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 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 four-camera channel OB unit.
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 news cast and newsreel;
Grampian Week (weekly), a topical news programme covering Scottish affairs; Country Focus (fortnightly), a news programme for the farming community.

Discussions and Features: Points North (monthly), discussion by Scottish MPs on economic and social problems; Grampian Special (periodically), investigations into various aspects of public affairs; Grampian Interview (periodically), interviews in depth with international figures.

Light Entertainment: Calum's Ceilidh (weekly), Highland entertainment; Bothy Nights (weekly), the traditional folklore and music of the North-East Lowlands; McCue's Music (weekly), Bill McCue sings his kind of music; Win a Word (weekly), a general knowledge quiz; Melody Inn (weekly), a Victorian musical entertainment; Silver City Folk (weekly), top folk singers with their own compositions.

Children's Programmes: High Time (weekly), a showcase of youngsters' skill and talent; Top Team (weekly), educational quiz.

Religious Programmes: Action Announcements (periodically), details of voluntary Christian Action work; Sunday Talks (weekly); A Kind of Living (weekly), young people talk about their voluntary work overseas; The Christian Now (weekly); The State of the Church (periodically), an examination of current trends by Church leaders.

Schools Programmes: Living and Growing; Your Health; Let's Make It.
Programme Companies/Granada

Granada Television
Lancashire

Granada TV Centre, Manchester M60 9EA Tel: 061-832 7211
36 Golden Square, London W1R 4AH Tel: 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.

Directors
Cecil G Bernstein (Chairman); Alex Bernstein (Joint Managing Director); Denis Forman (Joint Managing Director); Julian Amyes; Lord Bernstein; Philip Jacobs; David Plowright (Programme Controller); Joseph Warton; Professor Frederick Williams.

Executive Directors
Leslie Diamond (General Manager); Barrie Heads (Managing Director Granada International Productions Ltd); Peter M Rennie (Sales Director).

Officers
Bill Cheevers (Director of Engineering); Leslie Diamond (General Manager); Bill Dickson (Company Secretary and Financial Controller); Keith Fowler (Chief Engineer); Norman Frisby (Press Officer); Alan Gilbert (Chief Accountant); Michael Murphy (Press Executive); David Plowright (Programme Controller).

Studios
THE TV CENTRE MANCHESTER 3. Tel: 061-832 7211.
The Granada Television Centre in Manchester was the first building in Britain specifically built and designed for television. It covers a 5 acre site in the centre of Manchester with an eight-storey administrative building topped by a 100-ft tower, a landmark on the skyline of the new city. A £3½ million technical re-equipment scheme has now been completed making it a highly modern and efficient production unit. Granada has three large drama studios (the largest, Studio 12, with 8000 sq.ft floor space) and current affairs and continuity studios.

Programmes


SPECIALS: Disappearing World. Four film programmes on the plight of the vanishing South American Indian as civilization catches up on him. Seven Men. Profiles of seven men of character and adventure. The Bill. Right or Wrong? The Industrial Relations Bill goes on trial, with expert witnesses for and against. Seven Plus Seven. Seven years ago, a group of seven-year-olds said what they thought of life, love, the future. Now, seven years later, the same children speak. The Man Who Wouldn't Keep Quiet. Story, in reconstruction, of the imprisonment of Pitr Grigorenko, the Russian general who spoke out against the Kremlin. The Man from No 10. Profile of Edward Heath, Prime Minister.


GAMES: University Challenge. Teams from Britain's universities race against each other and the clock to answer questions.

CHILDREN. *Anything You Can Do.* Knock-out talent contest between teams from the ITV regions. *Lift Off.* Today’s disco scene.

MUSIC: *Barenboim on Beethoven.* Daniel Barenboim talks about and plays the music of Ludwig van Beethoven.

SCHOOLS. *It’s Fun to Read.* Learning to read with puppet boy and girl, Bill and Penelope. *Picture Box.*

Inspiring and exciting visual material to stimulate children’s moods and emotions and urge them to create. *Neighbours.* The everyday lives of our neighbours in Europe. *The Living Body.* The working of the human body, bringing to life the diagrams and models of the classroom. *The Captured Years.* The social and economic history of Britain in the 1900’s. *The Messengers.* Writers’ Gallery. Writers talk of their craft. *On Camera.* A look at a TV documentary and how it is made.

ARTS AND SCIENCE. Granada endowments to universities in the North of England include a Chair of Landscape Architecture at Sheffield, a Television Research Fellowship at Leeds, annual arts fellowships at York and Lancaster, dual degree scholarships in Arts and Science at York. Granada also makes grants to repertory theatres, art galleries and music and drama festivals in the North.
HTV Wales and West of England

HTV Wales, Television Centre, Cardiff CF1 9XL  Tel: 0222 266 33
HTV West, Television Centre, Bath Road, Bristol BS4 3HG  Tel: 0272 702 71
HTV Limited, 99 Baker Street, London W1N 2AE  Tel: 01-486 4311

HTV 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.

Directors
The Rt Hon Lord Harlech, PC, KCMG (Chairman); A T Davies, QC (Vice-Chairman and Chairman of HTV Wales); G E McWatters (Vice-Chairman and Chairman of HTV West); A J Gorard (Managing Director); J Aaron-Thomas (†); Stanley Baker (†); W G Beloe (*); Sir F Bennett, MP (*); Richard Burton (†); W F Cartwright, DL (†); J E C Clarke (*); A R Edwards (†); Sir Geraint Evans, CBE (†); M Geraldo (*); W A Hawkins, FCA (*); T Hoseason-Brown (*); J James (*); A Llewelyn-Williams (†); Lady E J Parry-Williams (†); G H Sylvester, CBE (*); E L Thomas (†); W Vaughan-Thomas (†); R W Wordley (Sales Director).

* member of HTV West Board.
† member of HTV Wales Board.

Officer
I D Alexander (Education Officer); P Dromgoole (Programme Controller, West of England); M Jones (Planning Executive); T Knowles (Company Secretary); T Marshall (Chief Engineer); J Morgan (Programme Adviser); A A Neales (Administrative Executive and Head of PR); M Towers (Deputy Programme Controller, Operations); A Vaughan (Programme Controller, Wales); N Witt (Production Manager); R W Wordley (Sales Director).

Studios
HTV WALES, TELEVISION CENTRE, CARDIFF: A purpose-built television centre with studio working areas totalling more than 6600 sq.ft and now in the process of being fully colourized, thus completing the technical modernization of the entire Centre. STUDIO 1: 80 x 60 ft. Colour cameras, new control, sound and lighting suites are now being installed. STUDIO 3: 50 x 36 ft. Equipped with Marconi Mark VIII colour cameras. There are three colour videotape recording machines, four colour telecine machines, two monochrome machines and four slide/caption scanners. The Master Control and Presentation Suite at Cardiff is capable of handling up to three simultaneous programmes which may be directed to any combination of UHF/VHF transmitters by remote control switching. There are two independent continuity studios, each of which is equipped with a Marconi Mark VIII colour camera. The Cardiff Studios have 16 mm colour and monochrome film processing facilities, six editing rooms, a fully equipped dubbing theatre and a film preview theatre. A scenery construction workshop and scene dock are in the course of erection.

HTV WEST, TELEVISION CENTRE, BRISTOL: These studios, rebuilt and fully colourized, offer a total floor area of 7500 sq.ft. STUDIO 5: 90 x 65 ft. STUDIO 7: 53 x 33 ft, a new studio which provides a permanent home for Report West and other programmes. Each studio has new control lighting and sound suites and thus can be combined and used as a single entity. Equipment at Bristol includes a colour videotape recorder, a monochrome recorder, a colour telecine machine and a monochrome machine. There are colour and monochrome 16 mm film processing facilities, plus a colour and monochrome stills department; four editing rooms and a viewing theatre.

Outside Broadcasts
A mobile four-camera colour outside broadcast unit enables HTV to undertake productions, many for the network, in all parts of the region.

Staff
HTV employs a staff of approximately 500.

Programmes
HTV is dedicated to the production of strongly individual programmes for Wales and the West.
Country that reflect the life and talents of these regions. Programme output is wide-ranging, often explorative in character, and accounts for more than thirteen hours each week.

HTV WALES. The Television Centre, Cardiff, provides programmes exclusively for Wales. Two news programmes, Report Wales and Y Dydd, are transmitted in colour nightly. These programmes are supported by productions that examine issues in greater depth, including monthly programmes on the industrial scene, Welsh current affairs, portraits of politicians in the news, and discussions involving Members of Parliament in Wales. It's On My Mind, Members And Parliament and John Morgan At Ten Thirty were among such productions.

Leading documentaries created at Cardiff covered a wide field. A Breed of Men, the story of the coalfields, was narrated by Stanley Baker. Wynford Vaughan-Thomas performed a similar task for The Splendour Falls . . ., a series devoted to the historic castles of Wales. In Dr William Price HTV portrayed the rebel man of medicine who brought cremation to the Western world; and Divided We Fail presented eight programmes on the sensitive issues stemming from the increasing importance of Welsh nationalism. Richard Burton played a leading role in a documentary on the making of the film Under Milk Wood. Peter Fairley examined the whole concept of massive oil shipments in The Age Of The Big Tanker, and an hour-long production Our Children was devoted to malnutrition in Britain. Other major programmes included The Lions On Tour; Rugby Skills, an adult education series; Beggar's Opera, the story of the Welsh Opera Company; Follow That Star, dedicated to an unusual group of young individualists and Step Inside, the portrait of a prison.

Many programmes have been devoted to poetry, music and the arts. The Burning Tree, on early Welsh Verse, was the inspiration for a series of six similar productions. An Evening With Sir Geraint Evans was a weekly series in which the operatic star introduced leading musicians and those still to win fame. Welsh choirs and singers provided the theme for a further series, and in O Celta HTV Wales joined forces with French Television to produce a series featuring the folk and pop songs of Wales and Brittany, presented by Donald Houston.

HTV WEST. The Television Centre, Bristol, provides a wide range of HTV programmes and the special programmes for the West Country service made possible by the opening of the Mendip UHF transmitter.

Report West, the nightly news magazine, has achieved a high reputation, and with this programme are associated weekly features devoted to politics, sport, gardening and other topics.

Drama has achieved special prominence and no fewer than ten West Country playwrights have, through HTV West, achieved their first television success. Black Olives, The Chef, The Thumb of Barnaby Locke, The Spanish Dancers, Policy of Appeasement and A Good Woman were among titles produced in 1971. Thick As Thieves, a seventy-five-minute drama with Leonard Rossiter and Corin Redgrave, was also produced. The Pretenders, a thirteen-part adventure serial for children, written by eleven regional playwrights including Charles Wood, had a cast of more than 100 and became the most ambitious single production yet tackled by the Studios.

Documentaries include: The Red Arrows, a spectacular film profile of the RAF's acrobatic team; Seven Days to Fiery Dog, the story of Air Support Command: Paint Me An Angel, a portrait of Thomas Chatterton; Bath Children Write, an exploration of young talent; and Beside The Seaside, a profile of a West Country resort. A magazine programme, This Is The West This Week, adds a new dimension to light entertainment produced at Bristol, while 1971 also saw the introduction of a panel game for newspapermen - Paper Round. Mr and Mrs and Fill This Space were other productions in this section.

Music and the arts: Gallery, a monthly magazine; Acker's Club, a series of jazz programmes; The Rainbow People, a folk song series; and Point of Dissent, a programme featuring Dr Spock, Vanessa Redgrave, and many leading social campaigners from the stage and the screen, were among Bristol's productions.
London Weekend Television

London (weekends)

25–28 Old Burlington Street, London W1X 1LB  
Tel: 01-734 9431

Station House, Harrow Road, Wembley, Middlesex  
Tel: 01-902 8846

Wembley Studios, Empire Way, Wembley, Middlesex  
Tel: 01-902 8811

London Weekend Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in London from 7 pm on Fridays to close down on Sundays.

Directors
Aidan Crawley (President); John Freeman (Chairman and Chief Executive); Lord Campbell of Eskan (Deputy Chairman); The Hon David Astor; Cyril Bennett (Controller of Programmes); Vic Gardiner (General Manager); Lord Hartwell; David E C Hawkins; Duncan McNab; The Hon David Montagu; Rupert Murdoch; G H Ross Goobey; Evelyn de Rothschild;

Officers
John Blyton (Assistant Controller of Programmes (Administration)); Warren Breach (Head of Presentation); John Bromley (Head of Sport); Martin Case (Head of Casting); Peter Cazaly (Assistant General Manager (Production)); Rex Firkin (Deputy Controller of Programmes); Eric Flackfield (Assistant Controller of Programmes (Planning)); Colin Freeman (Head of Programme Finance); Tim Frost (Head of Promotion); Roy van Gelder (Assistant General Manager (Personnel and Labour Relations)); Jimmy Hill (Deputy Controller of Programmes); Geoffrey Hughes (Head of Features); Peter McNally (Financial Controller); Ron Miller (Sales Manager); Margaret Morris (Miss) (Head of Scripts); Cyril Orr (Company Secretary); Harry Rabinowitz (Head of Music Services); Michael Yates (Head of Design).

New South Bank Studio Centre
London Weekend Television has obtained approval from the Lambeth Borough Council and the Greater London 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 are expected to cost £7 million, and construction on site is nearing completion.

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 seventies. The studios will be operational in 1972. 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, the National Film Theatre and, in due course, the new National Theatre.

Programmes
London Weekend Television has a franchise which is unique among the Independent Television companies. The company broadcasts in London exclusively during the period from 7 pm Fridays, the end of the week's work for most people, to close down on Sunday night, when the prospect of a new working week is imminent.

Television programmes during this period are, for the average family, part of the general pattern of leisure activities which are enjoyed at the weekend, and they must reflect this in their general style and content. Programmes like Please Sir!, On The Buses and Doctor At Large have proved to be great comedy successes both
at home and overseas. The Saturday afternoon sports programme, *World of Sport*, has provided sophisticated and entertaining coverage, and the weekly soccer programme *The Big Match* has led in the field of football programmes.

In the Arts world, London Weekend Television’s *Aquarius* has been acclaimed by the critics, as has *Music In The Round, On Reflection* and many other equally informative and enlightening programmes.

Viewing for children has, of course, never been overlooked and *Catweazle* and *Jamie* have become great favourites with the younger viewers.

In the field of drama series, London Weekend Television has a particular strength with productions by Rex Firkin and Andrew Brown who have followed the successful *Manhunt* with *The Guardians*; and Verity Lambert, who produced *Budgie* which turned ex-singer Adam Faith into one of television’s leading young actors. The company’s single plays, transmitted on Sunday evenings, have stimulated critical praise and have provided fine opportunities for such acclaimed authors as Colin Welland, Arden Winch and Adele Rose.

Malcolm Stewart, producer of London Weekend Television’s religious programmes, has established a considerable reputation with a series of ‘specials’ which have examined, in depth, controversial and far-reaching issues of our time.

**Submission of Programme Material**

Interested writers are asked, in the first instance, to write to the Head of Scripts, 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 15.

**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 Tel: 041-332 9999
70 Grosvenor Street, London w1x 0bt Tel: 01-493 5201
Station Tower, Coventry, Warwickshire Tel: 0203 29724
Thomson House, Withy Grove, Manchester 4
Tel: 061-834 7621
The Gateway, Edinburgh EH7 4AH Tel: 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.

Directors
James M Col tart, lld (Chairman); William Brown (Managing Director); Sir Samuel Cur ran, dl, frs; Hugh W Henry (Sales Director); Mrs Barbara Leburn, MBE, JP; Charles N Mc Queen; Andrew Stewart, cbe, lld; Lord Taylor of Gryfe; Sir William G N Walker, TD, DL; Viscount Weir, cbe, lld; The Earl of Wemyss & March, KT, LL D.

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. A fire in November 1969 resulted in the loss of Studio ‘A’ and current production is concentrated in Studio ‘C’, 3,600 sq.ft; Studio ‘B’, 1,100 sq.ft; Studio ‘D’, 180 sq.ft; Studio ‘E’, 180 sq.ft. Operational studio floor area is 5,060 sq.ft. A new colour control complex with colour capable VTR machines and full telecine facilities for 35 mm and 16 mm film and slides was recently completed and plans are now being prepared for the building of a major colour studio. A colour OB vehicle is used to colour studios ‘B’ and ‘C’ until the permanent control rooms are installed later this year.

THE GATEWAY: Edinburgh. This was Scotland’s first colour television theatre. The 4,500 sq.ft studio is fully colour capable with four 4-tube colour cameras and all supporting equipment, including a complete control room suite. 200 seats have been retained for audience shows and the Gateway is available for theatrical productions during the Edinburgh Festival.

