

# TV & radio 1976

IBA

INDEPENDENT  
BROADCASTING  
AUTHORITY

**GUIDE TO  
INDEPENDENT  
TELEVISION  
& INDEPENDENT  
LOCAL RADIO**





**TV**  
**radio**  
**1976**

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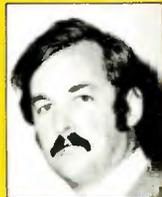
# Independent Broadcasting

Anglia Television; ATV Network; Border Television  
Channel Television; Grampian Television  
Granada Television; HTV; London Weekend Television  
Scottish Television; Southern Television; Thames  
Television; Tyne Tees Television; Ulster Television  
Westward Television; Yorkshire Television.



Beacon Radio; BRMB Radio; Capital Radio;  
Downtown Radio; LBC; Metro Radio; Pennine  
Radio; Piccadilly Radio; Plymouth Sound; Radio  
City; Radio Clyde; Radio Forth; Radio Hallam;  
Radio Orwell; Radio Tees; Radio Trent; Radio  
Victory; Swansea Sound; Thames Valley Broadcasting.

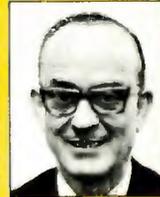
The Chairman, Deputy Chairman and the Members of the  
Independent Broadcasting Authority are appointed by the Government



Christopher Bland  
*Deputy Chairman*



Lady Plowden  
*Chairman*



W C Anderson



W J Blease



Dr T F Carbery



Baroness  
Macleod \*



A W Page



Prof J Ring



Baroness  
Stedman \*



Mary Warnock

\* To December 1975.

The Authority is assisted by advisory committees and a staff of about 1,300 at its London and Winchester headquarters, transmitting stations and regional offices. Led by its Director General (Brian Young) the IBA staff forms eight main divisions: programme services, administrative services, internal finance, external finance, engineering, radio, advertising control, and information.

## The four main functions of the IBA

1. Selects the programme companies
2. Supervises the programme planning
3. Controls the advertising
4. Transmits the programmes



# An Informed Public



**Brian Young**

*Director General, Independent Broadcasting Authority*

One of the broadcasters' three jobs is to inform people. Many would say that this is the most important thing they do. For unless watching television and listening to radio increases the knowledge and understanding of men and women everywhere, the amount of time it occupies is bound to look like an escape from real life. But the broadcasters believe that their service is a contribution to real life, and not only to our moments of escape.

The pictures seen and the words heard on television and radio are, for most men and women, a larger contribution to their store of information than the written word. Some people deplore this – often because they have themselves discovered the advantages and the range of the written word. But the power of writing is, of course, a recent growth. Before that, it was pictures, and the talk of neighbours, which told people most of what they knew. Now the wheel has come round; pictures and talk have wide influence again; and broadcasters bring into the average home more information than books and newspapers have managed to do in their few centuries of ascendancy. So it is important to think about what broadcasting does and should do to inform people, rather than deploring its power and wishing people would switch off and read.

In their task of informing people, television and radio have strengths and weaknesses. Television's power is linked to the picture and to the short statement; these are vivid and easy to absorb, but they may lack range, particularly if the matter discussed is abstract and general. Local radio also gives much of its information in small quantities: news about local events or traffic or weather are often mixed with music, in a way that does not demand great concentration or indeed allow for long development of a difficult theme. As a result the broadcasters reach millions, whereas those who write in a way that demands attention reach thousands. The impact may be slighter, but it is more widespread. How should the broadcaster use this great power to reach people?

He must start by accepting his limitations. Though his reach is wide, and his message easily acceptable, he cannot expect to develop every kind of idea in its full range, or to take the place of the printed word. Yet a society is better if most people know something of a matter, as well as a few

people knowing a great deal about it. Indeed, a smattering of knowledge is all that most of us will ever have about the many subjects which are not our own special business and our own special interest. So the broadcaster can only inform if he simplifies, and makes personal, ideas which are often complicated and abstract. In so doing, he will sometimes offend the expert in any particular subject, who may well think the programme does not go deep enough. Yet he is still doing an important service. To use old-fashioned words, the man who drives the plough is not a full man unless he knows a little about many subjects other than ploughing. And what he knows, in general terms, about law or medicine or politics cannot be the detailed knowledge which would satisfy a lawyer or a doctor or a politician – any more than their knowledge of ploughing can be of a kind that would satisfy him.

So the information which the broadcaster gives is likely to be stated briefly and simply. It attaches itself to people or to pictures or to short sentences. Yet this is not a matter for regret or scorn. The sum of human knowledge is so great that wide understanding is bound to be thinly spread. The important thing for the public is that, through broadcasting, the number of subjects on which they know something is greatly increased. The important thing for the broadcaster is to ensure that his vivid pictures and his short phrases should not be misleading.

Recent discussion, within Independent Television and outside also, has concentrated on whether informative programmes do enough to increase people's understanding. Does television too often focus on a particular cork bobbing upon the surface of events, and ignore the deep tides and currents that run beneath? Should the broadcaster take more account of the need to explain in some detail, and not merely to illustrate? Many would accept this need, particularly for longer programmes: but they would stress also that the main body of the audience will get its information best if the broadcaster tries often to particularise and simplify; for the picture and the short explanation are key elements in most people's willingness to learn about the wider world. The finer points of this debate underline the differences in style between *Weekend World* and *News at Ten*. It is possible to

value both programmes highly and still wish the debate a long life; for it explores an interesting dilemma which every broadcaster faces as he seeks to reach and inform his audience.

Yet, however information is given, the main purpose of it must be to help people make up their own minds. For this reason, the information supplied by the broadcasters must not consist of 'handouts'. It must not be, as in some other countries, the information which the government wants us to have in order that our reactions may be those which the government desires. It must not even be the information which an instructor might want us to have, in order that his knowledge may become ours. It must be general information about what is being done and thought and said; and, in a free society, this must often include questioning and counter-argument, so that all points of view may be heard. A great value of broadcasting is that it is part of what has been called 'the fourth estate'. If Independent Television has a current affairs programme which questions government policy, or if Independent Local Radio has an interview in which those who attack the local council's plans are heard and questioned, this is valuable; it is not, as some would maintain, a tiresome perversity by the broadcasters, or a desire to look always on the negative side of things. It is rather a fostering of debate, a defence of individual viewpoints against the power of established viewpoints, and an exposition of matters that should concern us all.

But there are limitations which the broadcasters in our system have to observe, because Independent Broadcasting operates under an Act of Parliament. These limitations are not 'censorship'; they do not ban the expression of opinion; but they do provide for fairness and for the avoidance of offensiveness or incitement to crime. The Authority has therefore to encourage the free flow of information; but it has also to concern itself with impartiality and decency. The communicator, on television or radio, has no special right to grind his own axe without allowing the other side to be heard, or to shock people wantonly beyond what they are prepared to accept in a message that comes into their homes. This means that a great many difficult decisions have to be taken. The aim is to see that there is full information, but that the medium is not used for propaganda or for outrage.

It is right also that information should not only reach the mind but often stir the heart. The effect of a documentary like *Johnny Go Home*, or a current affairs programme like the report on the famine in Ethiopia, goes beyond telling people what is happening; it produces a reaction as well, as information becomes belief and a desire to improve things. Television is sometimes accused of making people passive; but, while the receiving of information is in itself a passive affair, what the informed person then does and says and asks for is not passive, and it is coloured by the information which has been received.

Twice in 1975 the broadcasters' power to inform the

general public has been highlighted. Early in the summer the EEC Referendum provided perhaps the first occasion ever when each voter, wherever he lived, knew that his own vote could make all the difference. It was therefore very important that the issues should be fairly and fully presented, so that every single citizen could decide whether or not it was right to remain in the European Economic Community. Television and radio employed a variety of ways to inform people about this. Some were personal and particular, like Granada's bus journey through Europe; others were general, weighing the advantages and disadvantages which each side claimed. In the event, early June saw the public well-informed about an issue which many had predicted would be too complex and difficult for them to grasp. The coverage of the Referendum campaign was one of broadcasting's notable successes.

Later in the summer, it became possible for the first time to hear Parliament all over the country. Independent Radio News not only gave eight million Londoners the chance to enter the House on a number of occasions; it also supplied to other ILR stations material of particular interest to their own locality. Here again many of the gloomy predictions which were heard in advance were not fulfilled; on the contrary, it was widely agreed that the experiment had been an interesting one and had been well conducted. Whether or not MPs decide by the end of the year that the experiment should now become a permanent arrangement, the broadcasters are entitled to point to the handling of this opportunity as an interesting example of their power to inform – their power to bring debates which were formerly conducted within four walls before a mass of general listeners.

So a central interest of broadcasters is to inform people, and to enlarge their experience. Some of the information will be about contentious issues; some will be about styles of life or modes of thought which the viewer or listener does not otherwise encounter; some will be just information for its own sake – about places one has never visited or about things one has never seen or done.

And if the broadcasters care passionately about the information they provide, so do listeners and viewers care passionately about the broadcasters' attempts to inform them. Some of them will meet new knowledge and be grateful; some will complain that the 'media' sharpens the tension of debate; some will object that real issues are glossed over in an attempt to capture attention. But all, so long as they appreciate and criticise, will, by their discussion, help the broadcasters to do the job better.



# The Independent Broadcasting System

The Independent Broadcasting Authority (IBA) is responsible for both Independent Television (ITV) and Independent Local Radio (ILR) in the United Kingdom. The Authority was created by Parliament in 1954 to provide public television services of information, education and entertainment additional to those of the BBC; and in 1972 its responsibilities were extended to include local radio.

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The programme companies appointed by the IBA obtain their revenue from the sale of advertising time in their own areas; and pay the IBA a rental to cover its costs in administering the system and operating its national network of transmitters.

The Chairman, Deputy Chairman and nine Members of the Authority are appointed by the Home Secretary. Lady Flowden has been Chairman since 1st April 1975.

The Authority bases its policy on its interpretation of the Independent Broadcasting Authority Act 1973, and performs four main functions:

## 1 The IBA selects and appoints the programme companies.

The IBA does not itself produce programmes. Fifteen separate programme companies are under contract with the IBA to provide the television programme services in fourteen areas (London is served by two companies, one for weekdays and one for weekends). ITV's national and international news bulletins, including *News at Ten* and *First Report*, are provided by Independent Television News (ITN), owned by all the ITV programme companies. Nineteen Independent Local Radio companies, in eighteen areas so far authorised by the Government, are due on air by early 1976. In planning the service it was envisaged that there would eventually be a total of up to sixty ILR stations. National and international news is supplied to the ILR companies by Independent Radio News (IRN).

## 2 The IBA supervises the programme planning.

Although the creative content of the programmes is the concern of the individual programme companies, the IBA ensures that the output of the services is of high quality and provides a proper balance of information, education and entertainment. Each company plans and decides the contents of its programmes in consultation with the IBA, which may require alterations before they are approved for transmission. The IBA must also ensure, so far as possible, accuracy in news, impartiality in matters of controversy,

and the maintenance of good taste; and for these purposes may call for detailed advance information about specific programmes before their transmission.

## 3 The IBA controls the advertising.

The frequency, amount and nature of the advertisements must be in accordance with the IBA Act and the extensive rules and principles laid down under it by the Authority. No programmes are sponsored by advertisers: there must be a total distinction between programmes and advertisements. In television the limit is six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any clock-hour. Radio advertising is normally limited to a maximum of nine minutes in each hour.

## 4 The IBA transmits the programmes.

The IBA builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour black-and-white pictures on 625 lines, now exceeds 95.3 per cent of the population (the VHF network on 405 lines reaches almost 99 per cent). By early 1976 the Independent Local Radio services are available to well over 25 million people on VHF (and more on medium wave).

The Authority is aided by a number of advisory committees. In addition to the General Advisory Council and the Scottish, Northern Ireland and Welsh Committees, the following deal with specific subjects: the Advertising Advisory Committee and the Medical Advisory Panel; the Central and the Scottish Appeals Advisory Committees; the Central Religious Advisory Committee and the Panel of Religious Advisers; the Educational Advisory Council, the Schools Committee, and the Adult Education Committee. In each ILR area a Local Advisory Committee for Independent Local Radio, its composition broadly reflecting that of the locality, is appointed by the Authority to advise it about the opinions, reactions and interests of the people living in the area. The Complaints Review Board investigates complaints from the public or from persons appearing in programmes about the content of programmes transmitted or the preparation of programmes for transmission.

The Authority is assisted by a staff of about 1,300 at its London and Winchester headquarters, transmitting stations and regional offices. Brian Young has been the IBA's Director General since October 1970.

# Independent Broadcasting 1976

Until 1954 all public broadcasting in the United Kingdom was provided by the British Broadcasting Corporation (BBC), which is financed by Government grants related to the broadcast receiving licence fees paid by members of the public. In 1954 Parliament authorised the creation of the Independent Television Authority to provide additional public television services, with the programmes supplied by independent programme companies and paid for by the sale of advertising time. In 1972 the Authority's functions were extended to include Independent Local Radio and it was renamed the Independent Broadcasting Authority (IBA).

The last twenty years have seen public service broadcasting provided without public finance. Independent Broadcasting has the distinguishing characteristic of allowing the forces of the market place, which play a fundamental and valuable part in other social activities, to play their part in broadcasting also, but within a framework of public control.

The programme contractors are private enterprise companies, deriving their income from the sale of advertising time in their own transmission areas. Within the requirements of the IBA Act, and particularly the need to secure the Authority's approval for the final programme schedules, the companies decide for themselves what programmes they will present to their viewers and listeners; each company formulates its own production plans; subject to Authority approval, each company chooses the programmes it wishes to acquire from other programme companies or elsewhere.

At the same time, each programme company has to work within the rules set out by the Independent Broadcasting Authority Act 1973 and meet the requirements of the Authority with regard to both programmes and advertisements. The Authority's function is not merely regulatory but is closely involved in the positive processes of programme planning and the formulation of programme policy. The Authority is ultimately answerable to Parliament and public for the content and quality of everything transmitted. All major developments are discussed and matters of policy decided at the

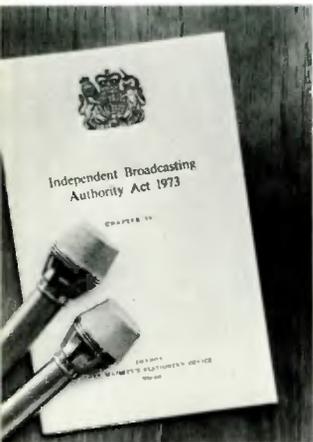
meetings of the Authority held twice a month, and the Chairman of the Authority keeps in close touch with the day-to-day activities of Independent Television and Independent Local Radio.

## Programme Contracts

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 Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas; nineteen companies, so far authorised by the Government at this stage, have been appointed to provide ILR services.

The television contracts awarded by the Authority for the period from July 1968 were for six years, the maximum allowed by the Independent Broadcasting Authority Act, so that sufficient stability and secure employment could be assured. During 1974 these contracts were extended until 1976. The Authority also decided that, since it has a certain life only until 1979, it would not put television contracts for 1976-79 up for competition. Instead, it brought the companies' performance under full-scale review as a preliminary to deciding whether any special conditions should be attached to the 1976-79 contracts. Following those formal appraisals, which were published in the Annual Report 1974-75, the Authority decided to offer contracts for the 1976-79 period to the present television companies.

The radio contracts are awarded for a three-year term on a so-called 'rolling' basis. This means that, at the end of the first year, the Authority can decide whether to add on a year to the contract, thus effectively renewing the contract for three years from the date of decision, and so on in successive years. If it wishes, the Authority can decide not to 'roll' the contract, giving the programme company a year to correct its performance if this is thought necessary. In this way the contracts offer the programme companies stability while allowing the Authority frequently to assess each company's performance.



The Authority has preferred a diversified and multiple control of programme companies to a concentrated or single ownership, and has further preferred that regional and local companies should contain strong local participation. This is a reflection of the Authority's policy of seeking to shape the institutions of Independent Broadcasting in such a way as to increase the diversity and number of the nation's means of communication. In the Authority's view, Independent Broadcasting, a service of 'information, education and entertainment' in the words of the Act, can properly 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 the ITV or ILR programme companies; and for Independent Local Radio the Act itself encourages the participation of local newspaper interests. Generally in its selection of companies the Authority has sought to provide a broad balance of interests within the system as a whole and to ensure that the control and ownership of each company forms an identity and character likely to provide a balanced and high-quality service and genuinely reflects the area served.

Looking to the future when the basis of its operations after 1979 is known, the Authority would be in favour of 'rolling contracts' for television companies, as in radio. If contracts were for an initial period of, say, three years, with the possibility of successive yearly extensions, there would be increased stability in the system, coupled with an opportunity regularly to consider whether a company's performance measures up to what it ought to be. If this system were introduced, there would also be, very probably, break-points in each contract when the possibility of giving newcomers the opportunity to compete could be considered.

### How Programmes are Planned

The Authority seeks to achieve its public service broadcasting objectives as far as it can in a spirit of co-operation with the programme companies and in ways which will interfere as little as possible with their creative artistic aims and commercial independence. Each contract requires the company itself to accept responsibility for the observance of the relevant provisions of the IBA Act and the specified additional requirements of the Authority. Formal consulta-

tion machinery ensures the close liaison which is necessary at all stages of programme planning and presentation.

Each ITV programme company must lay out its intended weekly pattern of broadcasts in quarterly schedules which must be drawn up in consultation with the Authority and are submitted to the Authority for approval. The ILR schedules are submitted for approval at the start of broadcasting and periodically thereafter as significant changes in programming occur. It is one of the main tasks of the Authority's programme staff to ensure, as far as possible, that the Authority's known requirements as regards the balance of programmes, the timing of particular series, and matters of programme content have been observed. Approval is given on the basis of reports submitted by the staff to meetings of the Authority.

The Authority pays special regard to the mixture of programme ingredients in a schedule and the respective proportions in which they are present. To be approved an ITV schedule must contain the right proportion of education, information and entertainment, the right proportion and amount of news and current affairs, of drama, of variety and light entertainment, and so on. An ILR schedule must show that, in both its general and specific programming, there is scope for the inclusion of a wide range of content and that particular items are already planned. The flexible nature of radio programming precludes the formal laying down of detailed schedules of programming content possible for television. The Authority's contracts with the programme companies stipulate that details of programme content and, where required, full scripts must be provided on request.

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.

ITV and ILR transmissions are monitored and periodically the Authority considers a report from the staff on programmes which have called for action by them. Companies are notified of any retrospective judgments reached by the Authority about the content and presentation of

## Production in ITV Studios\* 1975

Sport
Entertainment, Music
Drama
Children
Education
Religion
Current Affairs, Documentaries
News, News Magazines

Serious

\*excluding ITN

9,300 hours of different programmes were shown on ITV during the year 1974-75. Of these, 7,500 hours (81%) were produced by the companies in their own studios, of which 61% was serious informative material. In addition ITN provided nearly six hours of news a week.

programmes, although there are only a few such cases where precedent action will not have been taken at staff level. For radio, as advance knowledge of programming content may necessarily be less precise, particular attention is paid to tapes (which all companies are required to keep of all output for a set period) and extra retrospective control. The Authority has always required that the initial responsibility for observing the provisions of the Act and for observing the Authority's policies should be taken by the companies themselves as part of their contractual obligations.

### Television Programme Production

(For information on radio programming please see the chapter on radio, pages 137-63.)

From the beginning the Independent Television system has been plural and regional. The first Television Act of 1954 required the Authority to do all it could to ensure adequate competition to supply programmes between a number of separate programme companies. The Act also said that in the programmes transmitted from any station there should be a 'suitable proportion of matter calculated to appeal specially to the tastes and outlook of persons served by the station or stations'.

Television production is costly. Large resources in finance, technical apparatus and skilled specialised manpower are needed to sustain a regular weekly output of important productions in light entertainment, drama or current affairs. The Authority considered that the task of producing such programmes should fall mainly on the largest companies which could expect a higher revenue from the areas they served. The Authority therefore created a system made up of several large so-called 'network companies' and a number of smaller 'regional companies'. In the main, the network companies make the programmes that are seen in the whole country; the first task of the regional companies is held to be production for their own areas. From 1955-68 there were four major or network companies; since 1968 there have been five, providing a central core of programmes for the whole country, that is both for themselves and for the ten regional companies.

The five largest companies—Thames, London Weekend, ATV, Granada and Yorkshire—are the main providers of network programmes

to be used by the whole service. They 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. Three of the network companies are based not in London but at television centres in the most heavily populated regions of the country. So 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 largest companies, each is also a local company closely associated with its own service area. Through its selection and arrangement of 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 primary reason for the existence of the ten regional companies is for the provision of truly local programme services. But the local companies make many other 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.

The removal in 1972 of the Government's restrictions on the hours of broadcasting gave an opportunity to extend the full or partial networking of regional programmes. But the Authority does not think that extended hours are in any sense at all an adequate substitute for the creative opportunities which a second Independent Television service would provide. A worthwhile increase in peak-hour opportunities can come only with a second channel.

## Weekly Transmission Hours of the Average ITV Company 1970-75

	1970-71		1971-72		1972-73		1973-74		1974-75	
	hrs.	mins.								
News and news magazines	7.38	11%	7.51	11%	9.07	10%	9.23	9½%	9.21	10%
Current affairs, documentaries	5.11	7%	5.22	7%	7.54	8%	9.08	9½%	9.49	10%
Arts										
Religion	2.26	3%	2.34	3%	2.14	2%	2.29	2½%	2.40	3%
Adult education	1.52	3%	3.17	4%	3.13	4%	2.37	2½%	3.05	3%
School programmes	4.57	7%	5.34	7%	4.58	6%	5.20	5½%	5.02	5%
Pre-school programmes	—	—	—	—	0.37	1%	1.55	2%	1.50	2%
Children's informative	1.08	2%	1.14	2%	1.28	2%	1.11	1½%	1.22	1%
<b>TOTAL 'SERIOUS'</b>	<b>23.12</b>	<b>33%</b>	<b>25.52</b>	<b>34%</b>	<b>29.31</b>	<b>33%</b>	<b>33.01</b>	<b>34%</b>	<b>34.19</b>	<b>35%</b>
Children's entertainment	6.03	8%	5.56	8%	7.00	8%	8.08	8½%	8.29	8%
Plays, drama series, serials	14.32	20%	14.24	20%	19.45	22%	23.03	24%	23.14	24%
Feature films	8.40	12%	9.40	13%	10.38	12%	10.11	10½%	9.29	10%
Entertainment and music	9.49	14%	9.50	13%	12.08	14%	12.29	13%	12.01	12%
Sport	9.31	13%	8.36	12%	9.52	11%	9.48	10%	10.30	11%
<b>TOTAL ALL PROGRAMMES</b>	<b>71.47</b>	<b>100%</b>	<b>74.18</b>	<b>100%</b>	<b>88.54</b>	<b>100%</b>	<b>96.40</b>	<b>100%</b>	<b>98.02</b>	<b>100%</b>

Source: IBA Annual Reports, years to end of March

There have always been 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; the pattern changes from season to season; and temporary changes may arise for a variety of reasons. Despite these variations it is possible to determine the balance of programming which is reasonably typical of the television viewing which has been offered to the public, and this is shown for the last five years in the accompanying table.

As the figures in the table indicate, there has been an increase for an average company of about twenty hours a week from around 72-75 hours before deregulation up to the present average of 95-100 hours.

### Serious Material in the Schedule

Over a period of many years, about a third of the ITV output has been 'serious' programmes, i.e. news, current affairs, documentaries, arts, religion, education and children's informative programmes. (Drama, however worthy or classical, is not included). This proportion of serious programming—which reflects the fact that Independent Television is planned as a

public service of information, education and entertainment—is greater than that of any television service anywhere in the world which is financed from advertising revenue; it is much more closely comparable with those television services which do not primarily depend upon advertising.

With deregulation there has not only been a substantial increase in the volume of ITV's serious programming, from 23¼ hours in 1970-71 to 34¼ hours in 1974-75 (a rise of 11 hours in an average week), but in the same period the proportion of serious programming in ITV's schedule has increased from 33 to 35 per cent.

### News, Current Affairs, Arts and Documentaries

What could seem at first sight a minor change in the proportion of 'serious' programmes reflects in particular a large increase in current affairs and documentary material both on a network basis and a local basis. The volume of news programmes (local and national) has risen appreciably since 1970-71, continuing to represent around 10 per cent of the total output. *News at Ten*, British television's first regular half-hour news programme, had been intro-



Each programme company is required to provide a balanced service that genuinely reflects the area. In *Walking Westward* Clive Gunnell travels the South-West coasts to meet the people who live and work there. Networked as part of the *About Britain* series, the programme reached a wider audience. *Westward*



Over a third of ITV's programming is of a serious nature. In *Ways and Means* the political scene in Scotland, at Westminster and in Europe is examined and interpreted for the inside for local viewers. *Scottish*



INDEPENDENT  
TELEVISION

15 programme companies  
are appointed by the  
IBA to serve 14 areas



duced in 1967. In 1972 ITN added its lunchtime *First Report*. But 'explanatory' material has also increased substantially in both volume and proportion. Not only has this kind of factual programming more than doubled since 1970-71 (from an average of 5¼ hours to 11 hours a week) but the proportion that it takes up of an average ITV schedule has increased from 7 per cent to 11 per cent. Networked programmes such as *Weekend World*, *About Britain*, *Doing Things* and *Good Afternoon* have all contributed to this trend, but there has also been an increase in documentaries and in programmes about local politics or the local community which are made by the companies purely for the viewers in their own transmission areas.

### Educational and Religious Programmes

Pre-school series (sometimes termed 'early education'), which makes up nearly 2 hours of programmes each week, only came into the schedules after derestriction in 1972. Regular programmes for schools were introduced to British television by ITV in 1957; they have continued to average about 5 hours each week or 5 per cent of the total programme output over the year as a whole (as school programmes are only transmitted for 26 weeks a year they represent some 10 per cent of the weekly output during the school term). Programmes formally designated as adult education introduced by ITV in 1963, account for about 3 hours weekly, a figure which has remained relatively stable since 1971. There has been a small increase in the amount of religious programming shown since derestriction. (This development of news is also reflected in the Authority's radio service and is reported on pages 140-141 together with the Independent Radio News service.)

Whilst the amounts of religious and educational broadcasting, taken together, have increased by over three hours a week since 1970-71, this kind of programming is now forming a slightly smaller proportion of the output, something which may be regretted in some quarters but which may well be unavoidable in ITV's present single-channel situation.

### Narrative and Fictional Material

There has been a move towards more narrative material within ITV. In 1970-71, 32 per cent of the total transmissions could be classified as drama. In 1974-75 the figure had risen to

34 per cent - an increase of nearly 10 hours each week. Within this classification it is worth noting that there has been a decrease in the number of cinema films shown (on average there were fewer feature films in the schedules last year than there were before derestriction) and the increase has been made up by a big expansion in the output of ITV's own drama departments and by the use of the 'TV Movies'.

### Entertainment

The term entertainment covers a wide field:— situation comedies; variety shows and one-off spectaculars; chat programmes; 'talent shows' such as *Opportunity Knocks* and *New Faces*; pop and musical shows; and quizzes and competitions ranging from *Sale of The Century*, *Celebrity Squares* and *Looks Familiar to University Challenge* and competitions made and shown locally.

Basically this type of programming is playing a smaller part in ITV's total mix, the proportion having decreased from 14 per cent to 12 per cent of the output, with an actual reduction in the number of quizzes and chat shows, and an evident desire on the part of programme makers (and often performers) to concentrate more on occasional entertainment specials rather than series. The number of situation comedies however has slightly increased, and this reinforces the trend towards narrative mentioned earlier.

### Children's Programming

The proportion of children's programming has remained relatively constant at about 9 per cent or 10 per cent of the total output, representing an increase in the amount from about 7 to nearly 10 hours a week. The additional programmes are mainly due to the introduction since derestriction of special material for children on Saturdays.

### Sport

There has been a modest increase in the amount of sports programmes (from 9½ to 10½ hours) but its proportionate share has actually fallen quite appreciably (from 13 per cent to 11 per cent). This is basically because *World of Sport* and the Sunday afternoon soccer programmes have just continued in their normal slots and because a slight increase in the number of local sports magazines has been balanced by a decrease in the amount of wrestling.

### The Balance within Main Viewing Hours

It is sometimes maintained that whilst the proportion of serious material in the overall schedule is about a third, the amount in peak time is 'very small' and that 'all ITV's thoughtful material is late at night'. These opinions do not accord with the actual record of ITV's scheduling. During the main viewing period of about 6.00 to 10.30 p.m., when the mass audience is viewing television, the proportion of serious programmes at the present time is about 30 per cent of the total; and increasingly over the past five years' series of programmes of a serious nature and special documentaries have been presented during the peak viewing period. (It is interesting to note that whereas there was at one time a marked 'peak' in the amount of viewing between about 8-9 p.m., mass viewing of ITV is now much more evenly spread over the whole evening; regional news magazines at 6 p.m. are frequently among the local 'top tens' of most-viewed programmes; and the half-hour networked *News at Ten* is among Britain's most popular television programmes.)

The other trends in the main viewing hours are similar to those mentioned earlier for the schedule overall - less feature films and entertainment programmes and more ITV drama and TV movies.

### Repeats

As was to be expected (indeed the Authority specifically stated that it would encourage more daytime repeats) the number of repeated programmes in the schedule went up after derestriction. Before 1972 there were normally 10 hours of repeats. Since derestriction there has been an average of between 15 and 20 hours. This is made up in general terms of 5 hours of school repeats and about the same amount of ITV-produced drama and documentaries (usually in the afternoons) plus some repeated adult education series. Turning to acquired material, about 4-4½ hours of feature films secure a second or third showing (quite often in the afternoon or late at night) and about the same amount of one-hour or half-hour series are repeated, almost invariably well outside peak. Naturally it is an ITV policy that repeat programmes are normally scheduled so that, as far as possible, they can be seen by a different audience on the second showing.

### Acquired Material

There have been trends in both the type and the amount of acquired programming over the past five years. Naturally the amount of acquired material, i.e. programmes not produced directly by the ITV companies themselves, increased after derestriction but there has been a gradual reduction in the proportion of acquired material in the schedule as a whole. The figure generally comprises up to 14 per cent foreign material (the maximum allowed) and around 10 per cent British or Commonwealth material. About 60 per cent of the acquired material was made specifically for showing on television.

### Regionalism

In ITV, which has always prided itself on serving and representing each area of the country, regionalism provides two specific advantages: first it provides news, information and entertainment which specially meet the local needs and preferences, and secondly it can show facets of one part of the country to all the other parts.

Over the past five years there has been a great increase in both these aspects of regionalism in ITV. The large networking companies, who in 1970-71 provided four or five hours a week of programmes specially for their own areas, are now usually providing six or seven hours. The regional companies too have increased the number of programmes they make for showing just to their own area's viewers, sometimes by as much as a quarter.

However, the regional companies have also radically increased their output on the network. In 1970-71 they provided 160-165 hours of networked material. In 1973-74 it was 350 hours and in 1974-75 it had increased to 420. In spite of the financial difficulties being experienced by some of the companies, it seems as if these trends will continue.

### The Trends and Reasons for Change

The changes on ITV over the last five years are on the whole gradual ones, as is to be expected. However, they are quite significant and follow discernible trends. It is indeed true that ITV has been getting somewhat more serious and the amount of regional programming has also increased. Although some specialist programming (adult education, religion and sport in particular) is tending to get a smaller share of the total cake since the restrictions on general



# ILR

INDEPENDENT  
LOCAL RADIO

19 programme companies  
are appointed by the  
IBA to serve 18 areas



television hours were removed, the amount of time devoted to them has increased.

Undoubtedly the Authority has had a hand in encouraging certain trends (away from quizzes; towards more serious material in peak time; towards more local material from the network companies and more networked material from the regionals) and knowledge that the Authority is committed to protect the 'special classes' of programming (for example, adult education) has precluded any decrease of these types of output. However, there have obviously been many other influences at work as well, both from within the companies and from the public at large; but it is beyond the scope of this article to discuss the very complex reasons which lie behind the gradual shifts in emphasis on ITV.

What is certain, however, is that it would be impossible for any body such as the Authority to impose changes on the production staffs against their will and hope to get outstanding quality as a result. The real trends for the years ahead are not absolutely clear but, as in the past, they will be inclined to happen because some area of programming has temporarily run out of steam or because some individual or production team has a strong enthusiasm to try to make their style of programmes better or has struck a new seam of attractive material.

The gradual changes within ITV over the past five years have *not* been achieved at the expense of quality. More ITV drama has not meant worse drama – indeed most people feel that it has recently been of a very high standard. More regional programming has not meant less conscientious or worthwhile material; once again the quality and range has greatly improved.

The only frustration that remains when talking about 'the balance' or 'the mix' of programmes on ITV is the restriction to one channel. ITV cannot hope to provide as wide a variety of service as it would wish within the bounds of a single channel. Maybe a review of ITV trends in five years time will be able to mention that it will soon be possible for minority interests and specialist programmes to be catered for more generously.

(For details of the Authority's radio programming please see pages 139-43.)

## Consultation

If Independent Broadcasting is to succeed in its task of providing balanced public services of high quality a close liaison is clearly necessary between the companies and the Authority.

The Standing Consultative Committee (SCC) is an important body in the ITV machinery. 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 television 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), presided over by the Chairman of the Authority, has much the same composition as the SCC, but with the ITV programme controllers free to attend as well as the managing directors. It is the principal channel through which the Authority informs the television 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, with its specialised sub-committees, is the main instrument of the ITV companies for arranging co-operation between them in programme matters; two representatives of the Authority sit on this committee. Another important instrument of television programme co-operation is the Programme Controllers' Committee, which meets weekly to determine the make-up of the network part of the schedules. A senior member of the Authority's staff is a full member of this committee, other members being the programme controllers of the five network companies and the Director of the Network Programme Secretariat.

For ILR the main formal point of regular consultation is the Radio Consultative Committee. This meets quarterly at the IBA's headquarters to consider matters of common interest to the Authority and the radio companies and to discuss the developing policy for the new service. Together with a parallel technical committee it is also a forum for general radio matters. In addition there is a developing system of joint consideration of specific subjects, including seminars and working groups. The newly created network committee is intended to consider the scope for the development of

Independent Radio News and shared services between companies.

In both television and radio there is also regular consultation between the companies individually and the Authority (either with headquarters staff or with regional officers as appropriate).

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 help it to form its policy. The membership of the General Advisory Council and the other advisory bodies is given on pages 209-13 of this book.

### Handling of Complaints

Complaints to the Authority that any programme has not complied with the required standards are investigated by its staff, and a reply is then sent to the complainant.

If a complainant is dissatisfied after such investigation and reply, and remains so after further correspondence on the subject, the matter may, if the complainant so wishes, be referred to the Authority's Complaints Review Board, established in 1971.

The Complaints Review Board consists of the Deputy Chairman of the Authority, three members of the General Advisory Council, and the Authority's Deputy Director General (Administrative Services), none of whom will normally have been directly involved in day-to-day decisions taken about a programme before transmission. The Board investigates the complaint and reports to the Authority. After that a further reply is sent.

Under its terms of reference, 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. It does not deal with advertising matters, with the business relations between programme companies and those appearing in programmes, or with matters which a complainant wishes to make the subject of legal action. In addition to considering specific complaints when a complainant remains dissatisfied after investigation and reply by the Authority's staff, the Board keeps under review regular reports of complaints investigated by the staff, and considers specific complaints referred to it by the Chairman of the Authority.

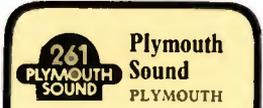
### Violence and Family Viewing

Independent Television has always paid particular regard to the possibly harmful effects of the portrayal of violence, and the Authority has financed major research projects in an effort to obtain more conclusive evidence.

The ITV Code on Violence in Television Programmes has been formally applied since 1964. It is particularly relevant in relation to the long-established 'family viewing policy' which is designed to ensure that no programmes shown in the evening from the start of children's programme time until 9 p.m. should be unsuitable for an audience in which children are present. This family viewing policy is applied progressively through the evening. It is recognised that children today tend to go to bed later and watch television longer than in the past, but the Authority considers that 9 p.m. is a reasonable time at which to expect parents to take on the burden of responsibility for what their children watch and after which time adults may reasonably expect to see adult programming. Even so, certain individual programmes, usually drama or documentary, may be deferred to 10.30 p.m. because of their content.

The ITV Code provides guidance to all concerned in the planning, production and scheduling of television programmes, requiring them to keep in mind the content of the programme schedule as a whole, the time of screening programmes, the different forms in which violence may appear, and the special care which must be taken with regard to the young and the vulnerable. The Code concludes with the following advice: '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.'

A Working Party on the Portrayal of Violence, on Television, set up by the Authority in 1970, has presented two reports and recommendations. The first was published in 1973, the second in 1975. (*Working Party Second Interim Report on the Portrayal of Violence on Television 1975, available on request from the IBA.*) A full discussion of the Authority's policy on violence is contained in the August 1975 edition of the IBA's quarterly publication *Independent Broadcasting* (available on request, see page 214 for details).