Sales and Research
STV, through its sales company STAGS LTD, 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 and North-East Scotland transmission area are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. STAGS is a company formed by STV and Grampian TV to concentrate their sales operations. The company offers a service to advertisers which enables them to advertise in the Central Scotland and North-East Scotland region or individually in the STV or Grampian areas. The company has offices in Glasgow, Edinburgh, Aberdeen, Manchester and Coventry.

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 significant contribution to the artistic, educational and social life of the nation.

At the Edinburgh Festival in 1971, in its fifth Festival Art Exhibition, the Company exhibited sculptures by Henry Moore, lithographs by Alan Davie and thirty-four 'Op' Graphics from the Victoria and Albert Museum. STV's colour studio, the Gateway, was made available to the Edinburgh Festival Society for the presentation of a series of late-night performances by the Music Theatre Ensemble.

As well as agreeing to support Scotland's newest Theatre Company - The Stage Company (Scotland) - in its first year of operation, STV also made the Gateway available to the company during the first week of the Festival for the performance of a series of late-night plays written by modern Scottish dramatists.

The Annual STV Theatre Awards Scheme, designed to encourage drama in Scotland, is now well established in the Scottish theatrical calendar.

Programmes
STV produces over 1,000 programmes a year designed specifically for Scotland, 90% in colour. This average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting.

Drama: During 1971 there was a considerable increase in the Company's drama output. High Living, the weekly contemporary drama which commanded huge audiences from its introduction in 1968, was replaced in October by a new contemporary drama series A Place of Her Own which has already started to build large viewing figures. Another notable drama success was the broadcasting of a series of six half-hour plays entitled Short Story which were commissioned from Scottish writers. A second series of seven short plays have been commissioned for the Short Story slot and they will be shown later this year. Well received by the network was The Boswell and Johnson Show which was the television version of the highly acclaimed Prospect Theatre Company production of 'Boswell's Life of Johnson' at the 1970 Edinburgh Festival.

News and Current Affairs accounts for almost half of STV's output. The news and events of the day are reported daily in Dateline. Current Affairs programmes include In Camera (a weekly review of local and national government), Debate, In Person and regular documentaries. Sport: Scotsport with two Saturday programmes and a Wednesday programme looks closely at events and controversy in Scottish sport.

Religion: Late Call every evening and regular church services. No Easy Answer on Sundays studies the controversial topics affecting the Church in Scotland.

Southern Television
South of England

Southern Television Centre, Northam, Southampton S09 4YQ
Tel: 0703 28582
Glen House, Stag Place, Victoria, London SW1E 5AX
Tel: 01-834 4404

Dover Studio, Russell Street, Dover Tel: Dover 2715
Peter House, Oxford Street, Manchester M1 5AQ
Tel: 061-236 2882/0893
2 Copthall House, Station Square, Coventry CV1 2FZ
Tel: 0203 29551/2
38 Earl Street, Maidstone Tel: 0622 53114
63 High West Street, Dorchester, Dorset Tel: 0305 3324

Southern Television Limited is a private company, whose shareholders are
the Rank Organisation Limited (37½%), Associated Newspapers Limited (37½ %)
and D C Thomson Limited (25%). The company provides the Independent
Television programmes for the Central Southern area and the South-East
area of England.

Directors
Sir John Davis (Chairman); C D Wilson, CBE, MC, FCA
(Managing Director); Professor Asa Briggs, MA,
B Sc (ECON); Sir Neill Cooper-Key; G R Dowson; The
Hon V H E Harmsworth; J W Miell (Sales Director);
Sir Robert Perkins, MA; R M Shields, B Sc (ECON);
Berkeley Smith (Controller of Programmes); B H
Thomson, TD; D B Thomson; Sir Richard Trehan;
G W L Christie.

Officers
F W Letch, FCA (General Manager and Company
Secretary); Jack Hargreaves (Deputy Controller of
Programmes); A F Jackman (Head of Programme
Administration); D R Baker, FCA, ACWA (Chief
Accountant/Labour Relations Officer); Basil Multitude
(Chief Engineer); John Fox (General Sales Manager);
Michael Crawford (Head of Programme Planning and
Presentation); Stephen Wade (Head of Outside
Broadcasts); Keith Samuel (Press Officer); John
Braybon, PH D, B Sc (Education Officer); Terry
Johnston (Editor, News and Features).

Submission of Scripts
All scripts and programme ideas should be submitted in
writing to the Controller of Programmes, at
Southampton.

General Enquiries
General enquiries from the public, including

applications for tickets for studio shows, should be
addressed to the Publicity Department at Southampton.

Facilities
Southern 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 reclaimed
land at Southampton. This Centre, completed in 1969,
has four studios: Studio 1, 6000 sq.ft; Studio 2, 3000
sq.ft; Studio 3, 1200 sq.ft; Studio 4, 350 sq.ft. Ancillary
facilities include four Uniplex 35 mm colour telexce
machines, four Uniplex 16 mm colour machines, and
two dual colour slide scanners – all of the flying-spot
type. There are also two videon caption scanners and
three Ampex VR2000 videotape recording machines.

DOVER STUDIO: One studio of 1125 sq.ft. One 16 mm
telecine machine with film processing facilities, and one
RCA TR4 VTR machine.

FILM: Three fully equipped 16 mm 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 unit,
including generator, mobile VR 1200 multi-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. Now converted
for full colour operation, she accommodates two camera channels, a videotape recorder, a micro-wave link transmitter and built-in electricity generator. She is also used for filming.

Programmes
Southern Television produces approximately 500 hours of programming annually. Although many programmes are shown nationally, the solid base of the company’s output is the comprehensive service of news and information provided for the region. News and news magazine programmes average a weekly output of five hours, and each year some 17,500 items relating to the region are broadcast.

The weekday news magazine Day By Day is the cornerstone of this operation and the high viewing figures it has enjoyed during its ten-year existence show its popularity. Professional acclaim was demonstrated in 1971 when six major awards were won by the News and Features team for coverage of the Pacific Glory tanker blaze. These included the Pye Award for the best regional colour production, the Grand Prix in the World Newsfilm Awards and the top prize for teamwork in the British Television Newsfilm of the Year Awards.

Among other productions originating from this division are Scene South-East, a magazine produced exclusively for viewers in the South East, Weekend, Crime Desk and Complaints Box. On weekdays separate Southern News bulletins are transmitted simultaneously to the Central Southern and South Eastern areas. This service is reinforced by Southern News Extra late night bulletins and weekend newscasts. In depth coverage of political, social, cultural and economic developments affecting the region is provided in series such as Southern Scene, The South Tomorrow, Storyline South and Man of the South. The company’s annual statistics show that, among specialized subjects, the Arts received nearly 26 hours of coverage in Southern’s range of news magazine, current affairs and documentary programmes; science and technology received 42 hours; and local government and politics 47 hours.

Further documentaries are made for national screening, typified in 1971 by Dog’s Best Friend? – an investigation of the relationships between man and dog. But Southern Television’s dominant area of specialization remains children’s programming. The range was expanded still further in 1971 with the introduction of Get This!, a new-style information show starring Kenny Lynch and Harry Fowler. Thirteen editions were produced for full network screening.

Also widely networked was Bush Boy, a twenty-six-part series documenting the real-life adventures of a youngster who grew up on safari in Africa. Seen nationally were two further thirteen-part series of the adventure yarn Freewheelers, a second thirteen-part series of the comedy series Bright’s Boffins and fifteen editions of How – the longest-running ITV children’s programme still in production. A major development was the reshaping of Little Big Time as a musical fantasy saga containing fifteen original songs. Country Visit, a ten-part series for schools, developed from Jack Hargreaves’ long-running Out Of Town countryside series. By the end of 1971 Jack had introduced more than 500 editions of this popular feature. Through the year the agricultural community was served by the adult education series Farm Progress. Throughout 1971 Houseparty figured consistently in Southern’s carefully devised weekday afternoon schedule of women’s programmes, while Junkin, a programme designed originally with the ladies in mind, proved itself popular with the whole spectrum of the audience when promoted to a light entertainment peak-time slot. Other light entertainment shows included the finals of Miss Southern Television, 1971. For sports fans Southern Television’s outside broadcast unit covered Sailing from Cowes, Horse Racing, Southern Soccer, Table Tennis, in addition to mounting networked coverage of the Conservative and Labour Party Conferences at Brighton. Further 08 assignments included networked Church Services. Among other religious programmes were Sunday South, presenting religion in a news magazine format, and the highly successful search to find A Hymn For Children. Scores of committed Christians from the region took part in the nightly epilogue series It’s All Yours.

Southern Television’s £24 million colour studio centre at Southampton
Thames Television
London (weekdays)

Thames Television House, 306 Euston Road, London NW1 3BB
Tel: 01-387 9494
Teddington Studios, Teddington Lock, Teddington, Middlesex
Tel: 01-977 3252
Sales Office: Norfolk House, Smallbrook Ringway, Birmingham 5
Tel: 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 7 pm Friday.

Directors
Lord Shawcross, PC; QC (Chairman); Howard Thomas,
CBE (Managing Director); George A Cooper (Director of
Sales); John T Davey, FCA; D R W Dicks; H S L
Dundas, DSQ, DFC; Bernard R Greenhead, OBE (Director
of Studios and Engineering); Clive G D May, FCA
(Director of Finance); Brian Tesler, MA (Director of
Programmes); T H Tilling; Colin S Wills, MA, ACA
(Director of Administration).

Executives
Ben E Marr, CA (Company Secretary); Jack Andrews
(Controller, Programme Department); Ken E Fletcher
(Controller, Overseas Sales); Jeremy Isaacs (Controller of
Feature Programmes); Philip Jones (Controller of
Light Entertainment); Guthrie Moir, MA (Controller of
Education and Religious Programmes); Terry W Pace
(Controller, London Studios); Eric E Parry (Controller,
Administration); Lewis Rudd (Controller of Children's
Programmes); J Stuart Sansom, AMIIE (Technical
Controller); James F Shaw (Sales Controller); Lloyd
Shirley (Controller of Drama); Grahame Turner
(Controller of Outside Broadcasts); David Graham
(Labour Relations Adviser); Max Lawson, FCA (Chief
Accountant); Donald Cullimore, MA (Chief Press
Officer); J A Muir Sutherland, MA (Programme
Co-ordinator); John Hambley (Publicity Manager);
Douglas Thornes (Research Manager).

Programmes
From its central London Studios, from Monday to
Friday Thames provides ITV programmes for 14
million people living in and around the capital. For
them, for ITV viewers throughout Britain, and for
television stations world wide, Thames produces well
over a thousand programmes a year. The company's
aim is to educate, inform and entertain in depth and on
the widest possible scale.

Most of the drama, light entertainment and children's
productions within this wide-ranging output are made
in the riverside studios at Teddington, in Middlesex,
ten miles from Thames Television House. There are
three studios at Teddington, the largest being
7500 sq.ft, and they are among the world's most
advanced TV studios, being the first to incorporate many
of the features now being introduced into new ITV
studios. All studios are fully operational in colour, and
have complete support facilities, including scene
building and rehearsal rooms.

Current affairs and documentary programmes are
produced mainly at TTH, with its presentation and
audience studios and its extensive telescine, VTR and
editing facilities. Today, London's daily live magazine
programme, is also produced at and transmitted from
TTH.

Thames' outside broadcast units are based at
Hanworth, near Teddington. The equipment includes
one four-colour camera unit, two two-colour camera
plus VTR units and a single colour camera unit, three
microwave link units and other auxiliaries, such as
hydraulic towers.

The programme output of these three centres has made
Thames a leading contributor to the national Top
Twenty programme 'league table'; and the company
has consistently won the major share of London
viewing each week. Overseas sales of programmes are
increasing, and with these the Thames symbol on a TV
programme is becoming famous internationally. Here is
a list of some of the programmes Thames produces:
Drama: Armchair Theatre; Callan; The Mind of Mr J G Reeder; Public Eye; Special Branch; Man at the Top; Shadows of Fear; The Rivals of Sherlock Holmes; Six Days of Justice.

Children's: Magpie; Ace of Wands; The Sooty Show; Pinky and Perky; Smith; Zingalong; Once Upon a Time; Anita in Jumbleland; Sexton Blake; Elephant's Eggs in a Rhubarb Tree; Full House; Tottering Towers.

Light Entertainment: This Is Your Life; For the Love of Ada; Father, Dear Father; Never Mind the Quality, Feel the Width; Bless This House; And Mother Makes Three; Do Me a Favour; Mike and Bernie (series); Opportunity Knocks!; David Nixon's Magic Box; Benny Hill Specials; Max (special); Frankie Howard Specials; Mike and Bernie's Show (special).

Features: This Week; Report; The Day Before Yesterday; Tea Break; The Second World War (in production).

Outside Broadcasts: Wrestling; Racing; Football; Tennis; Ice Skating; Athletics; Drive-In (motoring magazine); Specials (fashion shows, beauty contests, Royal Command Performance, etc.)

Schools: Seeing and Doing; Finding Out; The World Around Us; Drama; Song and Story; Le Mystère de Valbec (French); Fusion; Evidence.

Adult Education: Treasures of the British Museum; Living Architects; Living Writers; Looking At . . . (Antiques); The Garden Indoors; Children to Children; Yoga for Health; National Trust.

Religion: Last Programme (throughout the week); Specials for Christmas and Easter.

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 House, 306 Euston Road, London NW1 3BB. The minimum age is 16, except for some programmes specially for children.

Enquiries
Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306 Euston Road, London NW1 3BB.

Submission of Scripts
While Thames will always welcome the submission of proposals for plays and series, drama plans are subject to change over the year. Writers are advised in the first place to contact the Story Supervisor at Teddington Studios.

Sales and Marketing
Thames operates a full marketing and merchandising service and offers special rates for local advertisers, new products, holiday and travel advertisers etc. Research services include Television consumer audit, Thames area retail audit, product and campaign testing and attitude research. An auxiliary sales force of men or girls is available for selling-in, promotions and similar merchandising work, and Thames will also co-operate fully on promotional mailings, sales conferences and all other support activities. Thames Ansafone, the first and still the largest direct-response-by-phone system, is available at special rates to mail order, recruitment and all other direct response advertisers. Details are available in 'The Uncommon Market' or from the Sales Controller.

New Technology
Thames has undertaken development of process control techniques in the field of on-line signal switching and machine control. As an extension of this, it is seeking to apply the same control hardware to production resource allocation.

A further aspect of digital control technology being used is that of synchronisation between helical scan video recorders and audio recorders. This is being used for sound dubbing operations, with particular reference to the production of dialogue tracks separate from music and effects, the purpose being to provide foreign language dialogue versions of major productions.
Tyne Tees Television
North-East England

The Television Centre, City Road, Newcastle upon Tyne NE1 2AL
Tel: 0632 610181
15 Brooks Mews, London W1Y 1LF Tel.: 01-493 1237
Brazennose House, Brazennose Street, Manchester M2 5B
Tel: 061-834 4228/9

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.

Directors
Professor G H J Daysh, bLitt, dcl (Chairman); R H
Carr-Ellison, td, JP (Deputy Chairman); J A Jelly
(Managing Director); A E Clifford; R H Dickinson,
MA; Professor E J R Eaglesham, MA B ed, LL B; J P
Graham, fcis; E A Levine, LL B; D G Packham,
Amiee; Viscount Ridley, TD, DL; T Dan Smith, dcl;
Peter Wrightson, OBE.

Officers
Dennis Packham, Amiee (Technical Controller);
Arthur E Clifford (Senior Programme Executive);
Maurice Vass (General Manager); 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
Tyne Tees air time is sold by Trident Management
Limited.
London Office: 15 Brooks Mews, London W1Y 1LF
Tel: 01-493 1237
Newcastle: The Television Centre, City Road,
Newcastle upon Tyne NE1 2AL Tel: 0632 610181
Leeds: The Television Centre, Leeds LS3 1JS Tel:
0532 38283
Manchester: Brazennose House, Brazennose Street,
Manchester M2 5B Tel: 061-834 4228/9

Programmes
NEWS AND CURRENT AFFAIRS
Today At Six is the nightly news-magazine which
explores the North East current affairs scene in depth,
highlighting the problems and the opportunities of a
region in the midst of change. The aim is a
comprehensive news service, plus maximum audience
participation; and hundreds of viewers have taken part
in lively studio debates on key regional issues. On the
lighter side, viewers joined in the Paint an Egg for
Easter competition. Others brewed a pint in the first-
ever tv home-made beer contest. In the autumn of
1971, Today At Six acquired a new look. This provided
for greater scope in regional news-magazine journalism.
New programme sections on fashion, beauty, leisure,
facilities, remote controls for slides, captions and
telecine machines, the forty-channel Pye sound
mixing desk and the Thorn Q-File lighting control
system.
Studio Three is a sound recording studio which
operates as a film sound dubbing and transfer suite and
is also equipped with vision mixing and special effects
facilities for vision dubbing work.
Other studio equipment includes six Rank Cintel
flying spot telecine machines, two Rank Cintel slide
scanners, two Pye caption scanners and three Ampex
VR 2000 VTRs.
The Outside Broadcast unit is equipped with four
Marconi Mark VIIB cameras, a mobile Ampex VR 2000
VTR and the necessary sound and vision mixing and
lighting equipment.
The Film Department has five mobile film units for
both sound and silent operation, five editing rooms and
processing equipment for both colour and black-and-
white film and stills photography.

Programme Companies|Tyne Tees
hobbies and keep-fit reflected the tastes of today’s North East. In addition, the popular In Your Garden section was extended to a weekly programme. In North East Newsroom, a full-scale newscast with newsfilm, mid-afternoon viewers are given the up-to-the minute picture of events in their locality, looking forward to Today At Six when the full news team is deployed to bring the region to the region. Front Page Debate on Fridays opens up the political arena to a regional point of view; Christian Comment looks at the whole newsfield from a Christian standpoint; Police Call adds a welcome sight and sound of the police in their war on crime; while Where The Jobs Are helps along those seeking a new position to look around from the comfort of an armchair. Late News Extra ends the Tyne Tees newsday with a crisp synopsis of the scene in the North East – and a look ahead to what the next day holds in store.

SPORT
Sportsline casts a lively eye on the regional sports scene. Shoot provided coverage and expert analysis of major Football League games. Invitation Snooker, an eight-programme series involving the top amateur players, pioneered the way for a new autumn competition embracing a wider field of players who will be seen in action over a period of fifteen weeks. Tyne Tees outside-broadcast cameras were involved in horse-racing coverage for the network on fourteen occasions during the year with meetings at Gosforth Park, Teesside Park, Hexham and Kelso.

FEATURES AND PUBLIC AFFAIRS
Face the Press, in a new series, journeyed abroad for the first time to interview European leaders on the prospects for the 1970’s; while at home more newsmedia were questioned by panels of distinguished journalists. In Challenge northern audiences tackled the decision makers and moulders of opinion on the vital issues of the day. Farming Outlook kept a lively eye on the farmer’s world and widened its scope to take in the Yorkshire TV and Border TV areas as well. Your World This Week continued to cover the political and social scene as it affects the region. On the film side, three 45-minute colour documentaries, under the umbrella title The State of the Region, examined the problems of a small rural valley, the plight of the area’s unemployed and the perils of urban noise. In another filmed series, personalities such as Jake Thackray, Jack Charlton, John Woodvine and Alan Browning give their own highly personalized views on life in the North. In the autumn the inter-town quiz Tournament provided each week a lively battle of wits and general knowledge between places as far apart as York and Alnwick.

RELIGION
Christ in Consett looked at a local passion play. On Good Friday, Action Stations! related Stations of the Cross to contemporary Christian behaviour. For the network, a United Service from Richmond Castle involved clergy of six denominations and the band of the Queen’s Dragoon Guards. Special series were arranged for Help The Disabled Week, Battle of Britain Week and Holy Week. In another epilogue series, Mrs Mary Wilson read her own verse. Seasonal readings by well-known theatre personalities constituted the nightly epilogues at Christmas and New Year. Weekly interviews in Revolving Chair revealed what Christians in all walks of life were thinking, saying and doing.
Ulster Television
Northern Ireland

Havelock House, Ormeau Road, Belfast BT7 1EB
Tel: 0232 281 22
19 Marylebone Road, London NW1 Tel: 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.

Directors
The Rt Hon The Earl of Antrim, KBE, 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, LL D; 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); G C Hutchinson; Barry S Johnston, VRD, FCA (Company Secretary); Major G B Mackean, DL, JP; Mrs J A Mackie, CBE, LL D; J B McGuckian; J L MacQuitty, QC, MA, LL B; E M R O'Driscoll (Alternate as Director – E J O'Driscoll); S S Wilson.

 Officers
F A Brady (Chief Engineer); J A Creagh (Head of Presentation, Press and Publicity); A Finigan (Head of Production); B W Lapworth (Northern Ireland Sales Manager); R McCoy (Accountant); E A L Radclyffe (London Sales Manager).

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; W C H Eakin, MSc; E G Quigley; Dr F A Vick, OBE; W Singer, JP, MA, DIP ED.

Schools Liaison Officer
Mrs M C Ellison.

Staff
Ulster Television employs a total staff of 180, twenty-six of whom are located in the London Sales Office.

Programme Journal
A special Northern Ireland edition of the TV Times is published which gives details of programmes.

Sales and Research
To provide an efficient service to national advertisers and agencies the majority of the company's sales personnel are based in the London, Marylebone Road, office, while the Northern Ireland regional sales team is located in Havelock House. The sales staff are also responsible for marketing facilities, sales presentation and reception facilities.

An increasing number of sales research publications are available to clients, including 'The Northern Ireland Market' prepared by the Economist Intelligence Unit Limited; 'The Distribution of Consumer Goods in Northern Ireland' prepared by Industrial Market Research; 'Census Of Retail Distribution' prepared by the Government of Northern Ireland Ministry of Commerce; 'Northern Ireland Family Expenditure Survey' prepared by the Government of Northern Ireland Economic Section, and 'A Marketing Guide to Northern Ireland No.2' published by the company.

News Coverage
Northern Ireland continues to have one of the busiest news scenes of the regional companies and Ulster Television operates three news film units covering the province, from the news base in Havelock House; in addition to a resident editorial staff, correspondents are located in each of the major towns in Northern Ireland. A large number of stringers around the Province are also used by the company.

Programmes
Although Northern Ireland continued to be headlined
in the news and the political front in 1971 the major part of Ulster Television’s output was mainly of an entertainment value, whether it was breaking new ground with musical programmes, like The Countryside or reflecting aspects of the region that never hit the headlines, in documentaries such as The Beaten Track or in a programme like In Form on Ulster design industries. Local productions included:

*An Evening With . . .* (September to December) solo musical concerts with all shades of entertainment.

*By The Way* (January and February) history, stories and songs of the Ulster countryside.

*The Beaten Track* (July) an epitaph for the passing of steam in an anthology of pictures, words and music.

*Character* (September to December) a weekly profile, not of the famous, but of the characters of Ulster.

*Countryside* (April and May) Ireland’s best country bands and singers in solo concerts.

*Daws Explores* (September to December) Leslie Daws sniffed out the unusual and the interesting around the Province each week.

*Deadline* (September to December) a weekly topical magazine which ranged far and wide.

*Deadline Friday* (January to April) a fast moving and topical current affairs programme.

*The Doyle Folk* (April) folk music and guests in the Danny Doyle style.

*The Food of Love* (September to December) fortnightly, sound of music.

*Holy Week* (April) Easter religious addresses.

*In-Form* (May and June) the world of design.

*Johnny* (November) the story of Johnny Doherty, the last travelling minstrel of Donegal, told by Johnny and the scenery of Ireland.

*Landscape With Ponies* (July) a documentative look at the rugged Connemara pony in its native Galway and in the show ring.

*Let’s Look At Ulster* (January to March) a schools programme which looked at the Northern Ireland environment.

*Monday Night* (January to December) weekly religious addresses.

*O, Jerusalem, Jerusalem* (May) reflections in words and pictures on Ulster ’71.

*Romper Room* (January to December) kindergarten romping.

*Short Story* (February to May) the humorous and reflective stories of Ulster writer Lynn Doyle.

*Spectrum* (September to December) a fortnightly look at Ireland’s creative activities.

*Sportscast* (January to April and September to December) Ulster’s Saturday sport wrapped up by tea-time.

*Sports Results* (July to December).

*Sports Special* (January) title boxing matches from the Ulster Hall.

*Sporting Challenge* (July to September) quiz game, experts against amateur enthusiasts.

*T-Time* (January to May) the cream of Ulster’s youthful talent introduced by Tommy James.

*UTV News* (May to September) Monday to Friday evening news bulletin.

*UTV Reports* (January to May) Monday to Friday’s news and magazine programme.

*UTV Reports* (September to December) the Autumn return saw a change of format to hard news only.

*Ulster News Specials* (occasional) ranging from the resignation of a Prime Minister to an interview with Mr Maudling, MP.

*Ulster Sports Results* (May to September) Saturday’s summer sports results.

*Viewfinder* (June to September) a weekly magazine which focused on Ulster’s summer scene.

*Warm Side Up* (March) St Patrick’s Day celebration in music and stories.

*What’s It All About?* (January to July and September to December) a weekly look at all aspects of religion in Northern Ireland.

*What’s On?* (September to December) a weekly round-up of what’s going on in Ulster.

Gordon Burns Reports
Miss Westward contest Westward TV has achieved three things: it has created a highly popular regional programme; in leading up to that programme it has produced a series of events throughout the West country – dances and fashion parades – which will be repeated in the autumn of 1972; and in arranging for the winner to go on a two-week tour of the USA through BOAC and the British Tourist Authority to attract American visitors to the West country, it is assisting the region’s largest single industry – tourism. And in doing all these things it is not only producing a programme for the region and contributing to the flavour of regional life through the organization of local events but, perhaps most important of all, it is contributing to the economic life of the region.

Westward TV believes that its contribution to the life of the West country is of the utmost importance and the company aims to maintain this spirit of community service in many ways. One facet is the willingness with which the company’s on-air personalities devote so much of their free time to the opening of fêtes, garden parties and every other type of charitable event. Around 100 of these personal appearances are made each year and through them the organizations concerned are helped to raise at least £10,000 a year. The Westward TV Open Art Exhibition at the Royal Albert Museum, Exeter, in the autumn of 1971 is another example to be repeated in 1973. Cups and trophies for such activities as surfing, rugby, cycling, speedway and horse jumping plus special programmes featuring a darts contest, a skittles competition and an inter-county road safety quiz – all these reflect the forward-thinking philosophy of Westward TV.

Not only is the West country the holiday playground of the nation and a growing number of overseas visitors, but it is also growing industrially. Westward TV
aims to assist in this direction as well as with tourism through the creation in 1972 of the Westward TV Award for Industrial Achievement, thus recognizing the often unsung accomplishments of the many firms and organizations within the West country.

It is from these basic beliefs that the programming of Westward TV stems. Westward Diary, the weekday nightly news and magazine programme, reports in its own individual style on West country life with special coverage for sporting activities each Monday and Friday in Sports Desk. The team responsible for Westward Diary also handles a weekly current affairs series while the newsdesk provides a late night news service. Besides tourism and industry, the other major economic factor in West country life is agriculture, catered for through a special Farming News series on Sundays and also the adult educational series ‘Acres for Profit’.

Popular programmes in key viewing times include the You Name It series involving teams from West country towns, Keith Fordyce and Treasure Hunt, with various other programmes planned for the latter half of 1972. Documentaries, for which the company has won a number of awards, play a key role in the programme schedule. For 1972 there is, in particular, Battle over the Atlantic, the story of Coastal Command’s fight against the U-boat menace, much of which was fought from West country bases. Occasional educational series are contributed to the ITV network and one on domestic horticulture is being filmed during 1972 to follow previous series on such subjects as university life, religion and local government.

Experimental TV can often be fruitfully developed by regional ITV companies and among those conducted by Westward TV have been the search for a woman’s magazine format acceptable to a West country audience which resulted in the highly popular Open House.

Another programme in this category is S.W.A.T. – Show Without A Title – created by an editorial board of West country youngsters for the youth of the region. Religious outside broadcasts, some for the ITV network, and the nightly Faith for Life closing programme help to ensure that Westward TV caters for as many of the region’s interests as possible.

As the Prime Minister, Mr Edward Heath, said on the occasion of the company’s 10th anniversary in 1971: ‘The name of Westward Television has become synonymous with one of the most beautiful parts of the British Isles, with an unequalled coastline and its own regional culture for which Westward Television has done so much.’ The company aims to maintain and build on this reputation in the next decade.

The Studios

Last year the company spent £250,000 in equipping its technical area for colour. The air-conditioned area now has the most modern Rank Cintel telescine equipment and the latest RCA video-tape recorders while the continuity studio has a Philips 1DK 33 three-tube plumbicon colour camera. Studio One covers 2500 sq.ft and there is a smaller Studio Two.

Sales Department

Westward TV has made considerable progress in the region being recognized as a valuable test marketing area. While the company has always encouraged local advertising, it also believes in providing a comprehensive marketing service within the region for national advertisers. Sales department staff are located in London, Bristol and Plymouth and the company is also responsible for the sale of advertisement time for Channel TV.

A Westward TV film unit at work on Plymouth’s historic Barbican
Programme Companies | Yorkshire

Yorkshire Television

Yorkshire

The Television Centre, Leeds LS3 1JS
Tel: 0532 38283 Telex 557322
Trident House, 15/16 Brooks Mews, London W1Y 1LF
Tel: 01-493 1237 Telex: 25202
Charter Square, Sheffield S1 3EJ Tel: 0742 23262
Paragon Street, Hull Tel: 0482 24488
Brazennose House, Brazennose Street, Manchester 2
Tel: 061-834 4228/9

Yorkshire Television Limited is the company which, under agreement with the Independent Television Authority, provides the television programmes in Yorkshire.

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, MA; The Lady Gaitskell; James S Harrower, FCA;
Professor Sir Brynmor Jones, PH D, SC D, FRIC; W H Mosley Isle, CBE, FCA; J G S Linacre, AFC, DFM; Peter S Paine, DFC (Sales Director); George Brotherton Ratcliffe; The Lord Riverdale, DL; T H Summersome, DL; Professor William Walsh, MA; E Stuart Wilson, BA (Assistant Managing Director); G Oliver Worsley, TD.

Executives
Kenneth Bellini (Head of Programme Planning); Miss Muriel Cole (Head of Casting); Robert Corder (Head of Administration); Paddy Crookshank (Head of International Sales); Jeffrey Edwards (Head of Film Operations); Anthony Essex (Head of Documentaries); John Fairley (Head of News); Lawrie Higgins (Head of Sport); Peter Holmans (Production Production Controller); Miss Enid Love (Head of Education);
Geoffrey Nugas (London Business Manager); Philip Parker, AMIEE (Director of Engineering); Brian Rose (Regional Sales Manager); David Sumner (General Manager); Leslie Thornby, FCIS (Company Secretary);
John Thorpe (General Sales Manager); Alec Todd (Head of Public Relations); Peter Willes, OBE (Head of Drama); Jess Yates (Head of Children's Programmes).

Programme Journal
A special Yorkshire edition of the TV Times gives full details of all the programmes.

Staff
Total number of staff is approximately 900.

Studios
The Leeds Studio Complex has been designed specifically for colour television, and has been constructed on a 7-acre site between Kirkstall Road and Burley Road 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 EMI Type 2001 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. 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, are

Submition of Scripts
All scripts should be addressed to David Crane, Script Editor, Yorkshire Television Limited, The Television Centre, Leeds LS3 1JS.

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in use together with one RCA 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, and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities.

Programmes

DOCUMENTARY SERIES: The World of Whicker (two series); The Scientists. DOCUMENTARIES: Everybody Knows the Secret Police (Whicker Grenada); Harold Robbins; Antigua; Polaris; Out of the Shadow Into the Sun; Portugal Dream of Empire; Vic Feather (TUC); M62 (Actions and Reactions to a Great Motorway); Chay Blyth; Yorkshire Documentaries (various); Calendar Specials (various). DRAMA: The Ten Commandments; Kate; Justice; Fly on the Wall; A Summer Story; Hadleigh. LIGHT ENTERTAINMENT AND COMEDY: A Gift for Gracie; Cinderella; The Syd Lawrence Bandshow; The More We Are Together; On the House; Queenie’s Castle; Albert and Victoria; Dear Mother . . . Love Albert; Mr Digby Darling; Keep it in the Family; Sez Les; Jokers Wild; The Sky’s the Limit. ADULT EDUCATION: Farmhouse Kitchen; Jobs in the House and Garden; Play Better Tennis. SCHOOLS: My World; Just Look; Meeting our Needs. RELIGION: Stars on Sunday. SPORT AND OUTSIDE BROADCASTS: Yorksport; Admirals Cup; Soccer; Racing; Wrestling; Church Services; Golf; Motor Racing; Snooker; Bowls; Circuses (2); A Merry Morning; Miss Great Britain 1971. NEWS, CURRENT AFFAIRS AND MAGAZINE PROGRAMMES: Calendar; Country Calendar; Calendar Sunday; Calendar Specials.