**Plymouth Sound**  
PLYMOUTH



**Radio Victory**  
PORTSMOUTH

Thames Valley  
Broadcasting  
**Thames Valley  
Broadcasting**  
READING



**Radio Hallam**  
SHEFFIELD AND  
ROTHERHAM



**Swansea Sound**  
SWANSEA



**TEES Radio Tees**  
TEESSIDE



**Metro Radio**  
TYNE/WEAR



**Beacon Radio**  
WOLVERHAMPTON/  
BLACK COUNTRY



**IRN (Independent Radio News)**

AS A SUBSIDIARY OF  
LBC, PROVIDES A  
NATIONAL AND  
INTERNATIONAL  
NEWS AGENCY  
SERVICE TO ALL  
ILR COMPANIES

# The ITV Code on Violence in Television Programmes

## 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 recognised 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 Independent Broadcasting Authority Act, 'offends 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 Independent

Broadcasting Authority Act, which requires the Independent Broadcasting 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 p.m. 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 p.m. 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 'sanitised' or 'conventional' violence, in which the consequences are concealed, minimised or presented in a ritualistic way, is innocuous. It may be just as dangerous to society to conceal the

results of violence or to minimise 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 civilised 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.*

*From  
Script to  
Screen*





**NINE O'CLOCK:** *Hadleigh*  
Once again the strains of a familiar theme tune set the mood for the unfolding of another story of Yorkshire Television's *Hadleigh*, starring Gerald Harper as James Hadleigh, the man who publicity stories claim is 'totally privileged', rich and wanting for nothing. For the next hour viewers are swept into an escape world of glamorous television fiction with a lifestyle of Savile Row suits, fast cars and country houses, a world never to be experienced by the vast majority.

**TEN O'CLOCK:** *News at Ten*  
Another *Hadleigh* story is over, finished. And viewers are brought back to reality with a jolt as Big Ben chimes out the news of the real world: the wars, killings, financial crises and yet more political speeches. *Hadleigh* is already a memory to be discussed on the bus or in the office the next morning, or recalled when settling down to resume the continuing story the following week.

That one episode, absorbing countless man-hours and many

thousands of pounds in preparation, took up just sixty minutes in one Friday evening's entertainment.

Television drama is perhaps one of the most transient of generally accepted art forms. And some of those who choose to create catchphrases sometimes even dub it as an 'instant' medium. But in reality its preparation can involve more people, thought and exhaustive planning than any other category of television programming; and over 600 hours of drama are produced in ITV studios every year.

In order to give some idea of the complicated work involved in bringing television drama into viewers' homes, let us take an extract from a page of the script for *Hadleigh* (and there are more than 80 pages to each story) and follow its progress from the writer's pen to the completed, transmitted scene.

**HADLEIGH:** I mean it, I do. If you won't help me out, I'll have to go to an agency. Can you type?

**JOANNA:** (BRIGHTENING) Can I type - Can the Pope roller-skate?

**HADLEIGH:** I beg your pardon - ?

**JOANNA:** I mean I need a little practice. But I can type.

**HADLEIGH:** Perfect.

**JOANNA:** I can't spell, though.

**HADLEIGH:** Then I shall buy you a very, very beautiful dictionary.

HE HAS SAID THIS VERY TENDERLY, SOMEHOW MAKING IT SOUND ALMOST LIKE 'I LOVE YOU'. BUT NOT BETWEEN LOVERS; FATHER-DAUGHTER. AND SHE ACCEPTS IT AS SUCH, SUDDENLY RUNNING TO HIM AND FLINGING HER ARMS ROUND HIM, AND ACCEPTING THE COMFORT SHE HAS BEEN NEEDING SINCE THE MORNING.

**JOANNA:** James .....

SHE IS ON THE VERGE OF TEARS, BUT THEY DON'T BREAK. SHE GOT RID OF THEM OUTSIDE. NOW THINGS CAN ONLY GET BETTER.

Before that scene could be finally transmitted and watched by millions of viewers throughout the country it had to be written, discussed, planned, learned, rehearsed and rehearsed in the sweltering London heatwave of last summer, acted out in Yorkshire Television's main drama studio in Leeds, recorded onto videotape by television cameras, and finally edited into a complete programme to await transmission.

The series is put into the network schedules by the Programme Controllers' Group at one of its regular weekly meetings. The Group comprises the programme controllers from the five major ITV companies, the IBA's Deputy Director General (Programme Services) and the Director of the Network Programme Planning Secretariat representing all fifteen programme companies.

Every ITV company showing *Hadleigh* in its area will be required to pay a varying proportion of the producing company's costs.

Before all this, however, Yorkshire Television will have been laying plans for the new series. A producer is chosen, and he or she in turn selects writers and directors for each episode and supervises the gathering of production teams for the series.

After a number of script and planning conferences, the executive producer, producer and writers discuss and decide on the general theme and direction they wish the series to take. The writers then go away to produce their individual stories.

Our chosen script extract happens to have been written by David Ambrose, a well-known television author who works from the upstairs study of his Primrose Hill maisonette. His old and well-loved desk faces patio doors which lead to a small enclosed sun-trap verandah complete with potted plants and a fruit-bearing pear tree.

It is from this desk that

Ambrose, a former Oxford Law student who decided to write full-time instead of taking up the Law, works on the dialogue and plot of his current script. Unlike the popular conception of a writer who leaps out of bed in the middle of the night to write down an inspirational thought, his working day is similar in hours to any office routine. He says he does not find it difficult to begin work in the morning, though he does admit that a writer needs a 'certain amount' of self-discipline.

Working at the desk which he describes as his 'security', Ambrose first 'blocks out' a script in longhand. Then, still in longhand, he fills out with dialogue, describing it as 'putting



meat on the bones', before typing up the finished scene and beginning the next. 'Sometimes', he explains, 'I get to a sticky bit and pace up and down the room making a well-worn path around each piece of furniture.' A script can take him anything from ten days to a month to complete.

Finally the story is typed professionally into a script and submitted to the producer. If accepted without need for alterations, it is then sent out for duplication – a total of more than 80 copies are needed – before being distributed to those immediately involved in the production: the producer, director, designer, cameramen, soundmen, lighting, the technical supervisor, production buyers, and the wardrobe and make-up departments. Copies of the script also go to less immediately involved departments like graphics, music and publicity.

Apart from regular informal contact with the IBA, the company will automatically forward a synopsis of the production to the Authority's programme services division. There would normally be no cause for comment, although in some cases additional detailed scripts might be called for. In watching the interests of the viewer the IBA will naturally keep in mind the timing of the programme in relation to its established family viewing policy.

The rehearsal script has been produced, studio facilities and filming requirements have been worked out in general, and costings have been made; and already something like four months' work has gone into the series.



## casting

Next comes the all-important task of casting. Obviously, the main stars who will feature throughout have already been signed up, but guest artists and others appearing in just one or two episodes are now chosen by discussion between the casting director, producer and director, with help from *Spotlight*, the casting department's 'Bible' containing the photograph and agent's telephone number of nearly every actor and actress in the country. Minor roles are cast later, and 'extra' and 'walk-on' parts – used in crowded street or busy restaurant scenes – are supplied by specialist agencies.

From now on the work of the director increases as he consults with the writer and designer of his particular episode. And if filming on location is required he must also be in contact with the film department.



## rehearsals

To help him with liaison and rehearsals, the director has a PA (production assistant), a stage manager, an assistant stage manager and a floor manager.

Rehearsals for each episode are held before the cast and production team move into the television studios for the final stages of the process.

But to return to our script extract . . . The rehearsals took place during the sweltering June heat of last year in a hall behind a filling station on the Brixton Road, London; a scene far removed from the image of the country gentleman's residence somewhere in the open countryside of the Yorkshire Dales. No Rolls-Royce glamour here as the director, star and cast alike make and drink their own coffee from cracked mugs surrounded by half-empty sugar bags, milk bottles, stained teaspoons and unwashed cups.

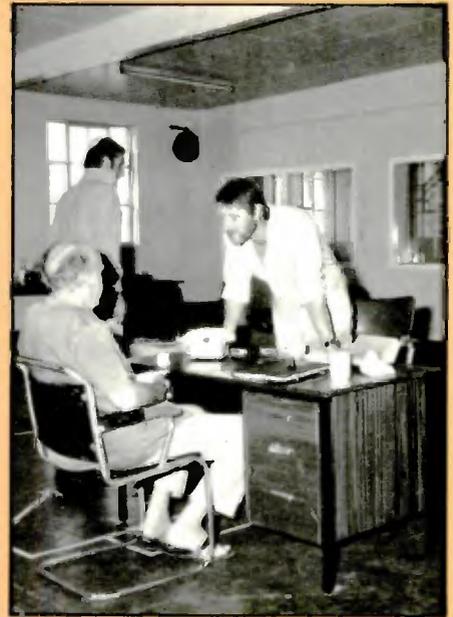
The description of a typical day's work in the barn-like rehearsal room gives a good impression of how the words and actions of each character are worked upon and developed until they slowly gel into what will be the final picture on the television screen.



First on the agenda is coffee as the director calls his staff together to go over the day's jobs and schedule. The actors and actresses arrive at varying times according to when they will be required to rehearse their particular scenes. Gerald Harper, casually dressed in white jeans, a denim shirt and suede shoes, and bearing little resemblance to the country gentleman image of James Hadleigh, is one of the first to arrive, not by chauffeur-driven car or even self-driven car, but by tube train.

Because he appears in most scenes, Harper will be working almost continually throughout the day. But for the other actors, appearing as they may in one or two scenes only, much of the time is spent reading, knitting, doing a crossword, drinking coffee, or just talking.





The whole of the large floor space is divided up by what appears at first glance to be a jumble of lines of different coloured sticky tape, but on closer inspection the lines reveal themselves to represent walls in the completed studio set, the point at which a staircase will begin, or the direction a door will open. Dotted around among these markings are a motley collection of battered old sofas, kitchen chairs and tables to give the actors at least a few 'props' to sit on or work with as they rehearse.

As the first scenes of the morning begin, the stage manager sets to work on the telephone in the little cluttered office next to the rehearsal room. 'How many extras are there in the restaurant scene?', she asks the London office; and then to the Property Department in Leeds, 'It has to be an American television set . . . Yes, he wants a potted plant in the restaurant . . . He seems to think it would be a pay phone, but one where you would get through to the porter and the board would get the number . . . How high is the table? Let me ask about it; I'll speak to you later.'

Meanwhile, in the rehearsal room a line is muffed, someone didn't come in on cue, the director has changed his mind about the presentation of a particular sentence, and the actors go over the scene again . . . and again



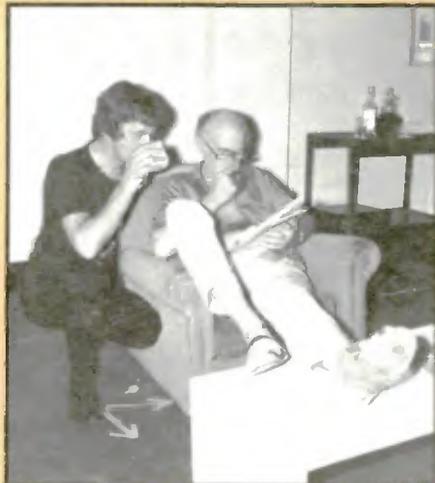


. . . and again. No glamour here, just grinding repetition as they try to improve their actions and follow the director's instructions.

Artists have arrived at intervals throughout the morning. Some have come by car, others by bus or tube.

At 12.15 p.m. Peter Dennis, playing Sutton the butler in the series, arrives on the most novel form of transport. He appears at the top of the stairs in a black track suit and balancing a cycle over one shoulder. Peter has been cycling since he was fourteen and has taken exactly twelve minutes to get from his home in World's End to the rehearsal rooms. After making himself a cup of coffee, he and Richard Vernon join forces and settle down for an attack on *The Times* crossword before they are called.

Rehearsals drag on all morning and through the lunch period. Finally the director reaches our scene. Gerald Harper and Jenny Twigge rehearse once . . . twice. After long deliberation, he decides that 'something is missing', but can't say what it is. He and the artists sit around discussing the way it should be played, but there are long silences - nobody can find an answer. Gerald and Jenny try again . . . it still doesn't work. They try another way without success. Harper makes various suggestions and they go through it yet again. The director is still not happy.





Finally they hit what he considers to be the right note and they go through it again, just to be sure. Success! Getting that one scene right has taken nearly one hour – the length of a complete *Hadleigh* episode.

At 3 p.m. the director, Derek Bennett, calls it a day and the cast go their separate ways. Many of the production team still have work to do and leave to complete jobs in various parts of the city.

Rehearsals for each episode last six days. The director, with an eye to the final studio recording, is working out camera angles, when to cut from one camera to another, and slowly improving each person's performance, until the fifth day when a technical run is called.

A technical run is a complete performance by the cast to show camera, lighting and sound departments what will be required in the studio.



## into the studio

Finally the company travel to Leeds for what will be the last stage involving the whole production team.

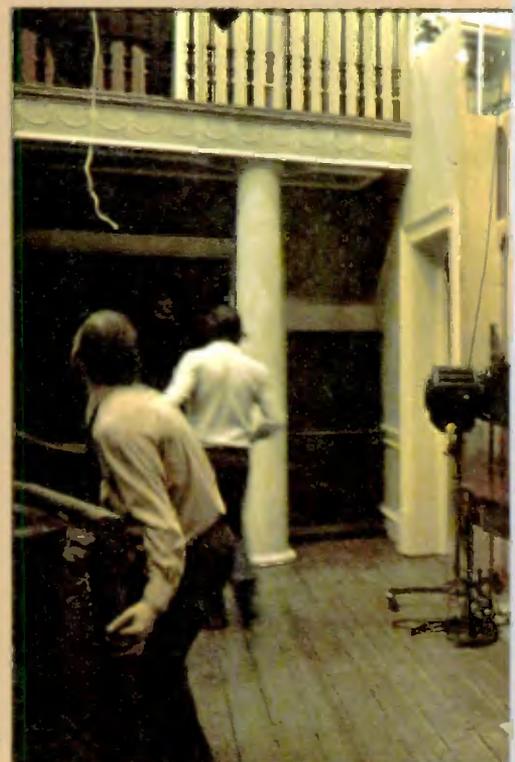
In the meantime, stage hands, 'chippies' and painters rig and set Yorkshire Television's giant Studio 4, the main drama studio, ready for the following day.

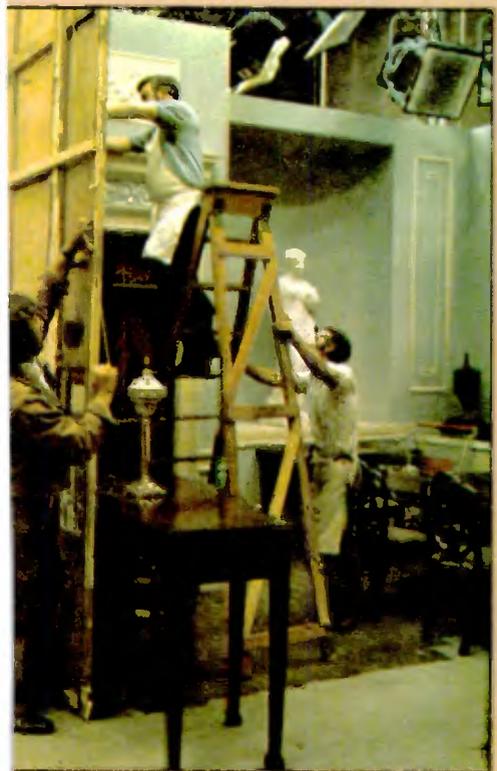
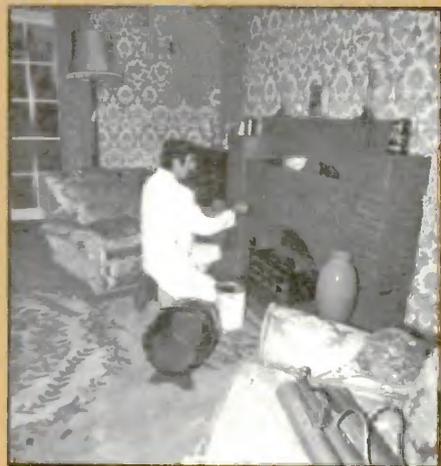




## sets, props, lighting

The wooden sets which look so permanent on the screen have been built by a specialist company in Manchester and brought across the Pennines by lorry. Once the sets are erected, the props department busy themselves dressing them according to the designer's instructions, and the lighting men prepare to illuminate each set with a vast battery of lights automatically lowered into position from the roof on telescopic arms.





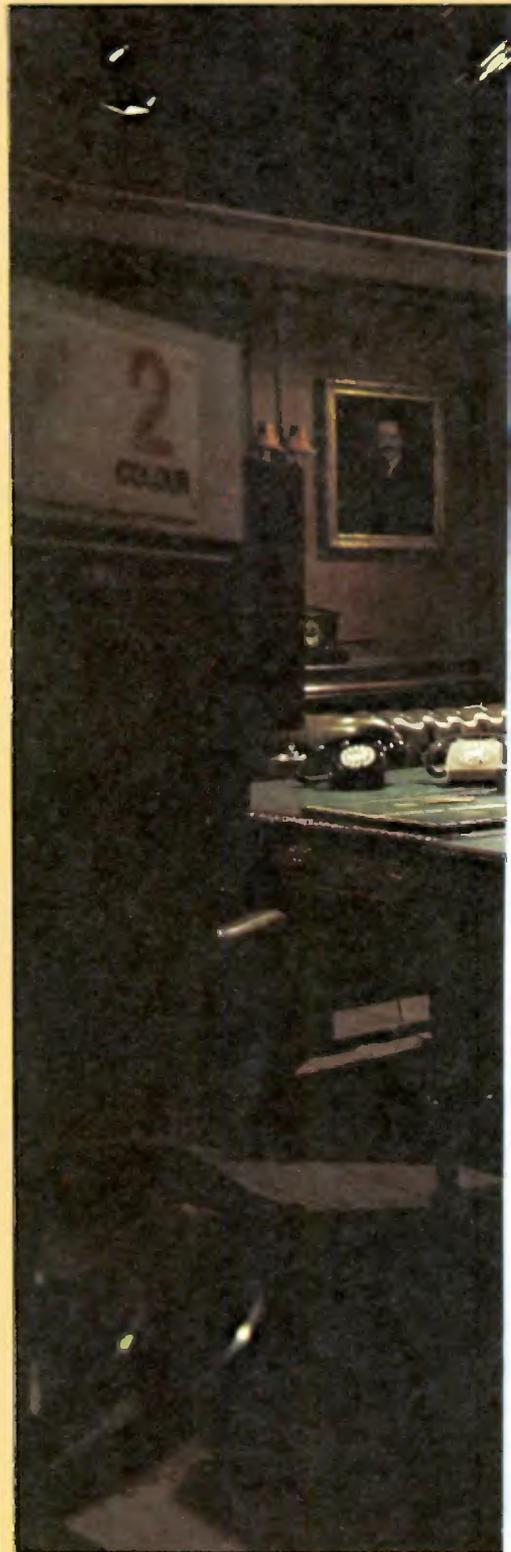


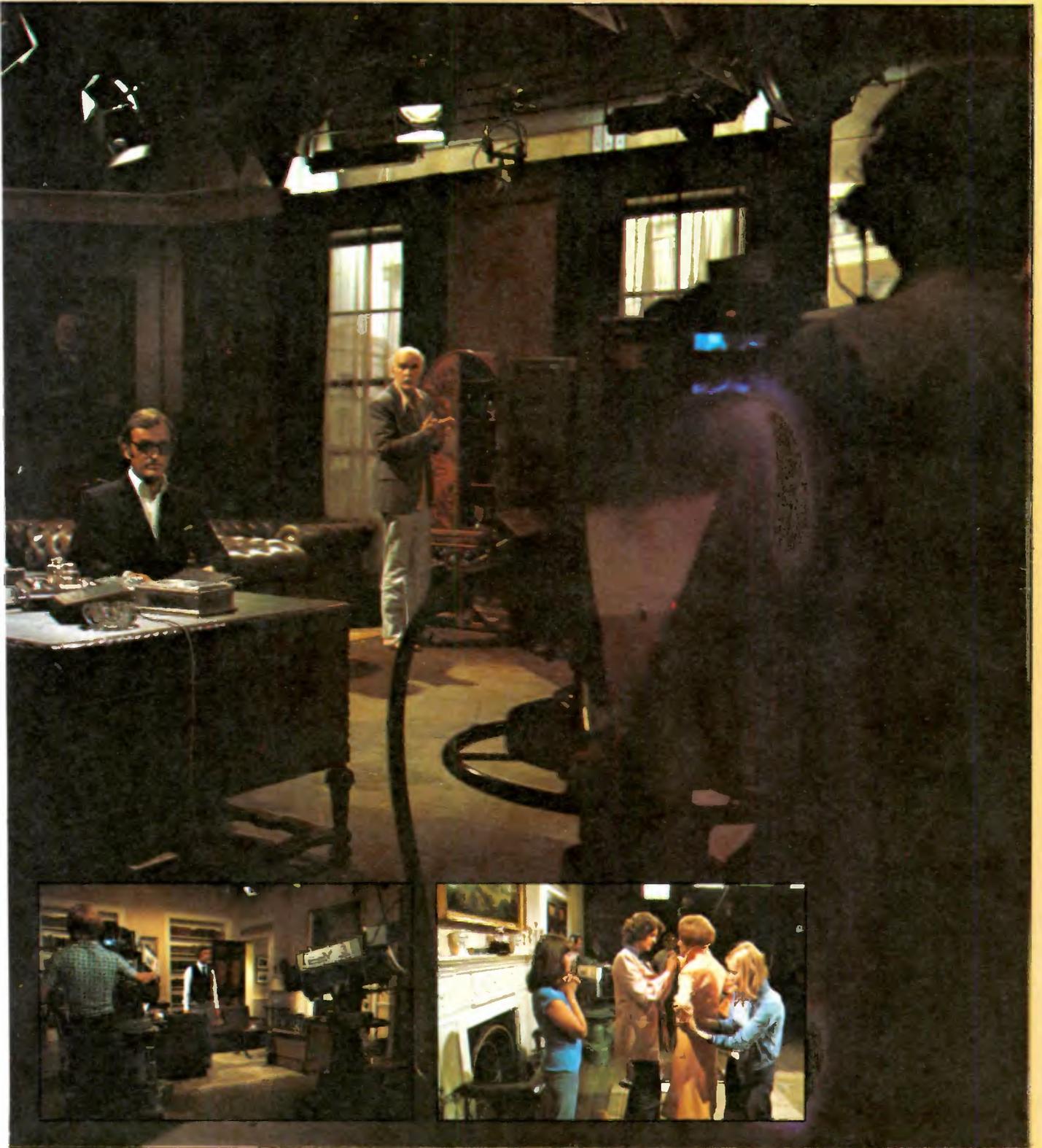
## the 'walk-through'

On arrival, the cast complete a 'walk-through' in the studio, now rigged and set for the episode, watched by the cameramen and all other personnel involved in the production. It is here that last-minute technical problems are ironed out – a piece of scenery will block a camera if it tries to move into a position the director wants, or sound problems will arise when an actor turns round to walk across the room.

## wardrobe

And in the Wardrobe Department last-minute details are checked as every single piece of clothing to be worn in the episode, from overcoat to pocket handkerchief, is got ready for the dress rehearsal the next day.







## dress rehearsal

The last day but one, and the cast, made-up and in costume, perform the dress rehearsal. Camera angles are checked for the last time, lights are adjusted, and the director watches carefully as the picture from each of his cameras is relayed to a bank of monitors in the 'box', a control room set into the wall of the studio high above the floor. The dress rehearsal is the last chance to make any changes before the final performance, and it is the first time the director has seen the episode in its entirety.





## the recording and editing

Taping day, and artists are nervous and keyed up as they talk their lines to themselves in dressing rooms or some quiet corner of the studio. The strain shows in the way they noisily wish each other good luck.

Each scene is recorded separately. Many are completed at the first performance or 'take', though others, because of a mistake on the part of an actor or a technical hitch, have to be performed a second and even a third time until they are right.

Tempers become brittle; the air is charged and could explode at the smallest prompting if things are not going well.

At last the play has been performed and the artists take off their make-up, change into their own clothes, and relax. Tensions have evaporated and nerves are a thing of the past and the future as the cast go their separate ways – some to learn their lines for the next episode, others to another job or to wait for their next engagement.

But work for the director is still far from complete. He has the whole

story on tape, but in individual sequences, including any shots recorded on location. He must now edit and piece together the scenes until the story runs smoothly from one camera shot to the next, from the opening titles to the final credits.

The videotape itself runs from spool to spool and is not unlike a large version of the tape found on a domestic sound recorder; the difference being that VTR tape records and plays both sound and vision.

After editing, the tape is stored in the company's library until required for transmission. Then it is brought out and threaded on the machine to await the cue to play.

## presentation

The clock in the presentation suite ticks the seconds away as the transmission controller waits to cue the VTR department.

Fifteen seconds . . . 'Cue VTR'.

The operator pushes the 'play' button, and the clock which, though not shown on transmission, is at the beginning of every tape, appears on the bank of monitors in Master Control.

The screens roll drunkenly for a few seconds as the picture settles itself. The Yorkshire Television symbol appears and the Master Control engineer throws the switch which will feed the picture into the ITV network. The IBA's Lines Booking Office in London has already arranged the links and switching operations necessary for feeding the programme through to its transmitters all over the United Kingdom.

The second-hand of the clock in the control room jerks to the top of the face. The picture is transmitted to the waiting millions – some twelve months after the first plans were made.

NINE O'CLOCK: *Hadleigh*

Once again the strains of the familiar theme tune set the mood for another story of *Hadleigh* . . .

Instant? Decide for yourself!



# Learning through television

In nearly every home in Britain television has become an established and important part of everyday life. Men, women, young and old turn to television as a readily-available and enjoyable means of relaxation and entertainment. But television viewing provides much more than the pleasurable passing of an idle hour. The broadcasters offer a balanced schedule of information, education and entertainment, a mixture which research shows is well appreciated by the great majority of viewers. How much does the widely-varied output of television contribute to the cause of learning?

The mention of educational programmes may provoke a shiver of discomfort and a 'not for me, thank-you' type of response from some viewers. Yet despite any aversion to the more formal and structured approach to learning, the general output of television makes significant contributions to the education of a large part of the audience.

This is not education in the formal sense of acquiring a new skill or area of knowledge, but more a developing of awareness. *News at Ten*, ITN's other news bulletins and the companies' regional news magazines are among the ITV programmes with the largest audiences and the highest appreciation scores; hardly surprising in view of the fact that most people cite television as the source of most of their news about what is going on in the world today. Through ITV's many documentary programmes large numbers of people are helped to be made more aware of what lies beyond their own immediate experience. And the widely-viewed regular current affairs series such as *World in Action* (Granada), *This Week* (Thames) and *Weekend World* (London Weekend), with their individual approaches and techniques, try to foster a greater understanding of the political, social and economic problems of the contemporary world. Television helps towards a better view of different life-styles, cultures and customs.

Many viewers also gain access to experiences which they would seldom seek out for themselves. By its provision on the screen for consumption at home of concerts, operas and plays, television is also helping to enrich our imagination and enlarge our experience. Take, for example, drama. Live theatre is something rarely experienced by a vast majority. But through television an extensive range of excellent quality plays and drama series are brought within the reach of millions, often with startling success. These are generally original works specially commissioned and produced for television, but include adaptations of outstanding novels, short stories or stage plays. Never before has the British public at large been presented with such a wealth of fine drama with the highest standards of production and performance. Thus in a broad and liberal sense television is helping people to learn about themselves and others.

**Rainbow.** One of ITV's four regular series for pre-school children is transmitted every weekday. Pictured are Jane Tucker, her husband Rod Burton (right) and Matthew Corbett (son of Harry), versatile members of the *Rainbow* team.  
*Thames*





#### **Play a Tune.**

Ulf Goran, a 36-year-old bearded, ebullient Swede who is Professor of Guitar at the Royal Swedish Academy, attracted large audiences with his adult education series *Play Guitar*. In this sequel series he takes the budding guitarists a stage further through his amazing teaching method and also introduces other instruments. *Yorkshire*

One third of ITV's output comprises serious or informational material, and this does not include the considerable contributions in the field of drama. This is, however, only the general setting in which both ITV and BBC exercise wider responsibilities to provide serious educational programmes. Those involved in educational TV are the first to argue that much of the serious general output is of great educational value in providing stimulus and interest. But many viewers want to get more mileage out of what they view and this is catered for by educational series designed to further comprehension in specific programme areas. ITV gladly accepts the responsibility to provide more formal and structured learning and to ensure that this commitment to educate covers every age range: pre-school, school, college, young and mature adults.

The quality and relevance of ITV's educational programmes is maintained by seeking advice from leading educationists and by keeping close contact with schools and colleges. The educational programmes provided by the companies are subject to the Authority's approval before they may be broadcast. In considering proposals for educational series the Authority is itself assisted by its Educational Advisory Council, which acts as the central source of advice on educational policy for the whole Independent Television system. The Council is assisted by the Adult Education Committee and the Schools Committee. At these meetings experts covering a wide range of special interests and experience help formulate educational policy and advise on the direction in which they feel the output should be evolving. Thus the chief task of these advisers is to

see that the contributions of Independent Television match the needs of the educational world as closely as possible.

ITV's output for pre-school children and for schools has been considerable and is growing. The four pre-school series *Hickory House* (Granada), *Pipkins* (ATV), *Rainbow* (Thames) and *Mr Trimble* (Yorkshire) continue to evolve and help the child at home take a look at the wider world. Last year ITV transmitted one of these programmes every weekday. In this context of early childhood education a conference was held in December 1974 to discuss the policy and development of pre-school programmes in the light of a report by Mrs Gwen Dunn, Head Teacher of Whatfield School near Ipswich, 'Television and the Pre-school Child', the account of a year's work. The conclusions reached pointed firmly to the importance of television in social education and particularly at this very early stage of development. Whether television was an influence for good or otherwise would depend very much on a fuller understanding at home.

During each school term in the year 1974-75 some nine hours of schools programmes were transmitted each week (more in some areas). The 655 programmes covered a wide range of subjects and, taken with the complementary educational output of the BBC, provided the schools of this country with a free, public and comprehensive service. The planning, production and transmission of school broadcasts and their support material is a highly complex operation; but it is well worth the effort, as the growing use of programmes in schools and colleges testifies. What then is the reason for teachers' increasing acceptance and willingness to use television in the classroom? Surely it is because schools programmes used properly can provide teachers with material they are unlikely to be able to get elsewhere and they offer pupils highly prepared experiences through an acceptable and familiar medium. Yet television as a teaching and learning aid is not a soft option, either for teacher or pupil, but a challenge for greater involvement.

Using television for education within schools is now widely accepted as an integral part of the curriculum resources. But what about in adult education? There is no doubt that the Russell Committee's remark of a couple of years ago that 'the principal adult education force in

Britain today may well be the general television output of the BBC and Independent Television' has a great deal of truth about it. But beyond the general output, ITV's adult education output is distinguishable by its attempt to involve more actively those who follow its structured series. A wide range of subjects is covered but the common purpose of them all is to encourage people to participate and become involved in the learning process. Most adult education programmes have as an integral component books, records, pamphlets and other materials through which involvement and further study is possible. Like schools programmes, adult education output is discussed in advance with the BBC so that wasteful competition is avoided. Last year 183 hours of adult education programming were transmitted on ITV and, despite the economic climate, 1976 should see as large a figure.

Hopefully the educational output for the coming new broadcasting year will continue to provide a rich source of stimulation for all ages. With such a large output, it is obviously impossible to detail here everything that is being produced. Instead, the following sections define some of the main themes with which many of the programmes are concerned and indicate within those themes the continuity of treatment. Each section deals with pre-school, schools and adult education programmes, where appropriate, and shows how the guiding ideas are realised within a variety of different subjects and age levels.



**It's Life With David Bellamy.** Dr David Bellamy, Durham University's Senior Lecturer in Ecology, presents this new biology series for schools. The programmes provide visual material which a teacher would find it difficult to introduce in any other way, and are intended to encourage the active involvement of pupils. *Thames*

# Living language

**Language, written or spoken**, is the one art used by us all, either well or badly, every day of our lives. Children start with an imperfect mastery of language and it is part of our educational process to equip them through spelling, vocabulary and grammar with the tools to express this art.

An encouraging vote of confidence in television's role of contributing to the development of language is found in the Bullock Report, 'A Language for Life', published in 1975. It recognised that educational television and radio are a valuable source of creative stimulus for talking, reading and writing. We cannot start early enough in trying to unlock this creative process as it is the foundation for enjoyment of reading and conversation in later life. So beginning with the youngest ages ITV's four pre-school programmes – *Rainbow*, *Mr Trimble*, *Hickory House* and *Pipkins* – aim to develop interest in stories, poems and songs and to be a starting point for children to explore and expand their language in play and in everyday life.

Children love and need stories, but for many parents telling them does not come easily. The series *My World* (Yorkshire), suitable for children aged 4–6, includes stories which try to fire the child's imagination and to increase his working vocabulary and interest in books. So for those children deprived of those kinds of experience and language which are essential to making the most of school itself *Stop, Look, Listen* (ATV) uses everyday situations or sounds – such as an ambulance siren or the scene of a fireman putting out a fire – to widen their experience and to express themselves better. Bright graphics, catchy music and humorous stories are always popular and effective with children, and so in *Picture Box*, with its amusing and often exciting visual material, encouragement is given to children to explore the world of imagination and to record their thoughts and feelings either in words, painting or movement.

For some young children Welsh is a first language, and all the more because it may be a language under siege, the same creative values must be developed. *Am Hwyl* (HTV) sets out to encourage and stimulate language development for Welsh children aged 5–7 and, moving up the age scale, *Hwb I Greu* (HTV) caters for 9–13 year olds. Many children in Wales may be anxious to extend their language awareness beyond the bounds of English and either of these two series could be used with those for whom Welsh is a second language.

For all children in Britain there are other languages. Secondary school children daunted by the traditional approach of learning French through tiresome drills of irregular verbs should be happy with *Le Nouvel Arrivé* (Thames). This series presents slices of French life with French people who express themselves naturally in real-life situations.

Yet another language of communication regarded by many children as a painful, unrewarding experience is the language of mathematics. The new series *Figure it Out* (ATV) sets out to excite children to enjoy the fun in discovering mathematical ideas and relationships. The games, puzzles, stories and films do not act as a replacement for direct teaching but rather as a complementary resource, firing the imagination and breaking down inhibitions.

On a different but no less important plane the impact of visual language is studied within such series as *The Messengers* (Granada) and *Viewpoint* (Thames). By presenting extracts from feature and documentary films and from television programmes, *The Messengers* shows how the visual language of the media can be intensified, slanted or even distorted by skilful editing. Pupils are thus being encouraged to sharpen their critical skill and awareness of the uses and abuses of language. Similarly the new series *Viewpoint* studies the messages and techniques of the mass media and challenges the pupil to take a hard look at his own passivity as a viewer.



**Stop, Look, Listen.**  
A programme on 'Signs'.  
ATV



**The Messengers.** An  
ITN film unit seen arriving  
to cover an assignment.  
Granada



### How We Used to Live.

A series for 8–12-year-old pupils follows the lives of a family in the first part of the 20th century. *Yorkshire*



**Over to You.** Humour and entertainment are frequently used in this English magazine for junior schools. *ATV*

# Using imagination

There has been a growing view in the education world that good programmes should not merely impart facts, but should encourage children and adults alike to be creative and adventurous. *Writer's Workshop* (Thames), for 9–12 year olds, takes up and meets this challenge. Its use of exciting and evocative film material (some shot for this year in New York and on board a Jumbo Jet) is intended to develop children's imaginative thinking, talking and writing under the guidance of professional writers. A far cry from the time when essays were written on 'What I did in my holidays'! Themes ranging from 'beasts of prey' to 'up and down' are used in *ATV's Over to You*, and children are expected to interpret them from a variety of angles, including drama, poetry, movement, art and craft. Thus there is ample scope for fact, fantasy and feeling.

It may well be that *Music Scene* (Yorkshire), with its varied and informative programmes ranging from pop to classical and from Western to Oriental music, could be a starting point for 14–16 year olds to widen their musical interest. A new adult education series on modern art (*Westward*) aims to enlarge viewers' imaginative perception and also dispel some of the suspicion about the modern art movement.

*How We Used to Live* (Yorkshire's school series) gives a feeling for the detail of everyday life in the earlier part of the 20th century. The child who wants to search out for himself an understanding of the way people lived in the past is the target of Granada Television's *History Around Us*. Pupils are encouraged to look for the clues in water fountains, mills, railways or castles, which can lead them to imagine what life was like in the past.