Sales

Yorkshire air time is sold by Trident Management Limited.

London office: Trident House, 15 Brooks Mews, W1Y 1LF.

Leeds: address as above.

Newcastle: Television Centre, City Road, Newcastle upon Tyne.

Manchester: Brazennose House, Brazennose Street, Manchester 2.
Independent Television Companies Association

Knighton House, 52–66 Mortimer Street, London W1N 8AN
Tel: 01-636 6866 Telex: 262988

Secretary: Laurence G Parker, OBE, 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’s General Purposes Committee receives regular reports from committees dealing 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; and the Independent Television Education Secretariat. Secretarial services are also made available for committees set up by the member companies from time to time outside the formal structure of the Association.

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 5,000 completed 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 Tel: 01–636 6866

Controller: Frank Copplestone
Administration Officer: Gillian Braithwaite-Exley
Eurovision Liaison Officer: Ann Faulkner

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 six 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.

One of the most important of the sub-committees is the Network Sports Sub-committee, which is attended by the ITV Chief Sports Negotiator, Mr Gerry Loftus.

The Network Programme Secretariat was established to serve as a central administrative agency in programme matters for the network as a whole, to implement the decisions of the Network Programme 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 acts as the focal point of ITV’s programme activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.

Independent Television Publications Ltd

247 Tottenham Court Road, London W1P 0AU Tel: 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. It publishes TVTimes and other publications related to Independent Television.

TVTimes: Thirteen editions are published each week presenting comprehensive programme details and supporting articles to stimulate the greatest possible viewer interest in the Independent Television programmes in each region.

Look-in: A weekly magazine for girls and boys, based on ITV programmes which are of interest to children. The Junior TVTimes.

Directors: George A Cooper (Chairman); Sir Geoffrey Cox, CBE (Deputy Chairman); Jeremy Potter (Managing Director); one nominee from each television company and, as observers, from the ITA and Channel Television.

Officers
W V Davies (Deputy to Managing Director); Peter Jackson (Editor); L J Thompson (Financial Controller/Company Secretary); Lewis Patience (Deputy Editor); R M Tagart (Head of Production); R L Pipe (Associate Editor); Nigel Cole (Head of Promotion); Stan Glazer (Art Director); Eric Carter (Assistant Editor, Features); Eric Linden (Assistant Editor, Programmes); Alwyn Wise (Marketing Manager); John Littlejohn (Sales Manager); Mike McGrath (Advertisement Manager); Alan Fennell (Head of Children’s Publications).

The British Bureau of Television Advertising Ltd

BBTA

Knighton House, 52–66 Mortimer Street, London W1N 7DG Tel: 01–636 6866

Managing Director: Nigel Rogers, VRD
Secretary: Laurence G Parker, TD, MA, LL B

The Bureau was formed in 1966 by all the ITV companies, each of which is represented on the board, and working parties responsible to the main committee.

One of the most important of the sub-committees is the Network Sports Sub-committee, which is attended by the ITV Chief Sports Negotiator, Mr Gerry Loftus.

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The Secretariat acts as the focal point of ITV’s programme activities as a member of the European Broadcasting Union. The Secretariat also arranges the selection and entry of ITV programmes in international festivals.
Advertising on Independent Television

No Sponsorship

Television advertisers can have nothing to do with programme production. They buy time in Independent Television just as they buy space in newspapers. They do not 'sponsor' programmes.

Total distinction between programmes and advertisements

The programme companies find time throughout the network for about 20,000 transmissions each year of public service films on health, safety and welfare at no cost to the Government Departments concerned.

The advertisements pay for Independent Television

Independent Television receives no part of the licence fee. The cost of the service is met entirely from advertising revenue. The fifteen programme companies under contract to the Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the costs of the ITA in administering the system and in operating its national network of transmitters. In addition to normal company taxes the programme companies must pay an Exchequer levy on a sliding scale related to their advertising receipts.
Independent Television Authority Controls the Advertising

The ITA controls the amount and distribution of advertising.
The amount of advertising is limited to 6 minutes an hour, averaged over the day's programmes, with a maximum, normally, of 7 minutes in any one clock-hour. There is an average of three advertising intervals an hour.

In an average hour:
- Maximum of 6 minutes of advertisements
- 3 advertising breaks
- 22,000 new advertisements a year – all checked in relation to the Code

The ITA controls the content of the advertising
The Television Act 1964 makes it the Authority's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection.

Over the ITV network there are 22,000 new television advertisements a year, including 6,000 for the nationally advertised products that take up over 90 per cent of the advertising time. All of these advertisements are checked in relation to the Authority's code before they are accepted for broadcasting.
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’ (e.g. from 6 to 7 pm, 7 to 8 pm 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.


Advertising Control

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 mitigate against long programmes which might otherwise be followed by impractically 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 Minister of Posts and Telecommunications 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 to 11 in a typical week the position is:

| Number of programme hours | 35 |
| Number of programmes      | 54 |

**Number of advertising intervals**

*(including the interval at the end of the final programme in each period of five hours)*

| a between programmes       | 49 |
| b within programmes        | 52 |

**Total advertising intervals** 101

Taking the whole of an average week in which about 153 programmes, including schools broadcasts, are transmitted from a single station, there are about:

**eighty-three 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.

**forty-six 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.

**twenty-four 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 Minister of Posts and Telecommunications, 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 over 20,000 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
Advertising Control

publicity the local advertisers take up about six per cent of the available advertising time on average over the network. The rest of the new television advertisements each 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 Minister of Posts and Telecommunications. 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 an independent Chairman. Three of the members 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 Department of Health and Social Security, 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 representatives is given on page 171.

The Medical Advisory Panel

Section 9(5) of the Television Act requires that the Authority ‘shall, after consultation with such professional organizations as the Minister of Posts and Telecommunications 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 and prophylactic effects of the products;

c. advertisements for medicines and medical and surgical treatments for veterinary purposes, and such other advertisements as the Authority may think fit to refer to the panel.’

After consultations with the twelve professional organizations of medicine listed by the Minister of Posts
and Telecommunications, 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 is given on page 171.

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 . . .

This Code is drawn up by the Authority in consultation with the Advertising Advisory Committee, the Medical Advisory Panel and the Minister of Posts and Telecommunications.

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 6,000 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. About 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 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.

(2) Successive advertisements must be recognizably separate.

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

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

2 The standard 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 Minister of Posts and Telecommunications, or settled by the Minister of Posts and Telecommunications 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.

(2) The Minister of Posts and Telecommunications 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
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.

(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, LL D
Mrs Alma Williams

Medical Advisory Panel

Dr A H Douthwaite, MD, FRCP
Professor Sir Derrick Dunlop, BA, MD, FRCP
Professor R D Emslie, M SC, BDS, FDS
Dr Philip Evans, MD, M SC, FRCP
Miss Dorothy Hollingsworth, OBE, B SC, FRIC, FIFST, FIB
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, MRCVS
Dr Peter Smith, B SC, MB, MRCP
Dr K A Williams, B SC, PH D, M INST PET, A INST P, FRIC
Monthly share of audience

ITV share % of audience

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<td>3.9</td>
<td>4.1</td>
<td>4.3</td>
<td>2.1</td>
<td>2.2</td>
<td>2.3</td>
<td>55</td>
<td>54</td>
<td>53</td>
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<td>July</td>
<td>3.8</td>
<td>3.9</td>
<td>3.9</td>
<td>2.0</td>
<td>2.1</td>
<td>2.1</td>
<td>53</td>
<td>53</td>
<td>54</td>
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<tr>
<td>August</td>
<td>3.6</td>
<td>3.7</td>
<td>4.0</td>
<td>2.0</td>
<td>2.1</td>
<td>2.2</td>
<td>56</td>
<td>57</td>
<td>55</td>
</tr>
<tr>
<td>September</td>
<td>4.1</td>
<td>4.2</td>
<td>4.1</td>
<td>2.3</td>
<td>2.4</td>
<td>2.3</td>
<td>56</td>
<td>57</td>
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<td>October</td>
<td>4.4</td>
<td>4.7</td>
<td></td>
<td>2.5</td>
<td>2.6</td>
<td></td>
<td>57</td>
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<tr>
<td>November</td>
<td>4.9</td>
<td>5.0</td>
<td></td>
<td>2.7</td>
<td>2.6</td>
<td></td>
<td>55</td>
<td>52</td>
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<tr>
<td>December</td>
<td>5.0</td>
<td>5.1</td>
<td></td>
<td>2.7</td>
<td>2.7</td>
<td></td>
<td>54</td>
<td>53</td>
<td></td>
</tr>
</tbody>
</table>

Source: AGB/JICTAR
The Authority has a duty, in the words of the Television Act, to make arrangements for 'ascertaining the state of public opinion concerning the programmes...broadcast by the Authority'. This obligation is fulfilled in various ways through a systematic programme of audience research, which covers not only the measurement of the size of the audience to each programme, and the composition of the audience, but also research into the audience's reactions, interests and needs, public opinion about the output as a whole and in its various aspects, and certain basic research problems. Close contact 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 about the size and composition of the audience is provided for ITV by an independent research organization, Audits of Great Britain Ltd (AGB) through the Joint Industry Committee for Television Advertising Research (JICTAR) which is responsible for the service. Automatic electronic meters are attached to the television sets in a representative sample of 2,650 ITV homes throughout the United Kingdom. These meters record on a minute-to-minute basis whether the receiver is switched on, and if so to which station it is tuned. In addition, diaries are completed within each household showing for each quarter-hour period the details of the age, sex and other characteristics of those who were viewing. Used in conjunction with data from other surveys, this information allows statistically accurate estimates to be made of the size and composition of the audience to every programme in every area.

About 56 million people – over 98% of the total population – live within reach of transmissions from the ITA's stations. Over 51.3 million people in seventeen million homes have sets able to receive ITV programmes. During the year ended July 1971, in homes which could receive both BBC and Independent Television, the set was switched on for an average of 4.7 hours per day; for 2.5 hours it was tuned to ITV and for 2.2 hours to BBC. The average ITV share of the total audience over this period was 54%.

Audience Reactions

Although it is necessary to know the size and make-up of the audience, both for the commercial operation of Independent Television and in order to understand 'public opinion concerning the programmes', this type of information alone is insufficient. The ITA therefore supplements audience measurement data with research from various sources – usually specially commissioned projects from independent research organizations. For some years the Authority has obtained the opinions of a representative panel of viewers: in 1969–70 the panel was operated by a consortium of three research organizations, and during the past year this work has been carried out by Opinion Research Centre Ltd. The panel is a sample of over 500 adult viewers chosen by strict statistical procedures to be representative of all adult viewers in the London area, and each member regularly provides information, recorded in a specially designed diary, of how much he or she enjoyed the programmes which he or she had personally chosen to view.

When the data from the entire panel are processed, an average score or 'Appreciation Index' is calculated for each programme, which provides a measure of audience satisfaction with the programme. This Index is calculated not only for the audience as a whole but for men and women separately, for different age-groups and social classes. By comparing this type of information between programmes and between sub-groups of the population at the same time, and between programmes over successive periods, changes in audience preferences and the strengths and weaknesses (in terms of audience appreciation as distinct from audience size) can be assessed. Audience appreciation reports also provide information about the source of the audience for each programme. The proportions of the audience which joined the channel to view that programme and which were carried from the previous programme on the same channel are shown, as is also the proportion of the audience for the previous
The ITV Audience

programme which failed to continue viewing on the channel. When necessary allowances are made for the time of day at which the programme is shown (since this will affect the proportions of the audience joining and switching-off), this information on 'viewer origin' provides further indications of audience reactions to programmes. The Authority makes the results of this continuous monitoring of the audience's reactions to the output available to all the programme companies and regards this type of work as an important element of its total research programme.

At regular intervals the ITA also conducts surveys of public opinion about television broadcasts, carried out by normal sample survey methods. These surveys give indications of public attitudes towards the output as a whole, and towards its constituent parts (news, drama, documentaries, light entertainment, serials, etc.). They also help to identify any aspects of the output which may be causing public disquiet.

The most recent public opinion survey of this kind was undertaken in late March 1971. No substantial changes from previous similar surveys were found. The primary matters of public concern, as expressed by a representative national sample, remained scenes of explicit sex and bad language: less than 5% of the public referred to scenes of violence as material which they had seen which was distasteful to themselves, personally. Rather greater concern was shown about the showing of violence when young children might be watching: in this case portrayed violence was of greater concern than swearing and was mentioned by 16% of the public: but, as previously, the major concern was with the showing of material which was explicitly sexual. Eighty-six per cent of the public regarded ITV as politically impartial: and the vast majority of those who did not were of the opinion that the bias was in favour of their political opponents, of either main party. Only one person in ten could recall any instance of unfair coverage by ITV of any matter of social or industrial controversy, and no single ITV programme was identified as unfair by more than 1%, of the total public.

Ad Hoc Surveys
Public opinion surveys of this kind provide a general over-all picture which it is necessary to supplement, on occasion, with more detailed studies of particular areas of programming. Such studies are useful not only as a measure of how the audience feels about what has already taken place in broadcasting, but to help with future programme planning. In the recent past the ITA has undertaken research into public attitudes towards programmes in the areas of news and current affairs, children's programmes, sport, drama, religion, adult education and afternoon television. The detailed study of public attitudes undertaken for the 1968 Consultation on Religious Broadcasting at Canterbury was supplemented by a special survey in Northern Ireland conducted in conjunction with Ulster Television and the Churches in Northern Ireland and has been made available to the general public in the form of a book (Religion in Britain and Northern Ireland, Independent Television Publications, 1970, 37½p). The results of a survey in the area of adult education have also been made publicly available (Viewer Preferences in Adult Education, obtainable from the ITA).

Basic Research
Independent Television aims to provide a programme output which is both of high quality and balanced in respect of the different kinds of material which are transmitted. A wide variety of viewing material is available for all tastes, and it is therefore a matter of interest to the Authority to know to what extent and in what way the viewer exercises his choice in deciding his pattern of viewing. Part of the ITA's research effort is therefore devoted to examining the effect of different programme and scheduling decisions in their influence on viewing patterns. This is investigated by systematic and careful analysis of the audience measurement data, and also by special studies of changes in viewing behaviour which are associated with events of unusual interest.

Liaison
The Authority maintains close contact with organizations which are concerned with research into the effects of mass media. It was the ITA's financial grant of £250,000 in 1963 to the Television Research Committee which led to the establishment of the Centre of Mass Communication Research at Leicester University. The studies which have been undertaken and published by the Centre have been carefully considered by the Authority, particularly with reference to its responsibilities in the area of the control of violence on the screen.

Technical liaison on audience research matters takes place on a continuous basis with the research departments of other broadcasting bodies in Europe and elsewhere, and regular meetings are held at which exchange of information on research findings and technical developments takes place.
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 BRTA (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 SET meter, 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.

The electronic SET meter records the amount of viewing and the channel to which viewers are tuned in 3,000 households.
The ITV Audience: Measuring the Audience

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 set meter 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 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 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 households which are considered to be incapable of receiving ITV programmes reliably, whereas the BBC embraces the whole population (excluding children under 5), admitting anyone whether he has an ITV/BBC television set, a BBC only television set, or neither.

A Day’s Television Audience

The facing page shows part of the weekly TV audience report produced for JICTAR by AGB. The graph shows the pattern of viewing of ITV, BBC1 and BBC2 television for a single day in September in the London area. It is expressed in terms of the minute-by-minute TV Ratings, the number of homes viewing each service as a percentage of all the homes in the area which have sets able to receive Independent Television. For example, at 10 pm about 34% of all the 4,290,000 ITV homes in the London area were switched to the ITV service (News at Ten), 12% to BBC1 (a documentary) and 13% to BBC2 (a play).

The first set of figures shows the ratings, the number of viewing homes, and the share of the viewing audience for each quarter-hour period. The second set of figures shows the average viewing record for each ITV programme. The line close to the left-hand side of the graph shows the frequency and duration of advertising breaks. The viewing record for each BBC1 and BBC2 programme is shown in the two columns on the right of the graph.
A Day's Television Audience

London, Tuesday 21st September 1971
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 tax, it can create and maintain a Reserve Fund and pay for its capital expenditure. A summary of the Authority’s financial position, year by year and in total, is given on the following pages.

The Authority’s income comes from rentals payable by the programme companies for the use of the Authority’s transmitters. The companies earn their income by selling advertising time. From this income they provide all the programmes and meet all their other expenses in addition to paying the rentals. The whole system is thus entirely dependent on the revenue from advertisements.

Since July 1964 the programme companies have had to make further payments, the ‘Exchequer Levy’, in addition to their rentals. These are calculated by reference to their net advertising receipts and, although collected by the Authority, are transmitted immediately to the Exchequer. In the year to 29 July 1971 these ‘additional payments’ amounted to nearly £18 millions, bringing the total paid to the Exchequer since July 1964 to more than £160 millions.

In April 1970 a revised scale of additional payments was introduced which was designed to reduce the yield to the Exchequer by about £6 millions a year at the then level of revenue. At the same time the Government instructed the National Board for Prices and Incomes to examine and report on the costs and revenues of the companies, although the level of the additional payments was excluded from the reference. The Board’s Report (No.156) was published in October 1970 as Cmd 4524. Meanwhile the advertising revenue of the programme companies, which had fallen from a peak of just over £100 millions a year in the twelve months to April 1969 to barely £92 millions a year in the twelve months to June 1970, continued at a low level, though showing signs of a slight recovery in the later months of 1970. This was in a period in which the system had had to bear the heavy additional costs of operating in colour, despite this substantial fall in income. In February 1971 the Government decided that a further reduction should be made in the scale of the additional payments, and this scale was revised to reduce the amount paid by the companies by one half (or about £10 millions a year on the then level of advertising revenue). As from 26 February 1971 the scale is:

<table>
<thead>
<tr>
<th>Additional Payments by the Programme Companies (Exchequer Levy)</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the first £2 millions a year</td>
</tr>
<tr>
<td>On the next £4 millions a year</td>
</tr>
<tr>
<td>On the next £3 millions a year</td>
</tr>
<tr>
<td>On the next £3 millions a year</td>
</tr>
<tr>
<td>On the next £4 millions a year</td>
</tr>
<tr>
<td>On the amounts in excess of £16 millions a year</td>
</tr>
</tbody>
</table>

In March 1971 advertising revenue began to show signs of recovery. This continued through the later spring months and by the end of July 1971 the annual rate of revenue had improved to just over £100 millions, or about the amount taken in the year to April 1969. This has meant in effect that only the benefit of the two levy reductions made in April 1970 and February 1971 has been available to meet the impact of nearly two and a half years’ cost rises, including the costs of colour operation.

As a result of the levy reduction made in February 1971 the Authority was able, as part of the review of programme company rentals which was provided for in the current programme contracts and which had to take effect between July 1970 and July 1971, to increase its charges to the programme companies as from 1 August 1971 by a total of about £3½ millions. The comparison of the rentals actually payable on 31 July 1971 with those which came into force on 1 August 1971 is:
Programme Company Rentals

<table>
<thead>
<tr>
<th></th>
<th>Payable on 31 July 1971</th>
<th>Payable on 1 August 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thames Television</td>
<td>£925,795</td>
<td>£1,869,768</td>
</tr>
<tr>
<td>ATV Network</td>
<td>£925,795</td>
<td>£1,569,768</td>
</tr>
<tr>
<td>Granada Television</td>
<td>£925,795</td>
<td>£1,569,768</td>
</tr>
<tr>
<td>London Weekend</td>
<td>£925,795</td>
<td>£1,419,768</td>
</tr>
<tr>
<td>Yorkshire Television</td>
<td>£740,635</td>
<td>£1,205,814</td>
</tr>
<tr>
<td>Southern Television</td>
<td>£1,049,233</td>
<td>£1,379,070</td>
</tr>
<tr>
<td>HTV</td>
<td>£493,757</td>
<td>£687,209</td>
</tr>
<tr>
<td>Scottish Television</td>
<td>£974,221</td>
<td>£811,126</td>
</tr>
<tr>
<td>Tyne Tees Television</td>
<td>£617,196</td>
<td>£696,512</td>
</tr>
<tr>
<td>Anglia Television</td>
<td>£339,458</td>
<td>£410,581</td>
</tr>
<tr>
<td>Westward Television</td>
<td>£285,342</td>
<td>£281,190</td>
</tr>
<tr>
<td>Ulster Television</td>
<td>£251,102</td>
<td>£162,225</td>
</tr>
<tr>
<td>Grampian Television</td>
<td>£114,137</td>
<td>£64,890</td>
</tr>
<tr>
<td>Border Television</td>
<td>£22,827</td>
<td>£1,082</td>
</tr>
<tr>
<td>Channel Television</td>
<td>£115</td>
<td>£123</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>£8,591,203</strong></td>
<td><strong>£12,128,894</strong></td>
</tr>
</tbody>
</table>

This additional revenue has enabled the Authority to re-phase and accelerate its UHF construction programme by the mid-seventies and thereafter to keep on terms. This will help the national resources to benefit much earlier than would otherwise have been the case from the ability of manufacturers to build single standard (625-line UHF) receivers as opposed to dual standard (405 and 625 line VHF/UHF) receivers. It will be seen from the summarized accounts on the following pages that even before this acceleration the Authority has had to draw on its Reserve Fund in the last two years to meet part of its capital expenditure. Even with the increased rentals from 1 August 1971 it is planned that further withdrawals will be made in the coming years to help to meet the cost of the accelerated programme.

In announcing the Levy reduction in February 1971 the Minister of Posts and Telecommunications also announced that between then and July 1972 there would be consideration of possible alternative ways of assessing the Levy. The present method, of relating the payments to advertising revenue only, gives rise to a tax on the system, regardless of whether it is prosperous or not. A company can in effect be incurring a loss, because rises in costs outstrip any rise in income, while paying a substantial amount of its income away in Levy. It can also, even if not incurring an actual loss, be compelled to seek economies in expenditure. Because such a large proportion of the total expenditure is on the provision of programmes, economies are likely to prejudice in the long run the quality or range of the service for which the Authority is responsible. The consideration of possible alternatives to the present method is continuing.
Summarized Revenue Accounts

<table>
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</thead>
<tbody>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td>£32,246,792</td>
<td>£7,507,598</td>
<td>£8,905,700</td>
<td>£9,439,038</td>
<td>£9,479,510</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Engineering</td>
<td></td>
<td>7,627,491</td>
<td>1,780,954</td>
<td>1,931,277</td>
<td>2,013,656</td>
<td>2,225,867</td>
</tr>
<tr>
<td>Premises</td>
<td></td>
<td>1,134,115</td>
<td>294,097</td>
<td>315,882</td>
<td>322,262</td>
<td>343,690</td>
</tr>
<tr>
<td>Management and Central Services</td>
<td></td>
<td>1,829,950</td>
<td>836,417*</td>
<td>519,987</td>
<td>553,554</td>
<td>591,720</td>
</tr>
<tr>
<td>Superannuation Fund</td>
<td></td>
<td>239,536</td>
<td>66,616</td>
<td>69,206</td>
<td>70,304</td>
<td>80,505</td>
</tr>
<tr>
<td>Depreciation</td>
<td></td>
<td>2,527,752</td>
<td>435,864</td>
<td>531,435</td>
<td>553,278</td>
<td>538,394</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>13,358,844</strong></td>
<td><strong>3,413,948</strong></td>
<td><strong>3,367,787</strong></td>
<td><strong>3,513,054</strong></td>
<td><strong>3,780,176</strong></td>
</tr>
<tr>
<td><strong>Taxation</strong></td>
<td></td>
<td>8,905,383</td>
<td>2,403,000</td>
<td>2,012,000</td>
<td>2,188,000</td>
<td>2,197,775</td>
</tr>
<tr>
<td><strong>Surplus for the year</strong></td>
<td></td>
<td>9,982,565</td>
<td>1,690,650</td>
<td>3,525,913</td>
<td>3,737,984</td>
<td>3,501,559</td>
</tr>
</tbody>
</table>

Available surplus, including any balance brought forward 9,982,565 1,903,904 3,757,817 3,990,801 3,772,360

Disposal of Surplus to Reserves:

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</tr>
</thead>
<tbody>
<tr>
<td><strong>Tax Equalization</strong></td>
<td>113,000</td>
<td>(—) 3,000</td>
<td>150,000</td>
<td>35,000</td>
<td>270,000</td>
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<tr>
<td><strong>Loan Redemption</strong></td>
<td>555,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Capital Expenditure</strong></td>
<td>3,390,000</td>
<td>575,000</td>
<td>455,000</td>
<td>45,000</td>
<td>1,840,000</td>
</tr>
<tr>
<td><strong>Reserve Fund</strong></td>
<td>4,120,000</td>
<td>250,000</td>
<td></td>
<td>1,830,000</td>
<td>1,130,000</td>
</tr>
<tr>
<td><strong>Contributions to the Exchequer</strong></td>
<td>1,381,311</td>
<td>750,000</td>
<td>2,700,000</td>
<td>1,800,000</td>
<td></td>
</tr>
<tr>
<td><strong>Increased cost of replacement of fixed assets</strong></td>
<td>210,000</td>
<td>100,000</td>
<td>200,000</td>
<td>10,000</td>
<td>260,000</td>
</tr>
<tr>
<td><strong>Unappropriated Balance</strong></td>
<td>213,254</td>
<td>231,904</td>
<td>252,817</td>
<td>270,801</td>
<td>272,360</td>
</tr>
<tr>
<td></td>
<td><strong>9,982,565</strong></td>
<td><strong>1,903,904</strong></td>
<td><strong>3,757,817</strong></td>
<td><strong>3,990,801</strong></td>
<td><strong>3,772,360</strong></td>
</tr>
</tbody>
</table>

Summarized Balance Sheets

<table>
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<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fixed Assets at Cost and payments on account of capital works in progress</strong></td>
<td>6,387,882</td>
<td>7,370,791</td>
<td>8,307,431</td>
<td>8,852,442</td>
<td>11,167,069</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td>2,444,253</td>
<td>2,851,002</td>
<td>3,334,500</td>
<td>3,837,064</td>
<td>4,307,979</td>
</tr>
<tr>
<td><strong>Net Value of Fixed Assets</strong></td>
<td>3,943,629</td>
<td>4,519,789</td>
<td>4,972,931</td>
<td>5,015,378</td>
<td>6,859,090</td>
</tr>
<tr>
<td><strong>Reserve Fund Investments</strong></td>
<td>2,820,010</td>
<td>3,860,253</td>
<td>4,155,355</td>
<td>4,361,186</td>
<td>6,200,277</td>
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<tr>
<td><strong>Current Assets less Current Liabilities</strong></td>
<td>2,237,615</td>
<td>1,011,826</td>
<td>3,939,531</td>
<td>4,729,237</td>
<td>2,748,243</td>
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<tr>
<td><strong>Total Net Assets representing:</strong></td>
<td><strong>9,001,254</strong></td>
<td><strong>10,291,904</strong></td>
<td><strong>13,067,817</strong></td>
<td><strong>14,105,801</strong></td>
<td><strong>15,807,360</strong></td>
</tr>
<tr>
<td><strong>Loan Redemption Reserve</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Capital Expenditure Reserve</strong></td>
<td>3,945,000</td>
<td>4,520,000</td>
<td>4,975,000</td>
<td>5,020,000</td>
<td>6,860,000</td>
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<tr>
<td><strong>Increased Cost of Replacement of Fixed Assets</strong></td>
<td>210,000</td>
<td>310,000</td>
<td>510,000</td>
<td>520,000</td>
<td>780,000</td>
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<tr>
<td><strong>Reserve Fund</strong></td>
<td>4,120,000</td>
<td>4,370,000</td>
<td>4,370,000</td>
<td>6,200,000</td>
<td>7,330,000</td>
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<td><strong>Taxation Reserve</strong></td>
<td>113,000</td>
<td>110,000</td>
<td>260,000</td>
<td>295,000</td>
<td>565,000</td>
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<td><strong>Contributions to the Exchequer</strong></td>
<td>400,000</td>
<td>750,000</td>
<td>2,700,000</td>
<td>1,800,000</td>
<td></td>
</tr>
<tr>
<td><strong>Unappropriated Balance on Revenue Account</strong></td>
<td>213,254</td>
<td>231,904</td>
<td>252,817</td>
<td>270,801</td>
<td>272,360</td>
</tr>
<tr>
<td></td>
<td><strong>9,001,254</strong></td>
<td><strong>10,291,904</strong></td>
<td><strong>13,067,817</strong></td>
<td><strong>14,105,801</strong></td>
<td><strong>15,807,360</strong></td>
</tr>
</tbody>
</table>

*Includes £304,850 written off the value of investments*
### Summarized Revenue Accounts

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Engineering</td>
<td>£8,233,513</td>
<td>£7,722,327</td>
<td>£8,587,627</td>
<td>£92,120,105</td>
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<td>Premises</td>
<td>2,630,837</td>
<td>3,128,852</td>
<td>3,749,391</td>
<td>25,088,325</td>
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<tr>
<td>Management and Central Services</td>
<td>380,929</td>
<td>487,418</td>
<td>647,248</td>
<td>3,925,641</td>
</tr>
<tr>
<td>Superannuation Fund</td>
<td>780,379</td>
<td>797,751</td>
<td>997,039</td>
<td>6,906,797</td>
</tr>
<tr>
<td>Depreciation</td>
<td>97,586</td>
<td>119,747</td>
<td>157,822</td>
<td>901,322</td>
</tr>
<tr>
<td>Taxation</td>
<td>581,790</td>
<td>612,399</td>
<td>908,968</td>
<td>6,689,880</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>4,471,521</strong></td>
<td><strong>5,146,167</strong></td>
<td><strong>6,460,468</strong></td>
<td><strong>43,511,965</strong></td>
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<tr>
<td>Surplus for the year</td>
<td>1,450,000</td>
<td>750,000</td>
<td>140,000</td>
<td>20,046,158</td>
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<tr>
<td><strong>Available surplus including any balance brought forward</strong></td>
<td><strong>2,582,352</strong></td>
<td><strong>2,077,512</strong></td>
<td><strong>2,234,671</strong></td>
<td><strong>28,561,982</strong></td>
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<tr>
<td><strong>Disposal of Surplus to Reserves:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tax Equalization</td>
<td>335,000</td>
<td>400,000</td>
<td>400,000</td>
<td>1,700,000</td>
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<td>Loan Redemption</td>
<td>1,930,000</td>
<td>1,680,000</td>
<td>1,530,000</td>
<td>11,445,000</td>
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<tr>
<td>Capital Expenditure</td>
<td>380,929</td>
<td>487,418</td>
<td>647,248</td>
<td>3,925,641</td>
</tr>
<tr>
<td>Reserve Fund</td>
<td>780,379</td>
<td>797,751</td>
<td>997,039</td>
<td>6,906,797</td>
</tr>
<tr>
<td><strong>Net Value of Fixed Assets</strong></td>
<td>97,586</td>
<td>119,747</td>
<td>157,822</td>
<td>901,322</td>
</tr>
<tr>
<td><strong>Depreciation</strong></td>
<td><strong>581,790</strong></td>
<td><strong>612,399</strong></td>
<td><strong>908,968</strong></td>
<td><strong>6,689,880</strong></td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>18,117,352</strong></td>
<td><strong>19,943,512</strong></td>
<td><strong>21,930,671</strong></td>
<td></td>
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</tbody>
</table>

### Summarized Balance Sheets

<table>
<thead>
<tr>
<th>Fixed Assets at Cost and payments on account of capital works in progress</th>
<th>31 March 1969</th>
<th>31 March 1970</th>
<th>31 March 1971</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>£</td>
<td>£</td>
<td>£</td>
</tr>
<tr>
<td>Less Depreciation</td>
<td>13,646,176</td>
<td>15,687,368</td>
<td>18,132,832</td>
</tr>
<tr>
<td>Net Value of Fixed Assets</td>
<td>4,846,530</td>
<td>5,213,597</td>
<td>6,091,262</td>
</tr>
<tr>
<td>Reserve Fund Investments</td>
<td>8,799,646</td>
<td>10,473,771</td>
<td>12,041,570</td>
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<tr>
<td>Current Assets less Current Liabilities</td>
<td>6,108,385</td>
<td>6,209,930</td>
<td>6,127,303</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>18,117,352</td>
<td>19,943,512</td>
<td>21,930,671</td>
</tr>
</tbody>
</table>

**representing:**

| Loan Redemption Reserve                                                 | —             | —             | —             |
| Capital Expenditure Reserve                                             | 8,790,000     | 10,470,000    | 12,000,000    |
| Increased Cost of Replacement of Fixed Assets                           | 846,000       | 1,296,000     | 1,876,000     |
| Reserve Fund                                                            | 7,330,000     | 6,630,000     | 6,130,000     |
| Taxation Reserve                                                        | 900,000       | 1,300,000     | 1,700,000     |
| Contributions to the Exchequer                                          | —             | —             | —             |
| Unappropriated Balance on Revenue Account                                | 251,352       | 247,512       | 224,671       |

£18,117,352 £19,943,512 £21,930,671
Transmitting ITV Programmes

ITA
Independent Television Authority

builds, owns
and operates all the
transmitting stations
which radiate
ITV programmes.