# Developing skills

A rich and varied diet to develop conceptual and physical skills form a large part of the educational output. *A Place to Live* (Granada) and *It's Life With David Bellamy* (Thames) aim to promote experimental work and active enquiry by children in the worlds of natural history and biology. Participation is the key word as they are shown how to observe, record and interpret things which share their world and, in the case of the Biology series, how to make their own nature trail or trace their own water economy. A further attempt to remove the shrouds of mystery from Science is evident in the environmental science series *Look Around* (ATV). It examines ways in which children can explore the world beyond their school fence, to see how things are constantly changing. Some of the themes will cover the contemporary problems of conservation, reclamation, pollution and population growth.

With growing ability, older pupils studying

'A' level physics and chemistry will have the opportunity in *Experiment* (Granada) of developing a more academic skill of observation and deduction by seeing on the screen experiments which are normally difficult to perform in a school laboratory because of expense or danger. The experiments are filmed in such a way that pupils are able to make their own observations as if carrying out the experiment themselves.

Practical skills can be developed in a hundred different ways and it is sometimes difficult to deal with the claims of so many interests. Yorkshire Television has solved some of these problems with a far-seeing policy in terms of developing musical skills. First, it made the highly successful *Play Guitar*, presented by Ulf Goran, a beginner's series which led people to a stage at which they could enjoy the instrument (60,000 people bought the support book). It followed with a series called *Play a Tune*, which led recorder-players to the same stage; and later this year, *Play Another Tune* brings guitarists and recorder-players together to make their own music; at which stage they should be able to branch out on their own without needing television!



**The Land.** The geography series for schools, introduced by Bill Grundy, visits the Lake District. *Granada*

# Growing up and living in society



**House for the Future.** A major adult education series on ecology. A real family will live in a house converted to incorporate every practicable idea for conserving energy.  
*Granada*

Television has a great capacity for helping young people to grow up and learn about life. It can explore with a touch of authenticity a variety of moral situations, some fictional and some real-life, that are normally beyond the resources of even the best teacher. The importance of personal relationships, of dealing with moral problems, and of being aware of current social issues cannot be overstressed. Young people and adolescents in particular need help to sort out their worries, whether these are personal, moral, or social. In this respect many ITV programmes could be described as a preparation for living.

Younger children are given an awareness of society through such programmes as *My World: Real Life* (Yorkshire), *Seeing and Doing* (Thames) and *Finding Out* (Thames). In *My World* some of the work of essential members of the community is explained, together with a glimpse of unfamiliar experiences they may soon encounter (a ride on a boat or in the cab of a diesel train). Attention is focused on diverse topics such as life on a Kibbutz, the chimney sweep, the eye (*Seeing and Doing*) and on a building site, dinosaurs, and money (*Finding Out*), to help build up a picture of society and the environment. For slightly older children, *Look Around* (ATV) highlights some of the major changes taking place in the environment, and looks at questions of responsibility when some of the more damaging changes, such as pollution, come under the eye of the camera.

*Believe It or Not* (ATV) tries to encourage in pupils of 13 and over an increased interest in the fundamental questions of man, God and the purpose of life. The series is shaped to stimulate young people to think for themselves about the opportunities and difficulties of being human in a complex world. Likewise, exploration of the world of feeling and the needs of older children growing into adults is given in *Starting Out* (ATV). Boys and girls trying to sort out their

problems and to assess their attitudes are given help to understand a whole range of relationships. Among the issues raised are questions about authority and work, drinking, drugs, violence, colour prejudice and old age.

The move from school to work is given assistance in *You and the World* (Thames). To help overcome possible disappointment and bewilderment, adolescents are shown how to look objectively at the differences between school and the world of work and at the choices they are likely to make.

Westward, a company rapidly developing its educational output, is coming up with a schools series to arouse pupils' interest in the effectiveness of their MP. Is the MP giving good value? Is there a surgery? Do letters get answered? How does an MP work with local planners? What wider responsibilities does an MP have? These will be some of the questions that the series will answer.

The aim of developing the individual's understanding of a changing society is actively pursued at adult education level also. Several series provide opportunities for developing an awareness of public and social affairs. Granada is thinking big for 1976 with a major 26-programme series on the global energy crisis called *House for the Future*. There is a definite practical flavour to this topical problem since Granada is taking a house and converting it so that every possible energy-saving idea practicable is incorporated. A real family will live in the house and a high proportion of the energy it will need will be produced by the new built-in methods.

Close to almost everyone's heart is the subject of money. *Money* (Scottish) will be an attempt to explain and simplify the complexities of the jargon of economics and to assist viewers in coping personally with decisions relating to spending and savings.



# Home, school and family life

The field of Health Education has become an important development area in ITV educational programmes. Opinions have changed radically about the most effective way of teaching good health and the trend today is away from the *do's and don'ts* of past years. Instead children are encouraged to adopt a style of life that is healthy and responsible.

ATV's school series *Good Health* attempts a course in health education for children aged eight and over. All the programmes contain factual information such as how we breathe, the cause of dental decay, but there is also emphasis on the ways in which personal decisions and choices influence our health. Thus the child is being helped to become more aware of himself as a growing and developing person. This series is not directly concerned with sex education. This is dealt with in Grampian's *Living and Growing*; many ITV areas have already seen the programmes, but this updated remake in colour is in line with maturing public attitudes on the best approaches to sex education in the middle school age. *Living and Growing* aims to teach the facts and vocabulary of the cycle of human reproduction within a loving family context.

The needs of older children aged 15 plus are catered for in Granada's *Facts for Life* programmes. The basic philosophy is to promote good health through giving sound practical information and encouraging children to draw their own conclusions. Some of the topics to be treated in this way are dependency on drugs, alcohol, and tobacco; contraception; and bone injury, particularly through car accidents.

In the sphere of 'role' education, particularly of parents, there are several interesting series planned. Since many schools are moving towards more parent involvement in education, *Parents' Day* (Granada) and *Home and School* (HTV) may be timely and useful. They form a complementary pair of series about the working and problems of primary and secondary school

education. A period of great change is taking place in educational thinking and organisation and both these new ventures attempt to explain to parents, whose own school days may be far behind them, what is currently happening. Hopefully they will lead parents to want to play a more active role in their children's school.

*Understanding Ourselves* (ATV), first shown in 1975, was so well received that it is likely to be repeated. The programme explains the relationship between our emotional problems as adults and our upbringing. A number of 'case studies' are examined by a panel of sympathetic and perceptive experts in the field. Through these frank and revealing discussions people may come to develop insights into their own emotional development and the reasons why, if they do have problems, these exist. Not just that, for if so it could be thought of as a fairly sterile operation. But, by developing such insights, we may become more aware of the ways in which we influence the young lives of those we love. Meanwhile, *Understanding Children* (London Weekend) will follow the development of children in terms of growth, feelings, family relationships, language and play, taking us through infancy to adolescence and providing valuable insight into common problems.

*Stress* may hold some appeal for many viewers! This is a new adult education series from Westward Television to identify the different types of stress, whether it is a temporary form of unhappiness or a more serious medical condition. It also takes a look at the drugs which doctors too frequently prescribe and suggests ways in which stress can be alleviated.

**Good Health.** A scene from the 'Good Food' programme in this series to help children of eight and over to become more aware of themselves as growing and developing individuals, and of their responsibilities for their own health. Teachers and parents are also given a chance to preview and discuss the programmes in the adult education series *Here's Good Health*.  
ATV

# Practical and leisure

**Wake up to Yoga.**

Lyn Marshall demonstrates the exercises in this 13-part adult education series. *London Weekend*

**Checkmate.** Learning to play chess in an adult education series with David Nixon. *ATV*

**Plan for Action.** The 14-17 years age group is encouraged to spend leisure time constructively and purposefully in outdoor recreational activities. The series shows how a useful start can be made in many activities with the minimum of expense. *Yorkshire*

ITV's adult education output has built up a strong tradition in the area of practical help. Over the last few years Yorkshire has given us *Toolbox* and *Jobs About the House*, both Do-It-Yourself series with expert Mike Smith leading the way. Now, a new *Toolbox* series looks at the many tools which have been developed since the previous programmes and shows how to make the best use of them. The series will also examine the new materials which have come onto the market and which can be extremely useful in the home. DIY is a constantly developing industry, so this updating of knowledge will be most welcome.

If the outdoor life is more attractive, there's Yorkshire's *Plain Sailing*. It starts with the beginner, and takes him into sailing in general, and cruising in particular. All the time, an eye is kept on cost, good practice and seamanship. Later programmes deal with design, navigation and heavy weather, so there's material for the more experienced as well as for the beginner.

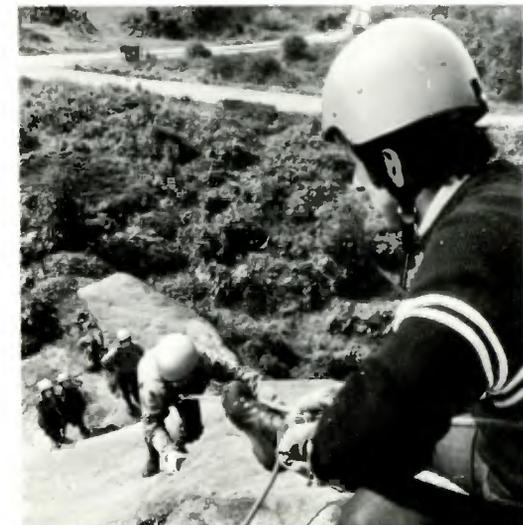
For the football fan, Tyne Tees' *Play Soccer - Jack Charlton's Way* will be welcome. Jack Charlton, one of the most famous men in the soccer world and a 'natural' for television, introduces a group of boys to the game and takes them through the joys and the hard work. Although the series sounds as though it were aimed at youngsters it has a much wider appeal: teachers, fathers, and fans of both sexes will all learn from one of the best instructors the game has known. Not only does Jack demonstrate skills; he also covers tactics, often using diagrams. So every football fan can learn and will appreciate the game more critically.

Among the programmes for schools, too, the outdoor pursuits series *Plan for Action* (Yorkshire) shows how better use can be made of that rare commodity, leisure time. The series is not meant to impart skills, nor does it limit itself to competitive sports. It illustrates the vast range



of outdoor pursuits which exist both in summer and winter for anybody at any level of fitness or skill. Children will be encouraged to contact local associations willing to help them form a plan for action, perhaps just to stave off holiday boredom and frustration, or perhaps to discover a totally new excitement in activities such as climbing, canoeing and sub-aqua.

In a different but still practical area, Thames is providing a series which will both save money and provide enjoyment: *Kitchen Garden*, showing how to run a vegetable garden.



# Getting it right, getting it relevant

## The IBA Fellowship Scheme

The whole educational output of ITV, whether for 3-year-olds, 13-year-olds or 93-year-olds, is wasted if it does not have a basis on which to work relevantly and through the best educational methods. Professionally based guesses have to be made about programmes needed several years ahead. Educational advice must affect every stage in the tortuous process of creating, making and scheduling programmes. The successes and failures in programmes must be evaluated as and after they reach the different audiences.

The IBA's responsibility to maintain a critique on educational output and to collaborate with the programme-making companies is helped increasingly by the IBA Fellowship Scheme. For eight years now, the IBA has run an ambitious research programme into the questions raised by educational television. The scheme provides opportunities for teachers and all those involved in the provision of educational television to further their knowledge and contribute towards the knowledge and understanding of others. Projects have varied from short studies of single programmes to year-long investigations of major problems. Recently, for instance, Roy Edwards (Head of the Compensatory Education Department at Dartmouth High School, Sandwell), working for a year at Birmingham University, carried out a comprehensive survey concerning television and handicapped children. Another report due shortly looks at the problems relating to middle schools language programmes.

Mrs Gwen Dunn's report, already mentioned, on 'Television and the Pre-school Child' is being published this year by Macmillan. Her work led to a national conference being held and is considered to be a major contribution by those involved.

Another report, 'Social Action in Television' by Francis Coleman (*see page 61*), examined the

development of Access programmes and looked in detail at the Dutch *Werkwinkel* ('workshop'). The report aroused a great deal of interest and has been followed up in a direct way by ITV, with three companies so far - Granada, Border and ATV - running their own *Werkwinkel*-type access programmes, which encourage involvement by the viewers.

Fellows are normally attached to a university or similar institution and work under a Director of Studies. Fellows are at present working at Bristol and Birmingham Universities, the Royal College of Art and Brighton Polytechnic.

Further information about the IBA Fellowship Scheme and application forms can be obtained from the IBA's Education Department.

## The North Devon Project

The IBA sometimes finds itself involved in special projects relating to the use of television. One such has been an exciting experiment carried out over the last few years in North Devon. The idea was to discover ways and means by which people who would not normally become involved in local affairs might, with the help of television, come to play a more important role in their community.

The North Devon Project, under its Director, Derek Jones, was supported by the IBA, the BBC, the local education authority and various trusts. Working closely with Westward Television, it involved more and more people in local affairs. They started with short items in *Westward Report*, became involved in Westward's adult education series *The Way We Live* and went on to examine the long-term development plans for the area. Local councillors joined in enthusiastically and a major discussion programme took place. Three local news magazines were launched in the area and, though the first phase of the operation is now completed, it is hoped that the project will continue under the momentum which it has certainly gathered.

## CONTACTS

To obtain further information about education please contact the education officer of your local programme company. If in doubt, or on any matter of overall educational programme policy, contact the education department at the IBA.

## ADVISERS

Apart from general research surveys on the amount of viewing, and the Fellowship Reports and special projects described on this page, the IBA also draws upon a wide range of educational advisers to help formulate policy and identify future trends. Further details of the appropriate bodies and their members can be found on page 213.

# Helping the handicapped

**Saints Alive.** The religious magazine series visits Sunfield Children's Home for the mentally handicapped at Clent, Stourbridge. *ATV*



During recent years, broadcasting has begun to reflect the movement in society to help and strengthen those people who find themselves at a marked disadvantage in social, health or educational matters. Of course a single type of programme could never answer the needs of all types of handicap or disadvantage: the requirements of the blind and the educationally subnormal are manifestly different. Thus broadcasters are confronted by the problem, and challenge, of producing specialised programmes for minorities within a minority. Nevertheless some valuable contributions are being made to help the plight of the handicapped. This is done either directly by programmes intended to educate and inform the handicapped themselves (and often their families and welfare workers), or indirectly by programmes designed to influence public attitudes towards handicap.

Handicapped children have the same basic educational needs as those of normal children. They need help to acquire basic skills such as written and oral self-expression and reading. They also need to be given an understanding of themselves and their environment. A series particularly useful in this context of stimulating language development and environmental experience is *Stop, Look, Listen* (ATV). This long-running series is geared to those children

whom various circumstances have deprived of experience and language, such as those in educational priority areas and some immigrant children. It has also worked well with 7-9-year-old slow learners.

It is no easy task, however, for programme makers to devote scarce resources to the preparation of teaching programmes solely for children suffering from one or more of a wide diversity of disabilities. Instead, special programmes suitable for adaptation for the handicapped are sometimes contained in the normal educational programmes. For instance, several units in *Seeing and Doing* and *Finding Out* (Thames) have been unobtrusively designed for use with slow learners in 1975-76. Their particular value for this purpose should not only be in simplifying and repeating but in their visual impact, where the programme is carefully structured for eye and ear.

The Independent Television companies have not confined themselves to providing programmes for disabled children alone. *Link* (ATV), a magazine programme transmitted in the Midlands, is mostly presented by the disabled and is intended in the first place for the disabled adult, as well as for welfare workers and parents. The accent is on practical advice and problems frequently overlooked. For example, it demonstrates how to handle children who are mentally as well as physically handicapped and gives advice on aids for the disabled as well as on employment and recreation opportunities. The series evolved from one programme in the adult education series *Angling Today* which featured a visit by disabled anglers to a country home whose millionaire owner allows anyone to fish in his waters provided they devote time to voluntary work with the disabled in return.

In addition to the programmes which are deliberately intended to educate the handicapped, current affairs and documentary programmes frequently attempt to increase public

understanding by highlighting the problems of handicapped people. The *World in Action* series (Granada) has reported regularly on the subject in an effort to help reduce the social segregation and isolation of both mentally and physically disabled. Programmes such as *Het Dorp*, featuring a community for 400 chronically handicapped people in Holland built as a result of a TV appeal, and *Ready Willing and Disabled*,



which examined employment prospects for the disabled, have made a positive contribution towards the acceptance of the mentally and physically handicapped.

*Good Afternoon*, Thames' daily general interest programme, gives regular coverage to various forms of handicap. In addition *Women Only* (HTV) frequently devotes special attention to the handicapped, suggesting ways in which they can help themselves and ways in which others can help them. *Magpie*, Thames' children's magazine, from time to time runs appeals for handicapped children with special documentaries on the subject. A striking *Magpie* 'spin-off' was a programme called *Like Ordinary Children*. It was made at a special school for Spina Bifida and through the eyes of an unaffected child we saw the attitude of her generation.

Local ITV productions have not overlooked this important area of social concern. To mention but a few recent programmes, Tyne Tees has produced a short but striking access programme made by the Disablement Income Group; Ulster Television has examined in *UTV Reports Extra* the mental and emotional stresses imposed by a society unwilling to face its responsibilities towards the less fortunate; and Westward Television, which ten years ago produced the award-winning *So Many Children*,

plans to follow up the fortunes in 1976 of some of the children featured in the original programme. A special HTV Wales series *Ceidwad Fy Mrawd* ('My Brother's Keeper') explored the situation of the less fortunate groups in modern society such as the mentally ill and physically handicapped.

The IBA in its Fellowship Scheme contributes to investigating the deeper use of television in



*Left:*  
**Link.** Recreation opportunities are among the topics discussed in this practical advice series presented mostly by the disabled themselves. *ATV*

*Right:*  
**Good Afternoon.** ITV's various magazine programmes frequently examine the problems of the handicapped. Here a polio victim discusses his problems. *Thames*

education. In 1972 one fellowship looked at slow-learning children in primary schools in East and West Sussex. Recently a major contribution to the subject was published by the IBA in the fellowship report by Roy Edwards 'Fool's Lantern or Aladdin's Lamp?'. This followed a year at the University of Birmingham spent studying in depth the way television could help with the education of all kinds of handicapped children. Francis Coleman's report, 'Social Action in Television', was the source of inspiration and impetus to a new trend of community service programmes in the UK with series such as *Who Cares?* (Border), *A Matter For Concern* (Yorkshire), *Saints Alive* (ATV), *Help!* (Thames) and a spot in *Granada Reports*. Voluntary organisations which need helping hands are assisted to tap the supply of individuals willing to undertake voluntary work.