Independent Television programmes provided by the fifteen programme companies reach the ITA's transmitting stations for each area by means of a complex network of video and sound telecommunications circuits. At the ITA's stations the signals are radiated from the transmitters and fed to aerials mounted as high as possible on aerial support masts and towers, ranging to heights over 1,000 ft. Careful checks are made of the quality of the pictures and the operation of the transmitters.

All new ITA transmitters are built for unattended operation by means of automatic and remotely controlled systems, made technically feasible by such techniques as the ITA's pioneering of new types of klystron power amplifiers, solid-state drive units, and insertion test signal generators.

The ITA's 1,080 ft aerial tower at Emley Moor in Yorkshire is the first self-supporting concrete tower ever to be built for television broadcasting in the United Kingdom. An ITA film, Tales of a Tower, shows its construction and explains some basic facts about television broadcasting.
Two different line standards

625-line UHF Network
ITV programmes are transmitted in UHF using the 625-line standard. The majority of these transmissions are in full colour, but they can also be received, on black-and-white-only receivers, as black-and-white pictures. By the beginning of 1972 more than four out of five people living in the United Kingdom will be within reach of these UHF transmissions. They are already being radiated from twenty-five main stations, supported by a number of lower-power local relay stations.

Over the next few years many more UHF transmitting stations will be built to provide an almost complete national coverage; eventually there will be about sixty main stations and over 400 local relays. But it will take some years to finance and build all these stations, so that a decreasing number of viewers will continue to be dependent upon the 405-line VHF network for several more years.

UHF transmitters for ITV and BBC programmes are co-sited, so that most viewers need only a single UHF receiving aerial — the only exception is where viewers living in areas within reach of two programme companies may wish to install a second receiving aerial to provide a choice of region.

405-line VHF Network
The ITV service continues to be transmitted throughout the country in black-and-white in VHF (very-high-frequency) on the 405-line system. 98.7% of the population is within reach of the ITA's forty-seven VHF transmitting stations (the first station opened in 1955).

Transmission of the ITV service on VHF will continue for some years, but viewers in many areas can already receive the same programmes, often rather better, on UHF. Colour can be received only on UHF.

1 The control room at an ITA regional colour control centre
2 A transmitter, showing the klystron amplifier
3 625-line to 405-line standards conversion
Technical Operations

ITV in Colour

Independent Television colour programmes began in November 1969, when the new UHF stations at Crystal Palace, Sutton Coldfield, Emley Moor and Winter Hill were opened. Since then a further twenty-two main high-power stations have been opened – so that by the start of 1972 every ITV region except the Channel Islands had at least one UHF colour transmitter in operation, some with three or four. So the UHF stations now reach well over 80% of the population. In just two years, a nationwide service of ITV colour has sprung into existence and become firmly established.

The decision to introduce ITV colour was made in 1967. The Government had previously established that in Britain colour transmissions would be made only in the 625-line system, and initially only in the UHF bands. In the United States a compatible colour system, called NTSC, had been successfully developed; this enabled a colour transmission to be received equally well in black-and-white on a black-and-white receiver, and had the important technical advantage that the colour transmission did not take up any more frequency space than was used for black-and-white television. After a lot of work in Europe a modified system, but retaining the advantages of NTSC, was chosen and adopted by the ITA and BBC. This system is called PAL (phase-alternation-line) and in use has proved extremely satisfactory and effective. But because colour would be on 625 lines only, a new UHF network with the higher performance needed for good colour has had to be planned and brought into use.

This major and ambitious engineering project meant new equipment not only for the ITA but also for all the programme companies. The studios and outside broadcast facilities have had to be completely re-equipped for 625-line colour operation. Altogether some 202 colour camera channels, 83 colour telecine machines and 76 colour videotape recording machines are now being used, many of them in studio complexes built specially for colour. ITN in London, ATV in Birmingham, Southern in Southampton and Thames at the Euston centre are all examples of companies establishing brand-new colour centres. The Leeds centre of Yorkshire Television, opened in 1968, was planned from the beginning for colour working, even though for the first year all the programmes were transmitted only in black-and-white.

Well over 50 hours of colour are now broadcast each week – over 80%, of peak-time programmes. These include not only the major networked productions and spectacles, but many of the local regional programmes and some educational programmes. ITV programmes are no longer originated in the 405-line system, except for the local programmes of Channel Television.

Fortunately, colour in Britain has developed at a time when new technical developments have favoured the transmission of colour of extremely good and remarkably consistent technical quality. Nobody pretends that all colour transmissions are yet perfect; some films intended for screening under the different conditions of a darkened cinema may sometimes leave a little more to be desired. But by and large – and many independent surveys have confirmed this – viewers with colour sets remain enchanted and delighted with the quality of the pictures.

To achieve these results calls for closer tolerances and more carefully controlled characteristics of the equipment used throughout the system. ITA engineers, for example, have played an important role in pioneering new monitoring and control systems and in establishing practical codes of practice. Several techniques developed by the ITA for the control and supervision of unmanned transmitting stations are now used by other broadcasting organizations all over the world. The ITA is also grateful to the Post Office for its work in upgrading the complex network of inter-city links and circuits and making these suitable for 625-line colour.

The Transmitter Network

Following the start of colour in November 1969, the UHF operations were rapidly extended so that within a year some fourteen main stations were working, bringing the programmes within reach of about 70% of the population. In fact during this first year of UHF colour the ITA installed more transmitter power than in the whole of the preceding fifteen years put together.
For instance, the ITA’s UHF station at Crystal Palace, with an effective radiated power of a million watts and a transmitter output power of 80,000 watts, made this the most powerful fully unattended transmitting station in Europe.

The build-up of the UHF network has continued; by the start of 1972 some twenty-six main high-power stations and up to eighteen lower-power local relay stations are due in operation. Many more are still needed; it has been estimated that to provide UHF coverage comparable with that of the present network of forty-seven VHF stations will require about sixty main and 450 local relay UHF stations.

All these new stations are designed for unattended operation, depending on automatic or remote-control systems. One of the factors which has helped to make this possible was the development for the ITA of a new type of klystron power amplifier which facilitated the use of all-semiconductor drive units. All of the UHF and VHF transmitters will eventually be controlled from just fourteen colour control centres, all of which are in operation. These are at Croydon, Lichfield, Winter Hill, Emley Moor, Black Hill, Chillerton Down, Dover, St Hilary, Burnhope, Black Mountain, Mendlesham, Caradon Hill, Durris and Caldbeck. Every ITV colour programme passes through one or more of these regional control centres – and its technical quality noted.

So with colour programmes now part of everyday life for several million viewers, Independent Television is looking towards new ways of improving its service still further. In quality control and monitoring, the increasing complexity of the operation calls for more and more use of automatic techniques. Indeed ‘automation’ and the rather frightening word ‘digitalization’ are becoming increasingly commonplace. And new techniques in the studios will make possible even more exciting use of colour; for example, much work is being done on new ways of editing the recording made on videotapes.

And all this can be done without impairing the pictures seen by those who still watch in black-and-white.
**ITA Engineering**

The engineering activities of the ITA are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigation of possible television developments and new techniques for the future.

Since 1955 the ITA has been building and running the VHF stations for the 405-line black-and-white television programmes, but the need to set up a new 625-line UHF network capable of handling colour presented the ITA in the late 1960's with a major new challenge. To meet this new requirement, it has been necessary to expand considerably the numbers of engineers in the headquarters departments. But by adopting a policy of planning all UHF transmitters for unmanned operation, it has proved possible to bring into use many more transmitters without any increase in the number of station engineers.

How are all these activities organized?

In the first place, the planning and propagation department assumes responsibility for the over-all planning of the transmitter networks, working in close contact with the planning engineers of the BBC, the Post Office and the Ministry of Posts and Telecommunications. The selection of sites, obtaining planning permission, negotiating with the owners of the land, initial surveys of station coverage and problems of interference which might arise – all these matters have to be considered by this department.

Then comes the selection and installation of suitable technical equipment, buildings and the supply of electrical power and ensuring that the station is ready by the time predicted; all these items are the responsibility of the station design and construction department.

For the viewer perhaps the most vital engineering activity, involving over 300 engineers, is the operation and maintenance of the networks of transmitters. The working lives of these engineers revolve around the new control rooms and the associated racks of transmitting equipment. Most of the stations are sited in remote places on hill tops with the station buildings grouped under the shadow of the high masts and towers needed to give the station a large service area.

Apart from the powerful vision and sound transmitters located in the main transmitter halls, including usually stand-by transmitters which allow the station to continue without a break when a fault occurs on one transmitter, a main station has a Post Office room where the incoming signals are received from the studio centres, and a switch room concerned with the electric power supplies for the station.

Another headquarters engineering department is concerned with the booking, performance and operation of the complex network of circuits provided by the Post Office or the ITA to take the pictures from the studios to the transmitters, and also ensuring that high technical standards are maintained on all colour transmissions. A code of practice has been agreed between the ITA and the programme companies.

The largest engineering department based in London is the experimental and development department. Three main sections are concerned with radio frequency equipment, automation and control techniques, and video equipment including standards converters. Typical of advanced projects being undertaken is the recent development of an experimental digital line rate standards converter. It is believed that a highly effective type of converter can be developed using computer-type digital processing. An ITA experimental unit has already been built and tested operationally at a main VHF station – believed to be the first time this type of system has ever been tried in operational use.

Another engineering activity is represented by the ITA Engineering Information Service which provides technical information to the television trade and the public, and deals with the many problems on reception. Close touch is kept with engineering development throughout the world and national and international bodies concerned with television engineering.

![The ITA's digital lines standards converter undergoing operational testing](image-url)
From the Studio to Your Screen

Be it a documentary, a play, or a spectacular, to bring the action from the studio to your television set at home involves routing the camera-originated signal along a complex path of control centres, switching centres, links and transmitters, as well as making careful checks at points along the route to ensure that a high quality signal is maintained. The whole process involves many operations and personnel, as well as millions of pounds' worth of electronic equipment.

The studio camera provides the first link in the chain. Almost all ITV programmes are now originated in 625-line colour; the colour cameras, each costing about £25,000, vary from small hand-held units to those mounted on special mobile cranes. If the programme is recorded on tape, videocassette recorders replace the camera at the time of transmission as the originator of the colour signal, and if a film is being shown a special unit known as a telex machine is used.

Some programmes may use all these sources, as well as additional caption scanners and many different microphones for the sound. At the production control desk the programme producer and his assistants, by selecting the different sources at the appropriate time, compose or assemble the whole programme. The signal from the production control desk is then fed to the programme company’s master control. It is here that the entire output to the transmitters in the region is controlled. Local advertisements are inserted at the correct times, and other network programmes received from other regions, or the company’s own programmes, are all fitted together on schedule and fed out from the master control.

It is at this point that the Post Office takes over the operation. It rents to the ITA some 4,000 miles of colour-capable links which carry the colour signals from the programme company centres to the Authority’s transmitters. Because of Independent Television’s regional pattern with some fifteen programme companies showing their own programmes as well as network ones, the Post Office provides a complex network of switching centres and links routing the programmes to the transmitters according to a detailed schedule. A typical networked programme travels over several thousand miles of Post Office cable and through sixteen Post Office switching centres before it even reaches all the ITA transmitters.

The Post Office Tower in London is one of the country’s five main switching centres (the others are at Birmingham, Manchester, Carlisle and Kirk o’Shotts near Glasgow) and over 300 switches a week are performed there, routing different programmes to different centres. The operation of the London switching centre is such that material from forty different sources can be switched to any one of eighty different destinations. At the five main stations switches are performed automatically to a pre-set timetable controlled by TIM, the Post Office clock.

The Post Office Tower, London
Automatic switching means that ITV programmes must run exactly to their scheduled timetables. This Post Office complex is now almost entirely colour-capable; the annual rental paid by the ITA for this network amounts to more than £1 million. After reaching the ITA transmitters a second network – this one involving transmitting stations – takes over the job of distributing the signal to the millions of viewers. Only certain ITA stations are linked to Post Office circuits and these stations relay the signal by special links or broadcasting to the other transmitters.

A typical example is the ITA's UHF network for the East of England region. This group of transmitters radiates Anglia programmes and the main ITA centre for this region is at Mendlesham in Suffolk. This station receives its signals from the Post Office centre in Norwich, which in turn is fed from either the Anglia studios in Norwich or the Post Office Tower in London. From Mendlesham the colour signal is relayed to the

**ITA's UHF transmitters at Belmont, Lincs, and Tacobnester near Norwich.** The signal is then additionally relayed from Tacobnester to the stations at Sudbury in Suffolk and Sandy Heath near Bedford. Even from these main stations the signal may be further fed to local low-power UHF relay stations before final transmission to domestic television aeraials. VHF 405-line transmissions, still received by many millions of viewers, are radiated from VHF transmitters. At these sites the 625-line signals received from the network are changed to 405 lines by electronic standards converters.

To ensure that the television signal remains unimpaired through all these involved operations, very high standards of quality control and assessment are built into the system. At the fourteen regional colour control centres every programme is viewed under carefully controlled conditions and its technical quality noted by experienced engineers.

Master control presentation at an ITV programme company studio centre

In a modern television studio
The ITA Tower

Rising to a height of some 1,100 ft above the rolling farming country of Emley, near Huddersfield in the West Riding of Yorkshire, stands the ITA's new concrete transmitting tower.

This slender and graceful giant weighing more than 16,000 tons carries the ITA's UHF and VHF aerials which bring Yorkshire Television to the homes of nearly six million people. It is the first television tower of its type in Great Britain, and the third largest in the world after those in East Berlin and Moscow. It is higher than London's Post Office Tower by more than 400 ft.

The story of the new tower starts with the dramatic collapse of the old Emley Moor tubular steel mast in March 1969, the first time an ITA aerial mast had ever collapsed. As a result, viewers in the whole of the Yorkshire region were suddenly without the local ITV service. However, pictures were restored to 70% of them in the amazingly short time of four days using a temporary 'zip-up' mast brought from the ITA station at Lichfield. Enormous credit is due to the stamina of the aerial erectors who worked virtually around the clock in appalling weather conditions in getting this temporary mast erected in such a short time.

A short-term solution to the problem of how to restore ITV to the whole of the region as quickly as possible, was found in the acquisition from Sweden of a special 680 ft mast which was ordered, imported, erected and brought into service in just four weeks from the time of the collapse of the old mast.

ITA engineers then immediately started considering the problem of a permanent replacement for the mast. Although a concrete tower of the type proposed was more expensive than conventional aerial support masts, it was decided to go ahead with the scheme, some of the points in favour being the relatively short time in which such a project could be completed, together with its pleasing and elegant design.

The design consultants appointed by the ITA were Ove Arup and Partners, and work on the construction was started in July 1969 by the main contractors, Tileman and Co. Ltd. Work progressed at such a pace that
twelve months later the tower had soared to a height of almost 900 ft.

Using the temporary mast erected for BBC2, colour transmissions for ITV from Emley Moor were introduced as originally planned on 15 November 1969 – an achievement scarcely thought possible immediately after the catastrophe which occurred nine months previously. Just over twelve months later, in January 1971, the UHF aerials atop the tower were brought into service and in April 1971 the VHF service was transferred from the Swedish mast to the tower. Such an astonishing rate of progress after the disaster of March 1969 must constitute something of a record.

Even before work was started at the site, thorough tests were carried out on the new design. Foremost in these were investigations into the effects of thawing ice on concrete. These were conducted on simulated sections of the tower, the results showing that ice on concrete tends to melt from the outside inwards, whereas the reverse is true for ice on steel, and so the amount of ice falling from the tower in thaw conditions would be much less than for a steel structure. The tower's resistance to buffeting by winds – a major point with such a tall, slim structure – was computer-calculated to be such that it would withstand the worst wind conditions that could be expected in 5,000 years.