Many teachers will confirm that educational and general television can positively help handicapped adults and children, but underlying these programmes is a feeling that much yet remains to be done to alleviate the problems of the handicapped. ORACLE, CEEFAX and other teletexts may well have a contribution to make to the needs of special education through providing subtitling for the benefit of the deaf or specialist notes to help teachers readily adapt normal programmes for exceptional uses.

# The Chemistry of Laughter



**Man About the House.** Richard O'Sullivan (right) is the lucky bachelor in the comedy series about mixed flat-sharing and Paula Wilcox (second from right) is one of his flat-mates. Their landlords Mildred and George Roper, played by Yootha Joyce and Brian Murphy (left), lead a somewhat dull, middle-aged existence although life does seem a little brighter when George decides to brew his own beer. *Thames*

**The Benny Hill Show.** Some of the artists who regularly appear with Benny (standing) in his occasional 'specials': (left to right) Jack Wright, Bob Todd, Diana Darvey and Henry McGee. *Thames*



It's a serious business, comedy. So the saying goes. Certainly those whose job it is to make television comedy shows know that they are involved in the form of television that has the greatest risk of failure; an unfunny comedy is a disaster. But audience attitudes to comedy tend to be polarised and a successful comedy more often than not means a place right at the top of the ratings. ITV comedies such as *Man About the House*, *The Squirrels* and *Rising Damp* regularly appear among the top five most popular programmes.

All television is the outcome of teamwork; but with comedy more than most programmes success depends on the delicate chemistry between writer, performer and producer. The writer creates the comic ideas and situations, the performer brings them alive and the producer moulds the result into a television programme.

**Dawson's Weekly.**  
 Les Dawson starring as himself – albeit somewhat larger than life – in an unusual series written by those masters of comedy Ray Galton and Alan Simpson. *Yorkshire*



**Sadie It's Cold Outside.**  
 This series attempted to get away from the more usual style of situation comedy by providing a tightly-packed script full of shrewd observation. The action centres on a middle-aged couple played by Rosemary Leach and Bernard Hepton. Sadie, the wife, begins to rebel against her suburban routine. *Thames*

**Larry Grayson.** 'A lot of good it'll do my rheumatism' ponders Larry as he tangles with Neil Sands (left) and Prince Kumali (right). *London Weekend*

**Frankie and Bruce.**

Frankie Howerd doing his thespian bit as Hamlet while Bruce Forsyth helps out as a soldier in this one-hour comedy special. *Thames*



**Rising Damp.** This successful comedy series is set in a seedy lodging house run by Rigsby (played by the outstanding actor Leonard Rossiter), an equally seedy landlord. *Yorkshire*

No one can with certainty predict the result – it may work, or it may not. Among the many styles of comedy ranging from zany fun to slapstick farce or everyday situation comedy none is a guaranteed winner any more than a guaranteed loser. Think of your favourite television comedy show and then try and decide just what it is about the show that makes you enjoy it. The answer may not come so easily. No wonder ‘funny’ not only means something you laugh at, but can also mean something strange and difficult to define!

One specific problem continually bedevilling the producers of comedy and light entertainment shows is what to do about a live studio audience. Audience reaction – laughter and applause – is an essential feature of comedy and variety programmes to create atmosphere and stimulate viewers’ reactions and thereby enhance their enjoyment. One cannot imagine a *Tommy Cooper Show* with no live laughter any more than one can imagine a musical climax in a show with no applause rounding it off.



Another factor is that most variety artists themselves need an audience to play at; their performance would certainly suffer if the total 'audience' comprised just three dumb cameras. So a studio audience often becomes a prerequisite. But then the problem arises, where do the producer's priorities lie, to his live audience or his television audience at home? The needs of each will be very different. The studio audience are watching a stage performance



whilst the audience at home will be expecting a full display of television's versatility in terms of close-ups, long shots, pans, zooms, camera trickery and the rest, and rapid interplays between all these forms (which can themselves add enormously to the comic effects and visual punch).

Comedy plays or situation comedies requiring audience reaction are invariably set in a studio floor with the cameras (on behalf of the viewer)

*Below left:*

**Two's Company.** Elaine Stritch stars as an all-American novelist living in Chelsea and Donald Sinden as her ultra-English butler. *London Weekend*



placed between the action and the live audience. A compromise is then achieved whereby the studio audience sees most of the action just like in a theatre but can also enjoy the pre-filmed exterior sequences and visual effects by lifting their heads to the monitors hanging above them. They can therefore enjoy the best of both worlds and the viewer is left with the performance and a sound representation of the studio audience's approval, a very happy compromise which is most acceptable in the context of comedy plays and situation comedy.

In the case of a variety show featuring a number of separate acts, dancers, singers, comics, the problem becomes a little more difficult – and partly explains why this type of show has seen a decline on television in recent years. Here the producer has to communicate to his television audience something the studio audience will have no difficulty with, the feel of a show – the atmosphere, the magic, the excitement as the stars appear. Every light entertainment producer faces this predicament.

**My Son Reuben.** Bernard Spear plays Reuben, who is pretty successful with his dry-cleaning business but less so with his love life, and Lila Kaye plays his ever-loving, well-meaning, but overpowering Momma. *Thames*

**The Tommy Cooper Hour.** *Thames*

**Get Some In.** This series of seven programmes set in the 1950s tells of a group of eighteen-year-olds who are conscripted into the RAF. Here Robert Lindsay, as a long-haired teddy boy, meets his doom in the shape of Corporal Marsh played by Tony Selby. *Thames*

**A Joke's a Joke.** Director David Bell (right) visits a different town in the British Isles for each edition and asks members of the public to tell their own funny stories. *London Weekend*

**The David Nixon Show.** There are no crafty camera tricks when David (with the help of Rolf Harris) changes a caged girl into a spotted dog. *Thames*

One particular production in this context is worth looking at. *The David Nixon Show* presents an added complication because here one is not only dealing with variety performers but also the art of illusion. Because of technical advances in television it would be easy to use many gimmicks in the television presentation but in so doing lessen the viewers' appreciation of the artist's skill. For instance, the editing of picture and sound in television productions has become commonplace and by such technical means it is the easiest thing in the world to show a box empty in one shot, stop the recording, put a herd of elephants in the box and restart shooting. A simple edit will give the effect of a miracle. Most viewers know this and therefore the producer's job is to establish firmly in the viewers' minds that what is being seen on the screen is in fact what actually happened in the studio. If this is not established properly, the viewer will write off any skilful illusion by simply saying 'it was a camera trick'. And no matter how much David Nixon swears that no camera tricks are involved there will always be sceptics! It is for this reason that in this particular show the viewer is moved from 'the middle' as it were to a new position whereby he can hopefully enjoy the various artists' performances along with the studio audience and yet see that the actual studio audience is acting as a committee for the viewer.



# Mainly Music...



**The Geordie Scene.** More a Saturday night gig than a TV studio production, the series fronted by DJ Dave Eager (*left*) provides a regional pop platform where local unknowns can play their own original music to a national audience along with such established artists as Georgie Fame (*right*). *Tyne Tees*



**Songs That Stopped the Shows.** Arthur Askey, an irrepressible 75, plays host in a Theatre Bar setting offering music, song and laughter and a trip down Memory Lane with rare appearances of star guests like Anne Shelton. *Tyne Tees*

# ...and all the variety of *Entertainment...*

**The International Pop Proms.** Johnny Mathis appearing at the 3,500-seater Belle Vue, Manchester, in a series of concerts starring international stars of the variety and light music world. *Granada*



**Scotch Corner.** Joan Savage joins Andy Stewart for a song in an edition of ITV's popular lunchtime show. *Scottish*





**Peter Pan.** Danny Kaye and Mia Farrow star in a two-hour lavish musical production of the J M Barrie classic. *ATV*



**The Great Western Musical Thunderbox.** The world-famed Stephane Grappelli again demonstrates his remarkable musical mastery as guest in this predominantly folk series. *HTV West*

**Russell Harty.**  
Gary Glitter adding  
sparkle to this late-night  
chat show. *London  
Weekend*



**Acker at Large.**  
Acker Bilk presents his  
own style of music and  
meets interesting West  
Country characters. He is  
pictured here with (right)  
guest Lonnie Donegan.  
*Westward*



**The Stanley Baxter  
Picture Show - Part III.**  
Scottish comedian  
Stanley Baxter offers  
music and laughter as  
Vicki Lustre in  
'Born to Bitch'.  
*London Weekend*



**Ann-Margret Olsson.**  
Ann-Margret (*left*) pays tribute to some of the great Hollywood stars as she joins Tina Turner in a lively sequence from this special programme. *ATV*



# Enjoying the Challenge



## Celebrity Squares.

Nine celebrities answer questions in this 'naughts and crosses' type quiz show. Contestants have to decide whether the answer is right or wrong. *ATV*

What is the White Ensign? Who are the Red Arrows? Where is the Blue Mosque? Why are quiz programmes so much enjoyed? The first three questions (answers at the foot of the page for addicts) are typical of the posers not only television contestants but millions of viewers as well find themselves tangling with during a quiz

programme. And it is this fact that probably answers the fourth question. For in quiz programmes, unlike most others, the audience at home can join in. Nicholas Parsons may not know it but the chances are there are a million more domestic-based *Sale of the Century* contests going on among viewing families up and

down the country at the same time as he is conducting the one in the studio. There are no doubt other particular attractions – the element of competition, the build-up towards the climax and declaration of a final winner and of course the sheer admiration for those contestants who appear to be the Encyclopaedia Britannica on legs. Whatever the reasons though, programmes such as *University Challenge* (Granada), *Celebrity Squares* (ATV), *Winner Takes All* (Yorkshire) and *Sale of the Century* (Anglia) are much enjoyed by those who see them. And that is an established fact.

The IBA Audience Research Department regularly carries out systematic studies to find out how much viewers have *enjoyed* programmes (in addition to the more widely-known form of research in which audience *size* is measured), and to do this the IBA asks a representative panel of viewers to fill in a questionnaire on the programmes they see. From the replies received the Audience Research Department computes an Appreciation Index (AI) for each programme, and this figure (between 1 and 100) gives an indication of how much the pro-

gramme has been enjoyed or, more correctly, appreciated (it would be difficult to talk about, say, certain types of documentaries as being 'enjoyable'). Lists of programmes are then drawn up in separate categories so that the performance of similar programmes can be compared. Useful information is garnered from all these lists every week; but one fact which emerges regularly from the AIS for Light



**Winner Takes All.** Jimmy Tarbuck (right) takes the bets as competitors wager on their ability to answer general knowledge questions that are far from easy. *Yorkshire*



**Sale of the Century.** Contestants are credited with £10 at the start of the programme and then answer general knowledge questions worth £1, £3 and £5. They may spend or save as they please when the contest breaks for a sale and the winner can go for the bigger prizes at the end of the show. The contestants work hard for their money – on average Nicholas Parsons manages to get through 75 questions! *Anglia*

Entertainment programmes is that the audience for quiz programmes is always very appreciative – the AIS are usually well above average and are often all within the top third.

And the answers to those three questions? They are: the flag flown by ships of the Royal Navy; an RAF acrobatics team; and Istanbul.

**University Challenge.** Question master Bamber Gascoigne has been bringing together teams of university students in this contest of general knowledge and quick wits since the series began in September 1962. *Granada*



# TELEVISION JOURNALISM

## Once Bitten . . . The Real Risk of Rabies.

One of the world's more terrifying diseases is advancing across Europe at the rate of 30 miles a year. This networked documentary questions whether the protection afforded by the English Channel and our new Rabies Act is sufficient in preventing an outbreak in Britain. *Anglia*

## Right:

**This Week.** In 'Dying for a Fag' the grim statistics of death from lung cancer are brought home to viewers. An estimated 120,000 people swore to give up smoking after seeing the programme. Three of them are interviewed in the sequel - 'Ashes to Ashes'. *Thames*

The news and current affairs programmes of Independent Television have always been made with the requirements of accuracy and impartiality as demanded by Parliament firmly in mind: neither the IBA nor any of the programme companies can express or pursue views of their own in the areas of industrial or political controversy. Controversial matter in a programme must be seen to be handled fairly; those who produce and make current affairs programmes must therefore do their best to be aware of how the viewer will receive their work. This important area of serious programming, together with news, educational and religious programmes, accounts for more than a third of ITV's total output.

One of the strengths of Independent Television is the diversity of sources from which the service of news and current affairs comes - ITN for the network national and international news, local company newsrooms for regional news and current affairs, and three network companies for the different styles of current

affairs programmes represented by *World in Action* (Granada), *This Week* (Thames) and *Weekend World* (London Weekend). It means that there is specialisation and competition within the system and a variety of styles and faces appearing on screen.

In recent years technological advance in satellites, electronic hardware and film have offered new opportunities to newsrooms not only to be on the spot when something happens but to get that event on the air quicker than ever before. This applies to same-day coverage by satellite from the Far East, Middle East or the USA as well as to light-weight video or film equipment covering a sea rescue in the English Channel or a climbing accident in the Highlands. Radio is still the quickest news medium overall, but television, with the attraction of picture, is no longer far behind.

Side by side with these developments there has been an increase in analysis of the events reported in the news. ITN set up a number of small background reporting units which gave viewers much useful information on the Referendum issue last year and on the many industrial stories of 1975.

Outside the news programmes the current affairs teams have presented other network and local programmes looking at particular situations in some detail, and have examined issues such as inflation, housing and education in ways which set out to explain the complexities of these matters. These approaches of what might be called investigative and issue journalism have complemented the growth of the 'access' type of programme (see page 61).

Over 150 documentary-type programmes are presented on ITV in the course of a year. Around 65 of these, usually up to an hour long, are fully networked, almost half of them appearing in mid-evening before *News at Ten*.

These programmes set out to examine in depth aspects of the international, national or local situation which are considered to be of general interest and importance, whether this be political, social or historical. They are often researched and prepared over a period of months and even years and therefore vary a great deal in topicality.

The networked documentaries are generally produced by Thames, ATV, Granada and Yorkshire and from time to time by one of the smaller companies. The smaller companies also



produce over 80 documentaries a year for showing in their own areas.

It is clear from the IBA's research that people, particularly in the older age bracket, rely heavily on television to keep them informed. A recent IBA survey indicated that 36% of those interviewed wanted more documentary/general interest programmes. Another significant trend is that over the years an increasing number of people are relying on television as their prime news source - 74% of those interviewed in the latest survey.

All these developments reflect not only viewers' keen interest in news but also a recognition on the part of programme-makers that news by itself, however skilfully and rapidly presented, is not enough. Viewers want to know why and how, and to be given a chance to think for themselves about what they feel to be important issues. These innovations are to be welcomed. They are the life-blood of television news, current affairs and documentaries.

**It's A Lovely Day Tomorrow.** A special 90-minute dramatised documentary which reconstructs one of the greatest civilian disasters of the Second World War. 173 people died of suffocation in March 1943 when a frightened community, scuttling for the safety of Bethnal Green tube station air-raid shelter, fell on top of a woman who had tripped on the stairs.  
*ATV*

*Above left:*  
**Day By Day.** Local news and news magazines are presented by each ITV company after the early evening national bulletin from ITN. *Southern*

NEWS AT TEN is regularly watched by audiences of well over ten million and frequently appears among the JICTAR 'Top Ten' of the most watched programmes of the week. IBA research shows that the level of appreciation for the news service is among the highest for any kind of programmes shown on British television.

# the world of ITN



A central view of the busy newsroom.

*Right:* The News at Ten studio rigged for special coverage of the Apollo-Soyuz space link-up.

Independent Television News has produced the national and international news bulletins for Independent Television since the start of transmissions in 1955. ITN is a non-profit-making company owned by the fifteen programme companies that comprise the ITV network. It produces three scheduled news programmes a day, except on Sundays when there is no lunchtime news. ITN's main programme is *News at Ten* which began in July 1967. The lunchtime programme, *First Report*, has been running since October 1972. In addition special programmes are produced on such occasions as general elections and budget days. The company has a staff of 500 and its own fully-equipped television editor studios in the West End of London. ITN's editor, who is also the chief executive, must ensure that reports are accurate and impartial and that ITN works within the annual budget set by the programme companies.

Responsibility for each of the three daily programmes is delegated by the editor to a



producer who is assisted by a chief sub-editor, a copytaster and a studio director. These production groups, backed up by a team of writers, have access to all the material gathered by the home and foreign news editors who are in turn responsible for the assignment of reporters and camera crews and for the acquisition of material from outside sources such as regional newsrooms, foreign broadcasters and newsfilm agencies.

The editorial day begins with the arrival of the *First Report* copytaster at 6.30 a.m. He reads the overnight agency tapes and sorts out the main stories for the producer and the chief sub-editor. He is joined soon afterwards by the news editor, responsible for gathering the



news, who looks for signs of new stories or possibilities of major developments in others and then assigns reporters with film or electronic camera crews to substantiate and record such items. Frequently there is not enough time to record the material and the news has to be developed by means of live interview in the studio or from an outside broadcast camera.

At 8 a.m. the duty news editor is at his desk performing a similar task for the evening bulletins. Much of the coverage has already been assigned but the news editor scans the agency tapes, scrutinises the morning newspapers and consults the specialist correspondents and the regional newsrooms for further developments. The foreign news editor

is in about 10 a.m. to read himself in on overnight messages and to see what material he can expect from ITN crews overseas, foreign broadcasters (via Eurovision) and the newsfilm agencies. ITN part-owns UPI/TN, an agency which services newsfilm to more than 100 television stations in 70 countries. The foreign editor also checks with the home news editor to see if any ITN material is worth offering on the Eurovision circuit.

By the time the editor holds his conference at 10.30 a.m. the home and foreign news editors are able to tell the meeting, which is attended by the evening programme producers, what material can be expected. The conference is also attended by the deputy editor, the

Lacing up a telecine, the machine that translates the images from cine film into a television picture. The operator is cued to run the film so that the pictures appear on your screen at just the right moment.

*Top:* News material received on videotape has to be played back and edited.



The Editor holds his conference at 10.30 a.m. each day.

*Top:*  
Robert Kee in the  
**First Report** studio.



Programme director Diana Edwards-Jones won a Royal Television Society award last year for her 'Outstanding Contribution to Television'.

assistant editor (input), who is in overall charge of news-gathering, the assignments editor who deploys the camera crews under the direction of the news editors, and the head of news information who is responsible for the deployment of the stills photographers as well as for storing editorial material. Obviously at this time of day it is impossible to predict many of the stories that will break before *News at Ten*, and some of the stories discussed will have been overshadowed by the time the programme begins. However the conference tends to provide the keynote for the day and to give the producers a framework in which to work as well as giving the editor an opportunity to comment on the previous day's programmes and to indicate any stories that he considers merit special treatment on the day. *First Report* is not represented at the meeting because by this time the preparation of the programme is well under way.