The UHF aerials carrying ITV, BBC1 and BBC2 programmes are sheathed in a cylinder of glass-reinforced plastics, mounted on the top of a 180-ft steel lattice section at the top of the tower. The ITV VHF aerials are carried at the lower end of this section. Enclosed in a circular turret at 865 ft, just below the aerial fixtures, is a room designed to carry the micro-wave link equipment used by Yorkshire Television on their outside broadcasts. A lift travels inside the tower to the 865-ft level, with intermediate maintenance levels spaced at every 150-ft.

To mark the commissioning of the new tower, the ITA has produced a film, Tale of a Tower, telling the story of the new mast. Intended mainly for schools, colleges, and other groups interested in communications, the film deals with the construction of the tower, and looks at the day-to-day working of a transmitter and at the work of programme companies. The film runs for 25 minutes and includes impressive shots of the new tower taken from a helicopter.

The new tower between two of the temporary masts
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, 70 Brompton Road, London SW3 (01-584 7011, Ext. 444).

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, television receivers manufactured in

the UK were suitable for reception of ITA stations on either 405-lines (VHF) or 625-lines (UHF) or both (‘dual-standard sets’). Now, however, there are also ‘single-standard’ sets which are suitable only for 625-lines(UHF). 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).

Which Service – VHF or UHF?
British television is at present transmitted on VHF (‘Very High Frequency’) on 405 lines in black-and-white only, and on UHF (‘Ultra High Frequency’) on 625 lines in combined colour/black-and-white.

Eventually the VHF service will be phased out in favour of UHF, but this will not be for many years yet, probably not before the 1980’s. It will take at least this long before UHF coverage is as extensive as the present VHF service.

The service you watch depends to a great extent where you live. If you are within range of a UHF transmitter you will be able to receive high quality 625-line black-and-white pictures on a normal 625-line receiver, or colour pictures on a colour receiver. Alternatively, most people are within range of a VHF transmitter radiating 405-line black-and-white-only programmes and can receive these on a 405-line set. The programmes transmitted on VHF are exactly the same as those on UHF. The 625-line UHF picture provides rather better definition than 405 lines.
Another advantage of the UHF 625-line service is that all three channels (ITV, BBC1 and BBC2) are transmitted from the same site, and so providing all three channels are in operation (this is not always the case – at the moment BBC2 usually comes into service first with ITV and BBC1 following later) you will need just one UHF aerial pointed in the direction of the UHF station to receive them.

You will often hear black-and-white sets referred to as ‘dual-standard’ or ‘single-standard’. On a dual-standard set you are able to receive UHF and VHF services – this is a good arrangement if there is only a VHF service in your area at the present, but a UHF service is expected to start soon. A single-standard set is equipped only for UHF reception and is preferable for those people who are served by UHF on all three channels.

The Aerial
The receiving aerial plays a vital role in achieving good pictures, and it is false economy to try to 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 2 ft 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 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 (i.e., running up and down).

On UHF, all the main transmitters 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. Occasionally there may be difficulty in achieving completely ‘ghost-free’ reception on all channels – your dealer will often be able to help.

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 fifty 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 for experts.

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.

In any area shown on either a VHF or UHF field strength coverage map as having a signal of adequate strength for worth-while 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 requirement 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, intermittent ‘flashes’ from thermostat controls or a 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.

Portable Receivers
The use of portable tv sets, for example in caravans, is becoming increasingly popular. However, these types of receivers do bring their own reception problems and many viewers taking them on holiday are disappointed when they find they are unable to receive pictures.

Check beforehand whether you are taking your portable set to an area served by a transmitter – in the case of a single-standard uhf model this will have to be a uhf transmitter, but for a dual-standard set it can be either a uhf or vhf transmitter. There are also some portable models suitable only for use with vhf transmitters. Uhf coverage is at present not as extensive as vhf, and unfortunately in many favourite holiday spots which are thinly populated and hilly (e.g. the Lake District, North West Scotland, Snowdonia and the Peak District), uhf reception is extremely difficult. Vhf coverage is more widespread, although there are some areas unserved.

A log-periodic uhf aerial, preferably roof-mounted, is probably the best aerial to use for uhf reception on a portable set, if you are travelling around. It can be used over the whole uhf range making a single aerial satisfactory anywhere in the British Isles, provided that you are within range of a uhf transmitter. For vhf reception, a standard set-top aerial will give satisfactory results in many places, but in fringe areas you will need a good outdoor aerial.
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 forty-seven stations reaching the homes of over 98.7% of the population of the United Kingdom. The VHF network will not be extended further, though it will remain in use until the Government decides to terminate the 405-line transmissions.

The first batch of four of the new UHF transmitters, radiating the duplicated 625-line combined colour/black-and-white pictures in the PAL colour system, came into service on 15 November 1969. A further three stations opened in December, 1969, and by the beginning of 1972 a total of twenty-six main UHF stations and eighteen local relays are reaching well over 80% of the population. The network will continue to be built up for several years yet. To provide a UHF service comparable to the present VHF network some sixty main and 450 relay stations may be needed.

Because of the propagation characteristics of UHF radiations, a main station – particularly those serving hilly areas – usually leaves some pockets of poor reception within its principal coverage area, and low-power local relay stations are used to fill these pockets. These stations are highly localized and frequently have very small coverage areas compared with the main stations. Local UHF relays either in service now or planned for service before the end of 1973 are given in the following ITA station list.

The national UHF coverage map on page 201 shows main station coverage together with some of the relays. More details will be found on the individual regional maps.

All the UHF transmitters will form co-sited stations carrying also BBC1 and BBC2 programmes, thus allowing viewers to receive all three UHF channels on a single receiving aerial.

### ITA Station Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Station Number</th>
<th>Channel/ Polarization/ UHF Aerial Group</th>
<th>Aerial Height ft. a.o.d.</th>
<th>Air Date</th>
<th>Effective Radiated Power (kW)</th>
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The ITA's VHF transmitting tower at Croydon for the London area
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<th>Name</th>
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<th>Aerial Height</th>
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<td>10</td>
<td>Midlands</td>
</tr>
<tr>
<td>Ridge Hill</td>
<td>UHF 149</td>
<td>25H-A</td>
<td>1,200</td>
<td>1972</td>
<td>100</td>
<td>Midlands</td>
</tr>
<tr>
<td>Rosehearty</td>
<td>UHF 112,3</td>
<td>41V-B</td>
<td>375</td>
<td>1973*</td>
<td>2</td>
<td>North-East Scotland</td>
</tr>
<tr>
<td>Rosemarkie</td>
<td>UHF 156</td>
<td>49H-B</td>
<td>1,061</td>
<td>1973*</td>
<td>100</td>
<td>North-East Scotland</td>
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<tr>
<td>Rosneath</td>
<td>VHF 5,1</td>
<td>13V</td>
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<td>VHF 5,2</td>
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<td>30.8.68</td>
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<td>UHF 108</td>
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<td>13.12.69</td>
<td>500</td>
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<td>Rumster Forest</td>
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<td>1,425</td>
<td>25.6.65</td>
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<tr>
<td>*Rumster Forest</td>
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<td>1,113</td>
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<tr>
<td>St Hilary</td>
<td>VHF 6</td>
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<td>Wales and West (S. Wales)</td>
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<td>Salisbury</td>
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<td>Salop</td>
<td>UHF 121</td>
<td>23H-A</td>
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<tr>
<td>Sandy Heath</td>
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<td>18.1.71</td>
<td>1,000</td>
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<td>Scarborough</td>
<td>VHF 4,1</td>
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<td>11.6.65</td>
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<td>Borders</td>
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<td>50</td>
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<td>Sheffield</td>
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<tr>
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<td>UHF 104,3</td>
<td>24V-A</td>
<td>969</td>
<td>1972</td>
<td>5</td>
<td>Yorkshire</td>
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<tr>
<td>Skipton</td>
<td>UHF 104,4</td>
<td>49V-B</td>
<td>690</td>
<td>1972</td>
<td>10</td>
<td>Yorkshire</td>
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<td>Stockland Hill</td>
<td>VHF 32</td>
<td>9V</td>
<td>1,475</td>
<td>29.4.65</td>
<td>100</td>
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<td>Stockland Hill</td>
<td>UHF 132</td>
<td>23H-A</td>
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<td>13.9.71</td>
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<td>1,867</td>
<td>18.2.63</td>
<td>100</td>
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<td>Sudbury</td>
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<td>745</td>
<td>18.11.70</td>
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<td>Lancashire</td>
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<td>564</td>
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<td>10</td>
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<td>Ventnor</td>
<td>UHF 108,3</td>
<td>49V-B</td>
<td>895</td>
<td>1973*</td>
<td>2</td>
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<td>Waltham</td>
<td>UHF 111</td>
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<td>41V-B</td>
<td>1,490</td>
<td>1973*</td>
<td>1</td>
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<td>Wendover</td>
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<td>1,158</td>
<td>6.4.70</td>
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<td>West Runton</td>
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<td>491</td>
<td>1973*</td>
<td>2</td>
<td>East of England</td>
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<td>Weymouth</td>
<td>UHF 108,9</td>
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<td>375</td>
<td>1973*</td>
<td>10</td>
<td>South-West England</td>
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<td>Wharfedale</td>
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<td>856</td>
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<td>2</td>
<td>Yorkshire</td>
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<tr>
<td>Whiby</td>
<td>UHF 116,1</td>
<td>59V-C</td>
<td>351</td>
<td>1973*</td>
<td>0-25</td>
<td>North-East England</td>
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<tr>
<td>Whitehaven</td>
<td>VHF 37,3</td>
<td>7V</td>
<td>571</td>
<td>30.1.68</td>
<td>0-1</td>
<td>Borders</td>
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<tr>
<td>Whitehaven</td>
<td>UHF 137,1</td>
<td>43V-B</td>
<td>595</td>
<td>1972</td>
<td>10</td>
<td>Borders</td>
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<td>Windermere</td>
<td>UHF 103,38</td>
<td>41V-B</td>
<td>825</td>
<td>1973*</td>
<td>0-5</td>
<td>Lancashire</td>
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<td>Winter Hill</td>
<td>VHF 3</td>
<td>9V</td>
<td>2,127</td>
<td>3.5.56</td>
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<td>Lancashire</td>
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<tr>
<td>Winter Hill</td>
<td>UHF 103</td>
<td>59H-C</td>
<td>2,402</td>
<td>15.11.69</td>
<td>500</td>
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<td>Woolwich</td>
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<td>60V-C</td>
<td>175</td>
<td>1973*</td>
<td>0-5</td>
<td>London</td>
</tr>
</tbody>
</table>

*Tentative, plans provisional  †Dates for UHF low power relays (less than 25kWerp) approximate only.
UHF Coverage

ITA 625 line colour transmitters estimated coverage by the mid-1970s
See station list on preceding pages for full details

The Borders and Isle of Man
137 Calbeck 161 Selkirk

Central Scotland
105 Black Hill 147 Craigelly
122 Rosneath 152 Darvel

East of England
114 Tacolneston 115 Sudbury
114,1 West Runton 120 Belmont
114,2 Aldburgh 124 Sandy Heath

Lancashire
103 Winter Hill 103,5 Todmorden
103,1 Darwen 103,6 Saddleworth
103,2 Pendle Forest 103,35 Lancaster
103,3 Haslingden

London
101 Crystal Palace 101,4 Tunbridge Wells
101,1 Guildford 101,5 Hemel Hempstead
101,2 Hertford 101,7 High Wycombe
101,3 Reigate
158 North-West Kent

Midlands
102 Sutton Coldfield 109,6 Weardale
102,2 Kidderminster 109,2 Newton 116 Bilsdale
109,3 Fenham

North-East Scotland
112 Durris 148 Rumster Forest
123 Angus 156 Rosemarkie

Northern Ireland
107 Divis 130,1 Londonderry
107,1 Larne 151 Brougher Mountain
130 Limavady

South of England
108 Rowridge 125 Midhurst
108,1 Salisbury 126 Hannington
108,3 Ventnor 139 Heathfield
108,5 Brighton 139,1 Newhaven
113 Dover 139,2 Hastings

South-West England
131 Caradon Hill 138 Huntshaw Cross
132 Stockland Hill 141 Redruth
136 Beacon Hill

Wales and West of England
106 Wenvoe 110,2 Bath
106,1 Kilvey Hill 110,8 Bristol
106,2 Rhondda 118 Llanddona
106,3 Mynydd Machen 119 Carmel
106,5 Pontypidd 129 Preseli
106,6 Aberdare 135 Blaen-Plwyf
106,7 Merthyr Tydfil 145 Moel-y-Parc
110 Mendip

Yorkshire
104 Emley Moor 104,5 Chesterfield
104,1 Wharfedale 104,6 Halifax
104,3 Sheffield 104,7 Keighley
104,4 Skipton

This map shows only the ‘Principal’ service areas. Many of the stations provide a ‘Supplementary’ service well beyond these boundaries (see the area coverage maps in the following pages).
ITV’s Regional Transmission Pattern

The Borders and Isle of Man
ITV’s UHF colour service on the 625-line standard came to the area in September 1971 with the opening of the ITA’s UHF transmitter at Calbeck, serving the Carlisle and Solway Firth area. A colour service from a main station at Selkirk will be introduced in spring 1972. A number of low-power local UHF relays are planned, including one at Whitehaven and a network serving the Isle of Man.

VHF 405-line transmissions are from Calbeck, Selkirk, Richmond Hill (10M) and Whitehaven.

Central Scotland
The Authority’s main transmitting centre for Central Scotland is at Black Hill, near Airdrie. The station transmits UHF 625-line colour/black-and-white programmes and VHF black-and-white to Clydeside and a large part of Central Scotland. Black Hill is also the colour control centre for the ITA’s UHF stations at CraigKelley, a few miles north of Edinburgh, and Darvel near Kilmarnock (due in the second half of 1972).

Nearly 4 million people are served by the ITA’s VHF transmitter at Black Hill, with low-power relays at Rothesay, Rosneath, and Lethanhill in Central Ayrshire.

East of England
This large area covering Lincolnshire and most of East Anglia is served by a network of UHF stations, all remotely controlled from the ITA colour control centre at Mendlesham in Suffolk. These are at Sandy Heath, Sudbury, Tacketneston, and Belmont. The generally low-lying nature of the land enables these four main stations to bring excellent colour coverage to virtually the whole of the region.

VHF 405-line coverage is provided by stations at Mendlesham, Belmont, and Sandy Heath.

Lancashire
The Lancashire area with its 8 million population is served mainly from the ITA’s station at Winter Hill, near Bolton. The UHF transmitter there brings colour to over 6½ million people, but many local UHF relays are needed as gap-fillers because of the effects of the Pennine hills to the east of the region. The first UHF relays at Pendle Forest and Darwen are already in service, and others at Saddleworth, Todmorden, Lancaster, Haslingden, and Kendal are due in 1972.

Almost the entire area is served by the VHF 405-line transmitter at Winter Hill on Channel 9.

London
The London area is served primarily by the ITA’s UHF transmitter at Crystal Palace, opened on 15 November 1969. Probably the most powerful unattended UHF transmitter in Europe, it brings ITV colour to nearly eleven million people. Several low-power UHF stations relaying Crystal Palace will be needed for the region: the one at Reigate opened in 1971, and those at High Wycombe, Hertford, Tunbridge Wells, Guildford, and Hemel Hempstead are due before the end of 1972. A further main UHF station in the North-West Kent area is tentatively planned for 1973.

As well as being the control centre for the Crystal Palace transmitter the ITA site at Croydon houses the region’s VHF 405-line transmitter which serves nearly 14 million people.

Midlands
Three main UHF stations at present serve this heavily populated area with ITV colour programmes: Sutton Coldfield, Oxford, and Waltham, all remotely controlled from the main ITA centre at Lichfield. One other main UHF station is due in service during 1972, at Ridge Hill (Herefordshire). Relays for the region include Brierley Hill, Fenton, Bromsgrove, Kidderminster, Malvern, and Lark Stowe, all due to be in operation before the end of 1972.

Three ITA transmitters bring VHF 405-line pictures to over 10½ million people in the region. These are at Lichfield, Membury, and Ridge Hill.

North-East England
The coming into service of the station at Bilsdale (N. Yorks) in March 1971 saw the completion of the main phase of high-power UHF stations for this area. Bilsdale and Pontop Pike now transmit ITV colour programmes to all the main population areas in the North-East. The UHF relay at Fenham is already in service, with another at Newton due before the end of 1972.