After the conference the home and foreign news editors brief reporters in line with any

decisions taken and producers tell their teams the kind of material that can be expected for their specific programmes and how they intend to use it.

The news editors keep the producers informed during the day on how they are covering fresh developments.

Once visual material reaches ITN, whether it is film direct from a camera crew or material recorded on videotape from a regional newsroom or a foreign broadcaster, it is edited by a technician working with the writer assigned to script the story according to the specification of the programme which wishes to use it. Many stories require graphic illustrations. The writer responsible for the story sees that the necessary still photographs are furnished from news information or consults the graphics department if there is a requirement for animations, captions or maps. The studio director takes an interest in such stories from the point of view of artistic presentation.

Each programme has its hallmark. *First Report* normally carries a number of live interviews to introduce and develop new stories conducted by the presenter of the programme himself. The early evening bulletin tends to be staccato because it is short in length and around 6 p.m. many stories are still developing. *News at Ten* is the nearest ITN has to the definitive news bulletin of the day and its producers aim to mould their material into a programme rather than a catalogue. More importantly it is long enough for the main stories of the day to be supplemented with background and analytical information. Newscasters are selected for their journalistic qualities as well as for their personal authority.

All ITN programmes are transmitted live to the network. This entails very precise timing so that the programme companies can be switched to ITN to pick up the news programmes and switched away to their local programming the moment ITN finishes without disrupting the complicated programming schedules of the network. Programmes are preceded by rehearsals during which individual news items are timed so that producers know exactly what they have to cope with if they want to alter or substitute news stories. It is commonplace for this to happen during transmission in the interests of speed, accuracy and technical precision.

# PROGRESS FROM ACCESS

Programmes which are made by members of the public and not by professional broadcasters have generally come to be identified by the 'access' label. They are still in their infancy in this country and very experimental. Already, however, many groups have been given time to express their views or grievances in special television programmes, often with full freedom to choose for themselves the form of presentation they wish to use for putting across their case.

Access television has its own special problems, not least that of selection: who should be given a chance to air their views to a wider audience? And who shouldn't? For example, more than 70 groups or individuals wished to take part in Tyne Tees Television's third series of *Access* programmes but only eleven could be chosen. Because of the limitations of time, a programme producer must inevitably seek as wide a spectrum of opinion as possible rather than to allow several groups of people to broadcast on similar or related subjects. There is also the question of whether equal consideration should be given to those viewpoints that have had adequate airing through other professional programmes or alternative media.

In early series of *Access* Tyne Tees had offered local action minority groups facilities to make a ten-minute film setting out their case in their own way and then to defend that case in a studio discussion with people holding different views. In more recent series the screen has been opened to local individuals as well as to groups.

The original *Speak for Yourself* series from London Weekend Television also allowed time to both groups and individuals. They were not restricted to the use of film, and some preferred a studio discussion, others the direct voice-to-camera approach.

Perhaps the greatest problem in access programming is that of keeping the viewer interested. The professional is highly skilled in communicating his subject to the viewer: informative and educational programmes, whilst serious in their intent, are still popularised to a certain extent, thus enabling millions of viewers to be intellectually enfranchised, to share in the culture, to be in touch with their own times.

It is understandable if the amateur, making his first acquaintance with a modern television studio, finds difficulty in using it well or

achieving any creative advance in its use. Without the professional skills of television presentation he may well reach fewer people and speak to them less effectively. It could be said that people who are limited in their actual capacity to use the medium are no more enjoying freedom of expression than a man who stutters trying to converse in an unfamiliar language. Westward Television, which shows a strong allegiance to the principle of audience participation, believes that in 1976 the most useful form in which access television can develop is through groups working in conjunction with the experienced staff of the company. This will ensure the high professional standard which the viewers expect and demand.

A good example of this kind of access is Westward's production *Why?*. West Country schools are allowed to produce their own current affairs programme based on what they think is the most important or interesting topic of the week. An editorial board is appointed to represent the school and to work with a director. In one programme the pupils of Newton Abbot Grammar School decided that they wished to tackle the subject of comprehensive schools; through Westward Television they were able to talk directly to the Minister of Education. Another example is the screening of a documentary in the form of a young film-maker's look at the Cornish village of Polkerris, which was until recently falling into decay but which is now being redeveloped.

Most access programmes have a social purpose. Francis Coleman, who through an IBA Fellowship has made a study of Social Action in Television, emphasises that a vital element in access television is continuity and follow-up activities. He concludes: 'For all the many issues raised, the chief one remains - television is the most powerful and direct medium that can presently serve the community at large. Social action as part of it, and an essential part, is overdue and will remain a perennial need.'



## SOCIAL ACTION IN TELEVISION

Francis Coleman, then a producer of ITV adult education programmes, through an IBA Fellowship studied the Dutch programme *Werkwinkel* ('workshop'), an access-type programme in which active support from viewers is sought and encouraged.

His report, published by the IBA in 1975, led to a greater understanding of the problems and encouragement from the IBA's Adult Education Committee and its Religious Advisory Panel.

The practical results are now on the screen. For example, Granada's *A Matter for Concern*, Border's *Who Cares?* and ATV's *Saints Alive* tell people in what ways they can help and who they should contact. And a national conference is to be held where the lessons learned and future developments in access programmes can be discussed.

**Granada Television's *World in Action*** is one of the three main regular current affairs series networked on ITV. Each week the programme reports on a single story of contemporary interest and importance. These pages take a look at one of the series' ventures into the field of investigative journalism when Michael Scott and his team probed the activities of the so-called psychic surgeons of the Philippines.

A letter from a viewer and a chance meeting with a passer-by in the street convinced Granada's *World in Action* they should start the investigation.

Michael Scott was presenter of a Granada Sunday evening series called *The Mysteries*, which in one programme showed some amateur film of the Philippine psychic surgeons in action. A viewer wrote that she had heard that an organisation in Britain was setting up a trip to Manila so that would-be patients could have treatment from the 'surgeons', and would Scott help publicise the venture? Scott wrote back explaining he could not do that. She replied: 'If you are so sceptical, you should go to the Philippines with a camera team to get the facts for yourself.'

Scott put the suggestion to *World in Action*, who were cool at first on the grounds that such a subject could surely not be satisfactorily covered in the usual half-hour format of the programme. It was agreed to continue the

research, however, and Scott and director Leslie Woodhead went to Southport to see a local man who had himself been to the Philippines and shot some film of the psychic surgeons.

The subject was still seen to be too fraught with dangers to pursue. What effect would such a programme have on a chronically sick viewer who could not afford to fly on a package deal to Manila for a session with the healers? If the evidence revealed a cruel hoax, what would be the consequences of disillusioning patients who believed they had been cured?

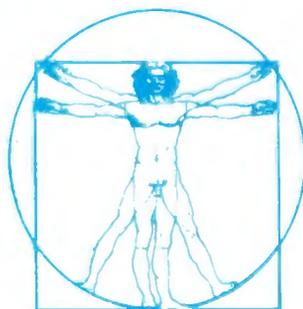
Still Scott had doubts about how they could proceed. Then one evening he was walking away from the TV Centre in Manchester when a car stopped and the driver called across the street to him. The man explained he had seen the film on *The Mysteries* and he was taking his sister on this projected trip to Manila.

'What do you think, Mike?' he asked. 'Am I wasting my money?'

Scott confessed he did not know the answer. But the question convinced him that they should go to the Philippines to investigate.

The programme told the story as it happened, stage-by-stage. Scott was sceptical, but - as he said to camera during filming in the jet flight out, seven miles up over the Bay of Bengal - 'I hope I'm going to find out enough to have a fairly good opinion, over the ten days this trip is

# ALL IN THE MIND



*Right:*  
Michael Scott challenges the psychic surgeons to 'operate' on his arm.

*Right:*  
Another 'patient' lies back in hope.

*Far right:*  
Michael Scott and an expert at a London hospital examine specimens brought back from the psychic surgeons' 'operations' in Manila.

*Left:*  
A psychic surgeon and his assistants at work in Room 801.

going to last, and I hope that you'll find in the hour of this film enough for you to base an opinion on as well.'

The twenty patients on the tour paid £488 each for the flight and the hotel. The sessions with the healers were supposedly free, though the organisers did suggest the patients might make donations. There was film of the healers' comfortable homes and smart American cars.

When the crew first arrived at the Bayview Plaza Hotel, where the healers 'work', the cameras were welcomed into Room 801.

The first patient was filmed having 'an operation'. Scott explained to viewers: 'This is the moment when it's vital to look more closely.'

'Is this real? Or is it hokus pokus? One way not to find out is to close your eyes.' The healer kneaded the body, and as the camera closed in, Scott said: 'If it's real, you're watching a miracle. If not, you're watching a heartless and

fraudulent conjuring trick.'

The healers in turn became suspicious of *World in Action*. They claimed 'the spirits' were being irritated by the lights, the camera and the presence of the crew. Eventually, the camera was banned – but Scott was allowed to stay in Room 801 to watch more 'operations' himself.

The healers refused to give up specimens of 'diseased organs' removed in the 'operations' although *World in Action* did manage to find some.

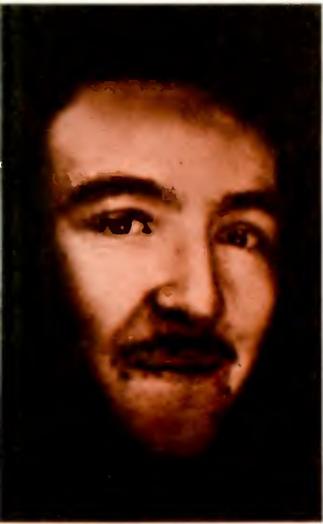
Some of the patients too were becoming doubtful.

Scott: 'We think we've been watching the work of superb illusionists . . .'

The investigations continued when they got back to Britain. A stage conjurer looked at the slow-motion film of 'operations' and explained how easy it was to fool the onlooker. He said he wished he could earn his money as easily. Bloodstained clothes and so-called specimens taken from the patients by the healers were sent to a London hospital for analysis. Their verdict: pigs' blood and cows' blood. One specimen supposedly taken from a child was in fact from an adult.

And how were the patients who had been to Manila? Some said they felt generally better in health. Others said there was no change. None could report medical evidence of improvement. One woman had died.





A programme that created reverberations throughout the country in 1975 was undoubtedly Yorkshire Television's extraordinary revelation of the plight of youngsters attracted by the bright lights of London in *Johnny Go Home*.

# MURDER IN THE MAKING

What added immeasurably to the impact of the programme was that while it was being filmed the team were unwittingly recording the background to a most sordid murder. For the first time television was therefore able to show events leading up to a murder, as well as its macabre aftermath.

The tiny incident that sowed the seeds of the production occurred at three o'clock one damp morning in London when a Yorkshire Television documentary producer, working late on a *Whicker* film, opened the door of a cutting room into the street. He found the doorway occupied by a huddled group of cold and wet youngsters. Through talking to them he quickly became aware of a vast army of teenagers adrift in London.

So *Johnny Go Home* started out as a report on this ragged army of youngsters in the capital; official estimates are that 25,000 arrive every year with no clear idea of where they will bed down. On any night of the year 300 youngsters will be sleeping out in the capital, large cardboard boxes providing eagerly sought shelters, as the programme demonstrated. Inevitably many end up living and working in wretched conditions and can easily fall prey to temptations of crime and vice.

What emerged was not only a study of the fate of these young children, but a stunning account of fraud, perversion, extortion and finally murder perpetrated by a group of men hiding behind the cloak of bogus religious and charitable organisations.

Pervading the production with his sinister influence was Roger Gleaves, self-styled Bishop of Medway in his 'Old Catholic Church'. It was his religious front and the ex-RAF uniform which he wore on his allegedly philanthropic duties that enabled him to hoodwink the authorities. He made a fortune from the taxpayers' money and sexually assaulted youngsters entrusted to his care. One estimate was that he was making £300 a week from his fraudulent Social Security claims for fictional residents in his network of hostels.

Gleaves toured railway stations looking for homeless youngsters and discharged prisoners, and he organised soup runs to bolster his image. Yet he had a criminal record of theft, assault and indecent assault on young boys.

What finally started police inquiries into his empire was the murder of Billy McPhee, the youth from Scotland known as Billy Two-Tone because he dyed his hair. Billy, from Bannockburn, was found stabbed and mutilated in a lay-by on the Brighton road at Crawley. In the spring of 1975, Gleaves, who was neither involved in nor charged with the murder, was sentenced to a total of four years' imprisonment on charges of buggery and causing actual bodily harm, while three of his hostel associates received life sentences for the murder of Billy.

A Yorkshire Television team had been filming Gleaves and his retinue while all these events were going on. In addition the Sussex police generously collaborated in the making of the documentary and provided videotape they shot at the time of their successful murder investigation.





*Opposite page, left:*  
The last picture to be taken of nineteen-year-old Billy McPhee before his violent death.

*Left:*  
A derelict house – home for sixteen-year-old Annie and other youngsters and dropouts. To keep alive she resorted to begging, busking and scrounging from shopkeepers.



Making the documentary involved working long hours into the night, sometimes sitting in plain vans with the camera camouflaged. 'It was the remarkable ability of the special cameras employed by cameraman Frank Pocklington to film at very considerable distances without any additional lights that made much of the documentary possible,' says director John Willis. 'We could often be perched on a rooftop more than 200 yards from an incident. The quality of the radio mikes – and the skill of recordist Don Atkinson – also produced some extraordinary sound considering the distances and conditions under which we were operating.'

The programme certainly stirred a strong

reaction among the press and public. MPs discussed the implications of the two-hour documentary in the Commons – after crowding into a special showing of the film in a committee room – and a Minister ordered a departmental inquiry.

Social workers and members of organisations campaigning for the homeless said the effects of the programme could only be favourable; parents advocated that it should be shown in schools as a warning of the dangers lurking in London; government ministries re-examined their progress in dealing with the problems of itinerant young people; teenagers agreed that it had provided a sharp lesson to anyone contemplating leaving home.



*Opposite page, left:*  
Roger Gleaves, wearing the authoritative-looking ex-RAF uniform, stands outside one of his hostels.

*Opposite page, right:*  
Filming in progress around London's West End.

*Far left:*  
Attracted by the bright lights of the capital, teenager Tommy Wylie arrives in Piccadilly after leaving home 400 miles away in Glasgow.

*Left:*  
Tommy and another resident with Gleaves inside the hostel.



# back to the LAND

**Farm Progress.** Mark Jenner (*second from right*) on location around farms in the South of England. *Southern*

Although Britain is a densely populated, industrialised country, agriculture remains one of its largest and most important industries. These pages look at some of the farming programmes presented by ITV companies in different parts of the country.

Every Sunday morning Mark Jenner and the team from Southern Television's longest running programme *Farm Progress* investigates the farming scene in the South. It covers a wide range of topics from the 'Post Referendum Debate' to new developments in farming technology.

For centuries the southern counties from Kent to Dorset have comprised one of the most important agricultural areas of Britain. The interests of these farmers include sheep farming, cattle breeding, dairy and arable farming, hops and fruit-growing and many kinds of horticulture.

As well as picking individual subjects for in-depth examination over a series of programmes,

Mark also publicises new developments, chairs studio debates with experts drawn from a cross-section of scientific and agricultural bodies, and fronts on-the-spot interviews with farmers throughout the South.

Tom Parker, one of the best known and well-loved characters in the South and affectionately known as 'The Guv'nor', is the subject of *The Master's Foot*, a special documentary for the network from Southern. He is regarded as perhaps the greatest instinctive farmer of this century. Over his farming lifetime of seven decades the world has altered dramatically and with it Tom's fortune, from humble farm boy to powerful owner of land, livestock and millions of pounds' worth of farming machinery.

Tom Parker farms over 4,000 acres of some of the finest country in Southern Hampshire and statistics of the number of eggs, gallons of milk, and cattle produced annually add up to a record of food production any farmer in the world would be proud of.

**The Master's Foot.** Tom Parker, 'The Guv'nor'. *Southern*



Looking back over his eighty years from the viewpoint of his eightieth birthday Tom gives a unique view of the changing way of the land. However, producer Anthony Howard found in Tom a man whose character and personality are rooted in the land and have remained unaltered as the seasons in a century of rapid change.

In Southern's award-winning *Out of Town* series Jack Hargreaves continues to educate city people about the countryside in the hope that the more they understand, the more they will want to respect and preserve it.

For the past ten years Tyne Tees' weekly *Farming Outlook* has reported from every corner of Britain, as well as the Common Market, to keep its audience fully informed about the ever-changing farming scene. The programme covers just about everything that can occur between the fields and our plates and also provides in-depth coverage of both the politics and economics of the industry.

This year marks the fifteenth anniversary of Westward TV's service to the farming community through agricultural programmes. During this time Peter Forde has established himself as an authoritative voice in farming matters through such programmes as *Farming News* and *Acres for Profit*.

Ted Moul is among the team of presenters in HTV West's *West Country Farming*, the bi-monthly magazine that reflects the agricultural life-style of the region; and from HTV Wales *Countryside* covers matters of general rural interest and areas of particular concern to farmers.

*Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, the Thames film on the life of a Yorkshire farmer who runs his 140-acre farm using Shire horses for all of the work, has now won the top documentary of the year awards from both the Broadcasting Press Guild and the Society of Film and Television Arts.

For those viewers who do not make their living from the land but nevertheless enjoy cultivating their own back gardens there are programmes like Tyne Tees' *Making the Most of Your Garden*. Bob Woolley, presenter of this weekly series, comments that the programme itself is like a good garden: 'We always try to present a mixture of items, something to interest everyone.' Advice is given on everything from greenhouse ferns and exotic cactus plants to



**Farming Today.** Regular presenter Leslie Thomas looks at Welsh hill farming on the Brecon Beacons. *ATV*

*Left:*  
**West Country Farming.** Cameraman Brian Morgan finds the best way to get the results he wants is to ride the herd. *HTV West*

growing your own potatoes, mint, and peas for the Sunday roast.

In addition to airing day-to-day matters on agriculture, Westward Television's *Westward Diary* also has a weekly gardening spot, and in the Midlands there is a keen following for *ATV's Gardening Today*, presented by Bob Price and Cyril Fletcher from the *ATV Garden* at Kings Heath Park in Birmingham. Many regular viewers have followed the progress of the programme from the time when the garden was an undug patch of wasteland to the beautiful garden that it now is.



Immigrants in 1907 huddle together with their luggage on the deck of a steamer taking them to the New World.

# DESTINATION



In the year of America's Bicentennial, Thames Television has produced an eight-part documentary series on this nation of immigrants.