The ITA colour control centre, together with the VHF 405-line transmitter, is at Burnhope about ten miles south-west of Newcastle.
North-East Scotland
The Authority extended its UHF network to North-East Scotland in August 1971 with the opening of the Durris main station, south-west of Aberdeen. Other UHF stations are proposed for the area, including one at Angus, near Dundee, due in service in 1972.

The ITA’s 405-line VHF stations are at Durris, Angus, Mounteagle, near Inverness, and Rumster Forest, near Wick, which extends the service to Orkney. There is a low-power VHF relay station at Aviemore.

Northern Ireland
ITV 625-line colour is broadcast in Northern Ireland from the ITA’s UHF transmitter at Divis, opened in September 1970. Other main UHF stations for this region will be at Limavady (planned for 1973) and Brougher Mountain.

The ITA’s main site at Black Mountain, overlooking Belfast, includes the regional colour control and monitoring centre as well as a VHF 405-line transmitter. Other VHF transmitters are at Strabane in the west of the area, with a local relay at Ballycastle in the north-east.

South of England
The main UHF 625-line stations providing ITV colour in this area are at Rowridge on the Isle of Wight, and Dover in Kent. Each station has its own colour monitoring facilities. Other main UHF stations brought into service during 1971 are at Heathfield in Sussex and Hannington in Hants. A further UHF station at Midhurst is planned for service in 1972. In addition to the five main stations, several local relays will be needed, including Brighton, Salisbury, and Newhaven, all planned for 1972.

The ITA’s VHF 405-line transmitters are at Chillerton Down (IOW) and Dover, with a local relay at Newhaven.

South-West England
During 1971 three UHF 625-line transmitters were brought into operation, bringing ITV colour to South-West England for the first time. These are at Redruth and Caradon Hill (both in Cornwall) and Stockland Hill in Devon. Further stations at Beacon Hill, near Torquay, and Huntshaw Cross, in North Devon, are planned for service in 1973.

The VHF 405-line service is provided from ITA stations at Stockland Hill (also the regional colour control centre), Caradon Hill, and Huntshaw Cross. The Stockland Hill station also provides a link for VHF transmissions in the Channel Islands.

Wales and the West of England
The complex structure of ITV services in this area requires two networks, one for South Wales and the West of England and the other for the remainder of Wales. The main UHF stations for the region are at Mendip, Somerset, and Wenvoe, in South Wales, both already in service. Others planned include Llanddona, Carmel, Presely, Moel-y-Parc, and Blaen-Plyw. In addition many low-power relays will be required to fill in pockets of poor reception: one of the first, at Kilvey Hill serving Swansea, is due in early 1972.

VHF 405-line transmitters in the region are at St Hilary with a relay at Bath for South Wales and the West, and St Hilary, Moel-y-Parc, Arfon and Presely (plus several low-power relays) for the Welsh service.

Yorkshire
The new ITA tower at Emley Moor carries UHF 625-line transmissions to the Yorkshire area. The service is supplemented by relays at Wharfedale, Chesterfield, and Halifax; further relays are due in 1972 at Sheffield, Keighley, Skipton, and Cop Hill.

The VHF 405-line service for the region is also radiated from the Emley Moor tower with relays at Sheffield and Scarborough.

Channel Islands
The ITA transmitter at Fremont Point, Jersey, provides the island group with a VHF 405-line ITV service, of which the networked programmes are fed from the ITA station at Stockland Hill in Devon. The Channel Islands have no UHF 625-line colour service as yet although surveys are being carried out to establish a colour link with the mainland.

Colour / UHF/625-line transmissions
The maps on the following pages show the coverage to be expected from those main stations (marked ●) which are due to be completed by early 1973. ‘Principal’ and ‘Supplementary’ areas are shown.

- **Principal Service 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).
- **Supplementary Service Area** – where 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.

Relay stations due to come into service by early 1973 (the coverage area is not shown).
The Borders

Programme Company: Border Television

Caldbeck - UHF

Central Scotland

Programme Company: Scottish Television

Darvel - UHF

Black Hill - UHF

Key

Main Station
Principal Service Area
Secondary Service Area

ITATransmitters
East of England  Programme Company: Anglia Television

Key
Main Station
Principal Service Area
Secondary Service Area

Belmont – UHF
London

Programme Companies: Thames Television (weekdays to 7 pm Friday)
London Weekend Television (weekends from 7 pm Friday)

Key
Main Station
Relay Station
Principal Service Area
Secondary Service Area

Crystal Palace - UHF

Measured Coverage
Channel 23
**ITA Transmitters**

**Midlands**  
Programme Company: ATV Network

---

**Key**

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<th>Symbol</th>
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**Sutton Coldfield – UHF**

[Map of Sutton Coldfield – UHF with Measured Coverage Channel 43]
IT Transmitters

North-East England

Programme Company: Tyne Tees Television

Pontop Pike – UHF

Key

Main Station
Principal Service Area

Secondary Service Area

Bilsdale – UHF

Predicted Coverage
Channel 29
North-East Scotland

Programme Company: Grampian Television

Predicted Coverage
Channel 49

Rosemarkie – UHF

Angus – UHF

Measured Coverage
Channel 60

Durris – UHF

Measured Coverage
Channel 25
Northern Ireland

Programme Company: Ulster Television

Key

Main Station
Relay Station
Principal Service Area
Secondary Service Area

Measured Coverage
Channel 24
South of England

Programme Company: Southern Television

ITA Transmitters

Hannington – UHF

Predicted Coverage
Channel 42

Rowridge – UHF

Predicted Coverage
Channel 27

Midhurst – UHF

Predicted Coverage
Channel 58

Dover – UHF

Measured Coverage
Channel 66

Heathfield – UHF

Predicted Coverage
Channel 64
South-West England
Programme Company: Westward Television

Key
Main Station
Relay Station
Principal Service Area
Secondary Service Area

Caradon Hill – UHF

Stockland Hill – UHF

Redruth – UHF

Beacon Hill – UHF
Yorkshire
Programme Company: Yorkshire Television

Emley Moor – UHF

Predicted Coverage
Channel 47
IT A Transmitters

Wales and West of England

Llanddona – UHF

Key

Main Station
Relay Station
Principal Service Area
Secondary Service Area

Blaen-Plwyf – UHF

Moel-y-Parc – UHF

Measured Coverage
Channel 60

Predicted Coverage
Channel 24

Measured Coverage
Channel 49
Wales and West of England  Programme Company: HTV

Presely – UHF

Carmel – UHF

Wenvoe – UHF

Mendip – UHF
ITA Staff

The staff of Independent Television as a whole amounts to some 9,000 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.

ITA Organization
The Authority's establishment at the end of 1971 totals 1,085, made up as follows: Headquarters 620; Regional Staff 68; Transmitting Stations 397.
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.

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 Establishments Department is responsible for all personnel and establishment matters. It is also responsible for trade union liaison and negotiation.

Engineering
This division, under the Director of Engineering, is responsible for the development and maintenance of the Authority's transmitting system. The division is organized into six departments:
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 operational and maintenance responsibility within the Authority for the rented programme links network throughout the country.
The Experimental and Development Department is concerned with studies relating to all aspects of the work of the Engineering Division.
The Engineering Information Service exists to provide technical information to viewers and the trade, and also to provide information to the other engineering departments on such matters as international standards and developments.

Finance
This division, under the Director of Finance, is responsible for the Authority's internal financial controls and procedures, e.g. budgetary control, preparation of forward estimates of income and expenditure, and submission of regular financial returns to the Authority.

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.
Engineering. Component testing in the ITA's experimental laboratories.

Information. Part of the Press and Information Office.

Above: Administrative Services. Interviewing an applicant for a vacancy is just one of the duties of the Personnel Department.
Below: Programme Services. Tape-recorder which provides a complete sound recording of the London transmitter's output for use by the Programme Services Division.
One of the main features of the ITA's new UHF network is that all the transmitters are controlled remotely and are designed for entirely unmanned operation. Eventually the whole of the VHF and UHF networks (which in total will mean some 600 UHF stations and the present 47 VHF stations) will be controlled from 14 ITA control centres located throughout the country. These control centres have been designed to the very latest technical standards, and incorporate many features themselves designed by ITA engineers, particularly in the fields of remote control and monitoring. The ITA's colour control centre for the London area is at Croydon. The main UHF station, at Crystal Palace, is remotely controlled from Croydon.
Work on sound input equipment.

Setting up vision input equipment.

Teledac supervising equipment for Crystal Palace colour transmitters.

Setting up a colour monitor using photometry equipment.
Technical Facilities at ITA Headquarters

Unique technical and conference facilities at the ITA’s London headquarters in Knightsbridge are available for hire when not in use by members of the Authority’s staff. These facilities include a telecine, slide scanner, caption camera, mobile colour videotape recorder, sound and vision mixing plus a conference hall for up to 200, committee rooms and a colour viewing room.

Mobile Colour Videotape Recorder

All enquiries and bookings
Telephone 01-584 7011
Recruitment

Production/Studio Staff
The ITA does not itself produce programmes. Each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field on the production side of television should therefore approach the programme companies direct.

Engineers – Transmitting Stations
The ITA can offer a progressive career to young men in their early twenties, who will be trained to man the transmitting stations throughout the United Kingdom. Joining the ITA with a minimum of HNC (or equivalent) in electrical engineering or electronics, and possibly one or two years in industry, the Junior Engineers-in-Training are initially based at one of the Authority’s transmitting stations but receive formal instruction in advanced television engineering at the Plymouth Polytechnic. Practical on-station training is also given during the probationary period. Once training has been successfully completed a permanent appointment of Shift Engineer is made at a salary of around £1,900 per annum to start, on an annual incremental scale which rises to about £2,700 per annum. It is possible for Shift Engineers who gain additional qualifications to move to a higher salary range after several years’ service. Further promotion to the grade of Senior Shift Engineer is by means of proven ability and internal competition.

Engineers – Headquarters
Good opportunities arise from time to time for young engineers to enter the Engineering Division at the ITA’s Knightsbridge Headquarters. With six departments covering every aspect of modern broadcasting the Division is geared to the needs of the fast-growing ITA network which is working constantly towards even better standards of television broadcasting. Qualified
Training and Education

The Independent Television Authority is concerned to ensure that its staff are properly trained to carry out their duties and they are also encouraged to keep up to date with developments which are likely to be of value to them in their careers.

The variety of education and training is considerable, ranging from part-time day release for junior staff to the use of substantial full-time courses in television engineering for transmitter engineers and management courses for executives. A number of staff, especially those on more remote transmitting stations, undertake correspondence courses which are paid for by the Authority and these include some of those recently established by the Open University and by the Institution of Electrical Engineers.

Specialized courses have been developed in conjunction with Plymouth Polytechnic to provide young engineers joining the staff of the transmitting stations with a sound knowledge and understanding of the principles of television engineering and the techniques of colour television transmission in the VHF and UHF frequency bands. Newly recruited engineers spend three terms at the Polytechnic on a sandwich basis spread over a period of eighteen months. During the intervening periods the engineers receive practical instruction and undertake project exercises under the supervision of the engineer in charge of a television transmitting station and a senior engineer at ITA headquarters.

Established engineers in the Station Operations and Maintenance Department also attend a short course at the Polytechnic designed to extend their knowledge of colour television engineering and UHF techniques. Further courses are being planned to enable engineering staff to keep up to date with the continual improvement and development of transmitting stations.

Manufacturers and suppliers of equipment also provide training for many of the ITA’s engineering staff. There is a need for training dealing with specific systems and types of equipment and arrangements are made with the manufacturers for ITA engineers to attend specially designed courses on the operation and maintenance of equipment or for them to spend a period at the manufacturer’s works during which time they become familiar with the techniques of assembling, testing and installation of equipment.

The Authority’s students at Plymouth Polytechnic are accommodated in a new hostel recently established at the Hoe Centre. The hostel provides each student with a single study bedroom and the accommodation is of a standard equal to that provided at many universities.

Opportunities for experienced secretaries occur mainly in the engineering departments and here one is involved in the fascinating task of bringing television to the homes of millions of people.

Clerical Positions

There are a number of interesting clerical posts at the Knightsbridge headquarters. Usually two or three years’ previous experience is required but school leavers are considered for some of the more junior positions in the Central Registry and in the Duplicating Section where training can be given. Any enquiries regarding employment with the Independent Television Authority should be addressed to:

The Personnel Officer,
Independent Television Authority,
70 Brompton Road,
London SW3 1EY
The Staff of the Authority

Director General

Deputy Director General
( Programme Services )
Head of Advertising Control
Senior Advertising Control Officer
Head of Programme Services
Deputy Head of Programme Services
Senior Programme Officer
Religious Programmes Officer
Education Officer
Programme Officers
Head of Research
Programme Administrative Officer

Deputy Director General
( Administrative Services )
Secretary to the Authority
Head of Establishments
Deputy Head of Establishments
Personnel Officer
Training Officer

Director of Finance
Chief Accountant
Deputy to Chief Accountant
Senior Accountant
Data Processing Manager

Head of Information
Publications Editor
Press and Public Relations Officer
Publicity and Television
Gallery Manager

Director of Engineering
Deputy Director of Engineering
Assistant Director of Engineering
Head of Engineering Information Service
Deputy Head of Engineering Information Service
Head of Planning and Propagation Department
Head of Site Selection Section
Head of Service Area Planning Section
Head of Network Planning Section
Head of Station Design and Construction Department
Head of Transmission Group
Head of Masts and Aerials Section
Head of Power Section
Head of Transmitter Section
Head of Building Section
Head of Progress and Contracts Section

Head of Telemetry and Automation Section
Head of Station Operations and Maintenance Department
Head of Operations Section
Head of Maintenance Section
Head of Methods and Operations Unit
Head of Network Operations and Maintenance Department
Head of Technical Quality Control Section
Head of Lines Section
Head of Experimental and Development Department
Head of Automation and Control Section
Head of Video Section
Head of Radio Frequency Section
Head of Engineering Services Section

Regional Officers
East of England
Midlands
North-East England and The Borders
North-West England
Northern Ireland
Scotland
South of England
South-West England and Channel Islands
Wales and West of England
Yorkshire

Regional Engineers
North
Midlands
South

Engineers-in-Charge
Belmont
Black Hill
Black Mountain
Burnhope
Caldebeck
Caradon Hill
Chillerton Down
Croydon
Dover
Durris
Emley Moor
Fremont Point
Lichfield
Mendlesham
Moel-y-Parc
Mountaegle
Presely
St Hilary
Stockland Hill
Winter Hill

P A Crozier-Cole
H W Boutil, MBE
P S Stanley
J D V Lavers, MBE
R P Massingham
J B Sewter
P. J. Darby
B R Waddington
W N Anderson, OBE
G A McKenzie
J L E Baldwin
F H Wise
G S Twigg
J N R Hallett, MBE
F W L G Bath
R J F Lorimer
J E Harrison
Dr H R Cathcart
J Lindsay
Cm Dr. G W Alcock, OBE, RN
W A C Collingwood, OBE
L J Evans, OBE
R Cordin
H N Salisbury
G W Stephenson
H French

J R Clarke
P T Firth
R Cameron
L Evans
A V Sucksmith
K Archer
E A Harman
G E Tagholm, MBE
A D B Martin
D H Rennie
I C I Lamb, MBE
W D Kidd
N G Payne, MBE
W D Thomas
E Warwick
W G Learmonth
M C Gulliford (acting)
W Woolfenden, MBE
P G James
S Catterall
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**Periodicals**

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**JOURNAL OF THE SOCIETY OF FILM AND TELEVISION ARTS.** Quarterly.

**THE LISTENER.** Weekly.

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**TELEVISION MAIL.** Weekly.
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**NOTES ON SCHOOL PROGRAMMES.** Booklets for teachers and pupils are published each term and may be obtained from the local Programme Company or the Independent Television Education Secretariat.
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COOKING PRICE-WISE WITH VINCENT PRICE. Based on Thames Television series. TV Times/Corgi, 1971.


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PAL COLOUR TELEVISION. Dr G B Townsend. 227 pp. Cambridge University Press, 1970. (Iee Monograph series No.3)


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Cover Pictures: Front cover Top row: Andrew Gardner; Coronation Street; Benny Hill. Second row: Val Doonican; ITA Croydon Tower; The Persuaders. Third row: Anita Harris; Alan Whicker; Bless This House. Bottom: TV camera; John Alderton; A Family At War. Back cover Top row: Reg Vardy; Nearest and Dearest; Grady. Second row: Noel Edmonds; Bob Hope; Lord Mountbatten; Eamonn Andrews; Peter Wyngarde. Third row: The Making of a Saint; Aquarius; Brian Inglis. Bottom: Alfred Burke; Control desk; Horse racing.

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