In the space of two hundred years the immigrant population made possible the transformation of the early colonies of America into the most powerful nation the world has ever seen. Between the middle of the last century and the outbreak of the First World War, thirty-five million immigrants from Europe headed for the New World. Most arrived with a burning desire to succeed. Most were initially to be disappointed. They hoped to exploit America only to find themselves exploited by the people already there. Immigrants got the worst jobs – the menial dirty work like digging the streets or packing corned beef in the canning factories of Chicago.

But America offered them all a chance to succeed, where before they had had none. Some found the challenge too great and died or returned to Europe. Most grasped the opportunity and their stories are stories of personal, hard-earned success. Their children and grandchildren now live out the dream of America held by their ancestors.

So that is what this documentary series is all about. And dozens of production meetings were held in the spring and summer of 1974 to thrash out how to translate the concept into eight one-hour television programmes. In those early days it all seemed as though it would be simple and straightforward. But the path of true

documentary television never runs smooth.

American interviewees were the first and most difficult problem. It was decided to concentrate on telling the story of seven European groups – the Irish, the Italians, the Poles, the Jews, the Germans, the Norwegians and of course the British. Hopefully, it was felt, the viewer would by the end of the series have a better insight into what an 'American' really is and what sort of country he or she lives in. But who to interview? There are two hundred million Americans and all of them are immigrants, including the Red Indians. Twenty-five million are 'Irish' and there are nearly a million Poles in Chicago alone.

The well known and famous were avoided. Only 'ordinary' Americans with ordinary jobs were to come out of the social woodwork and tell their stories, people whose names never appear in the papers. It took a year to find the two hundred or so people who would tell the story of the making of America. Some were friends of friends of local history buffs, others were propping up downtown bars innocently enjoying a cocktail before going home to their families when they were pounced upon. In all, over two thousand Americans were talked to before the final selection was made. Two hundred were interviewed on film and the viewer sees about half that number on the screen in the course of the series. Some were old – in their eighties and nineties and were, to say the least, terrified by the cameras. Others

# AMERICA

**WHITE STAR LINE**  
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EVERY WEDNESDAY.  
CALLING AT QUEENSTOWN EVERY THURSDAY.

**SALOON PASSAGE**  
£12 TO £30  
AND UPWARDS.

**SECOND CABIN PASSAGE**  
£8 TO £10

**STEERAGE PASSAGE**  
To New York, Boston, Philadelphia, or Baltimore.  
**£4**

ISMAY, IMRIE & CO.,  
10, WATER STREET, LIVERPOOL

Great Western Railway.



Far left:

Immigrants spent several weeks travelling cheaply across the Atlantic in the bowels of the early sailing ships. This poster shows that around 1890 it was still possible to pay as little as £4 on the steamer ships which did the journey in less than a week.

Left:

A medical examination for immigrants on arrival at Ellis Island.

Film crews, researchers, directors have to find themselves in the right place at the right time. And even with a budget of £400,000 – which seems a lot of money – series producer Tom Steel has to make sure the money doesn't run out. Film crews spent six months in America, filming in seventeen states. Extensive research and filming also took place in Italy, Poland, Norway, Germany, France, England and Wales.

Apart from interviewees and sequences, the series demanded painstaking archive research. Liz Neeson, the picture researcher, spent six months in New York and Washington amassing thousands of photographs – over five thousand in all culled from a hundred libraries on both sides of the Atlantic. Photographs had to be checked and double-checked for accuracy: America in the space of a hundred years has changed so dramatically that each and every picture has to be right. When people described life in Chicago in 1910, the photos had to have been taken in 1910; ten years either way and the street literally may not have existed. Raye Farr spent six months in New York digging out library film to illustrate the series. The greatest find was film shot in 1895 showing the dirt roads in Boston and New York.

Apart from primarily satisfying the demands of the British television audience, *Destination America* has naturally enough aroused considerable interest in America itself and over thirty cities have already purchased the series.

suffered heart attacks and operations between the time they were first researched and filmed. Some were filmed on the off-chance that they might have something to say and turned out to be star television performers. Some, like the hundred-year-old fireman in Boston, apologised after the interview because, he said, 'when you live to be a hundred you have so many memories that it is difficult to sort them out.' Still, he could remember in great detail the cost of every single article of food in his neighbourhood store in 1900.

The range of stories is as large as America herself. To capture the memories, the thoughts, the sadness and the happiness of the immigrant experience nearly half a million feet of film was shot – 120 hours of rushes, of which the viewer sees a carefully edited eight.

The biggest single problem of a production like *Destination America* is one of organisation.



# 150 YEARS OF RAILWAYS

There are still many of us today who can cast our minds back with nostalgia to the not too distant past when those majestic giants of steam gave a sense of occasion to almost any journey.

Last September 27th marked the 150th anniversary of the opening of the Stockton and

**The First Train Now Arriving . . .** Bryan Pringle as George Stephenson on location with 'Locomotion'. *Tyne Tees*

**Opposite page left: The Great Little Trains of Wales.** This series shows that the steam locomotive can still provide a useful service. The Owain Glyndwr, pictured here about to pull out from Aberystwyth, runs on the Vale of Rheidol Railway in Mid Wales. *HTV Wales*

Darlington Railway, and to commemorate the occasion Tyne Tees Television produced a special dramatised documentary called *The First Train Now Arriving . . .*

Author and journalist Hunter Davies, who had presented the Tyne Tees Television networked documentary on Hadrian's Wall, was at the time writing a book on George Stephenson, the Father of Railways – so it was appropriate that he should write and present the programme.

Research quickly showed that the film could not be just a tour round railway relics and Stephenson memorabilia. The feel, the aura of Stephenson himself, had to be brought out.

Here was a man, illiterate up to his late teens, who changed the face of the world . . . a pitman with such a broad Northumberland accent that he could hardly be understood in the south, who took on powerful vested interests and won . . . a man who learned to read and write at night school and solved some of the most awesome engineering problems of his day.

And there was Edward Pease, a Darlington Quaker, whose foresight and money enabled Stephenson to build the Stockton and Darlington Railway.

'Hindsight tends to diminish their achievement. But, in present-day terms, it's roughly equivalent to two private individuals and a small Northern town sending the first satellite into space', says Leslie Barrett, Tyne Tees Television's Head of Features and executive producer of the George Stephenson documentary.

'So, to get the real flavour of those days, it became obvious that the documentary would have to be dramatised to let Stephenson, Pease and their contemporaries tell some of the story themselves (which made it equally obvious that this was now going to be the most ambitious and most expensive documentary ever produced by the company).

'We were fortunate enough to get actor Bryan Pringle, himself the son of a Geordie railwayman, to play Stephenson. Colin Douglas and Gerald Flood are also in the cast, and Cecil P Taylor, the Northumberland-based playwright, did the dramatisation.'

150 years later there is still a tremendous interest in the railways and their development; and, not surprisingly, a growing number of



**Mr Satow's Improved Travelling Engine.**

This programme describes how Michael Satow and others constructed an exact working replica of Stephenson's first 'Locomotion' engine to commemorate the 150th anniversary of the opening of the Stockton and Darlington Railway. The engine, which was filmed making its first journey, was later used to add realism to the Tyne Tees documentary on Stephenson. *Anglia Right:*

**The World of Model Railways.** Producer Andrew Crockart filming for the series in a busy corner of his own workroom. *Ulster*

*Centre left:* **The First Train Now Arriving . . .** To get the real flavour of those early days and the feel and aura of Stephenson himself it became necessary to dramatise the documentary. The picture shows (left to right): Don Troedson as Edward Pease, Bryan Pringle as George Stephenson and Jeremy Wilkin as Nicholas Wood. *Tyne Tees*

enthusiasts are turning their energies to the construction and operating of model railways.

Some people think that those who take an interest in model railways are frustrated engine drivers indulging in an extended childhood. However, in the three-part series *The World of Model Railways* Ulster Television examined why and how so many become involved in recreating the real thing – in miniature. Many enthusiasts, it was discovered, begin their collection by accident – in receiving a gift and continuing to collect. But many – as the series demonstrated – are born enthusiasts, building their own vehicles, track and layouts, often at great expense in time and money. The series had a distinct advantage in that the producer, Andrew Crockart, was virtually engaged on a labour of love, being himself an ardent model railway enthusiast.



Perhaps one of the most intriguing and absorbing activities of the model railway man is the running of a complex layout. It is not for them just a matter of setting the trains rolling. Complex schedules are run, as in an actual railway system, with timetables being produced. The series visited one of the more remarkable layouts at Derby and also discovered that in the Republic of Ireland, CIE, the national transport service, train their staff on a simulated system.

The series had an enthusiastic response with scores of letters arriving from all parts of the United Kingdom, including special requests from railway societies for telerecordings of the programmes.



# Politicians on TV

## People and Politics.

This late-night hour-long discussion series has achieved a considerable reputation as required viewing for the politically aware. Ex-German Chancellor Herr Willy Brandt (*right*), in an exclusive interview with regular presenter Llew Gardner, is one of many leading politicians who have appeared.

*Thames*

Appearances on television by politicians obviously form a necessary and valuable part of current affairs and news coverage. The person best fitted to defend and explain a new measure by the government or a local authority will usually be a government or local authority spokesman and the person best placed to throw light on faults with the measure will often be an opposition spokesman.

Politicians go on the box to put a committed point of view on either the broadest features of policy and philosophy or the nuts-and-bolts issues of a new piece of legislation. This normally presents the broadcasters with few problems and politicians regularly appear on such programmes as *News at Ten*, *Weekend*

*World* and *First Report*. There are of course certain basic ground rules which are carefully followed – ITV's overall output on any issue must be balanced, programme presenters and interviewers have to be totally impartial, and a fair hearing must be given to opposing points of view. Sometimes these different points of view coincide with party divisions; sometimes – and here the 1975 EEC Referendum campaign was a classic example – they will cut across party lines. At election times the appearance of candidates and party spokesmen and supporters comes within the compass of the Representation of the People Act and results in a special set of rules and conventions.

One specific difficulty, however, arises with

those programmes in which politicians appear regularly in what, to all intents and purposes, is a non-political capacity. Such appearances can range from a panellist in a light entertainment programme (or even a performer in a light entertainment programme – an occurrence not without precedent) to a chairman in a discussion programme. But the question to be asked is, can any appearance by a known active politician in whatever role be thought – realistically – to be non-political? In this country at any rate, the number of full-time professional politicians is comparatively few. Most politicians, and that includes local councillors and party workers as well as Westminster MPs, need to supplement their incomes by activities outside politics, and the majority do. Parliament itself also argues that it needs Members from a wide variety of backgrounds, professions and talents; and so if Westminster for these reasons is brimming with journalists, barristers, public relations experts, financial analysts, business consultants and the rest, then why not broadcasters. It is surely true that the qualities needed of a politician – a good communicator, a lively personality, a quick-witted debater – are also those that can go to making up the successful television personality.

The main obstacle is the overriding commitment of the broadcasting authorities to impartiality in the presentation of news and current affairs programmes. This makes it virtually impossible for active politicians (or active party supporters) to be employed in roles where they would present or preside over news or current affairs programmes. (In a similar vein, restrictions are placed on the political activities of senior IBA staff.)

An alternative form of this difficulty arises when a presenter or interviewer not previously identified with any party decides to take up a political career. He might, say, try for adoption as a prospective candidate and if successful at that stage he might then nurse the constituency for a period of months or even years before the election comes round. The question of his continuing to appear then becomes a matter of the extent to which he has become an open party supporter or, on the other side of the coin, the degree to which he maintains discretion, not making his allegiance public knowledge until the last possible moment, say the point at which he becomes adopted as a candidate.

The problem remains even if the individual



**The Westminster File.** A blend of investigative reporting and in-depth interviews with major political figures. A notable first was exclusive coverage inside Westminster when cameras followed a Northern group of Labour MPs taking the vital issue of shipbuilding nationalisation from shop steward level right into Cabinet Minister Tony Benn's private office. *Tyne Tees*



**The Brian Connell Interviews.** Brian Connell talks with television journalist Robin Day, a man who abandoned his political activities and returned successfully to broadcasting. *Anglia*



In maintaining political balance particular problems arise in the Channel Islands where the four major islands each have their own legislature. Here reporter Jane Bayer talks with Senator Clarence Dupré, one of Jersey's leading politicians and Head of Tourism. The Senator is also a fishmonger. *Channel*

suffers a defeat in the election. He would reasonably expect to return to his full-time profession (Robin Day and Ludovic Kennedy are examples of men who have made this return successfully) but it then has to be taken for granted that defeated candidates can only take up their former work in television current affairs at the cost of abandoning political ambitions for the foreseeable future.



# The Armchair Sportsman

Front man Dickie Davies links together the wide range of sporting events and studio items that make up the four-and-a-half hours of *World of Sport* each Saturday. *London Weekend*



Leading rally driver Roger Clark and Dickie Davies were members of the *World of Sport* team which competed in the Scottish Rally of 1975. *London Weekend*



Adult education programmes often help viewers to develop their skills and understanding of particular sports. Here Tony Lewis, former England and Glamorgan cricket captain, shows how to wield a bat in the *Cricket In The Middle* series. *HTV*

In an average week Independent Television provides some ten hours of sports programming. Much of this output is concentrated in *World of Sport* on Saturday afternoons, the time traditionally set aside for sporting activities in this country. This joint ITV presentation, compiled for the network by London Weekend Television, regularly links up with the outside broadcast units of individual programme companies to provide viewers with coverage of a wide variety of interesting sporting events from many areas of the country.

*World of Sport* first took to the air in 1965. At that time, according to John Bromley, the present Executive Producer, 'the cupboard looked pretty bare'. Apart from horse-racing – albeit quality horse-racing – sporting events with strong viewer and spectator appeal available to ITV were thin on the ground. Soccer was only just beginning to find a regular place in the ITV schedules. *World of Sport* occasionally found it difficult to live up to its name.

A major turning point came in 1969 when the format for Saturday afternoons was completely revamped and ITV began to present the six-programmes-in-one: *On The Ball*, *International Sports Special One*, *The ITV Seven* (horse-racing), *International Sports Special Two*, *Wrestling* and the *Results Sequence*. The rationale behind this move was, and still is, that very few viewers spend from 12.30 p.m. to 5.10 p.m. watching television sport on a Saturday afternoon; they are more likely to want to watch just selected items instead. Every section of



Top water-skiing events are frequently covered in *World of Sport*, including the British Water-Skiing Championships from Bedford and the World Water-Skiing Championships from Thorpe in Surrey. *London Weekend*



Austin Mitchell, reporter/presenter of the regional news magazine *Calendar*, underwent the required training and made a parachute jump with a local club from the Leeds and Bradford Airport. But he landed awkwardly, injured his back, and was off the programme for a few weeks. *Yorkshire*

*World of Sport* now stands on its own. 'In this way', says John Bromley, 'the average viewers can fit gardening, shopping, car-cleaning or whatever into their Saturday afternoon plans as well as watching their favourite events.'

Having strengthened its coverage of events at home, *World of Sport* then began to take a long look at the sporting scene abroad: to Eurovision, whose vision and sound circuits are fed with great sporting events, notably skiing and soccer; to Ireland, where the fiery rum-bustious play of hurling and Gaelic football thrills and amuses; to America for a variety of novel and fascinating material ranging from the All-American Football Final to the World Lumberjack Championships; and to Russia for the enchanting gymnastics of Olga Korbut and Ludmila Tourischeva. 'Of course', admits John Bromley, 'we have to be careful about the mix. Too much emphasis on overseas events, even though they may be the best in the world, would be a mistake for both viewers and British sportsmen.'

The IBA Audience Research Department recently looked at *World of Sport* and examined audience appreciation for the separate regular features that go to make up each programme. The figures are obtained from AI (Appreciation Index) data over a 13-week period in 1975. AIs are obtained statistically by asking a cross-section sample of viewers how much they enjoyed a programme; in brief, the higher the AI the more the audience liked it.

<i>ITV World of Sport</i>	<i>Average AI recorded over the thirteen-week period</i>
On The Ball	78
International Sports Special (1)	79
The ITV Seven (horse-racing)	68
International Sports Special (2)	78
Wrestling	72
Results Sequence	77

International Sports Special seemed to be the most highly enjoyed, or appreciated, feature of *World of Sport* and further examination of the figures revealed that these particular segments, although varying in content from week to week, showed a remarkably consistent AI performance. It could be that the element of freshness or novelty each week in International Sports Special ensures it a regular high level of audience appreciation.



ITV cameras travel the country most weeks to cover wrestling bouts featuring all the grappling stars of the ring. *London Weekend*



The Skol Lager Six-Day Cycling Championships from Wembley are televised each year. *London Weekend*

Victory! Eric Letts (*right*) threw the winning dart to clinch the *Double Top* Darts Tournament Final last year. His team captain Ken Rawlings (*centre*) of the Royal Bar 'A' team leaps a foot in the air with delight as scorer George Lonergan shouts 'game and match'. *Tyne Tees*



When the statistics for International Sports Special were broken down further, the domestic-origin sports were found to have an average AI of 76 and sports from overseas achieved an average AI of 79.

During the winter season the majority of Independent Television companies show a regular programme of recorded football matches on Sunday afternoons. These programmes normally consist of recorded highlights of two or three matches held on the previous afternoon and include expert analysis of the play and interviews with managers and players. Programmes such as London Weekend's *The Big Match*, Scottish Television's *Scotsport* or Anglia's *Match of the Week* invariably present a match featuring a team from the company's region and have, therefore, an enthusiastic audience of football fans.

On weekdays the presentation of sport varies according to the time of year and particular events. The Wednesday evening slot after *News at Ten* often contains recorded highlights of a football match played that evening – perhaps an important League game, a Cup replay or a representative match relayed from a European country; and also around mid-week there is occasionally a networked programme of wrestling.

When the occasion arises 'live' broadcasts of sporting events may be shown on weekday afternoons. These are usually confined to horse-racing, tennis, cricket and golf. In 1975, for example, Independent Television covered such important golf tournaments as the Benson and Hedges Stroke Play from Fulford and the Dunlop Masters from Chepstow. Live coverage of these events was shown during the mornings and afternoons and a special programme of recorded highlights later in the evening.

Many companies produce sports magazines designed to keep viewers in touch with events taking place in or of interest to their respective regions. Programmes such as *Sports Arena* (HTV), *Sportscast* (Ulster), *Sportstime* (Tyne Tees) and *Yorksport* (Yorkshire) vary in terms of duration and format but they satisfy an ever-increasing demand for news and information about local sports events and sporting personalities.

As a mass-audience medium, television must give primary consideration to satisfying the most common interest of the majority of

ITV Sport is always keen to sign-up the gladiators of the football field to provide expert opinion and comment during a game. Here ex-England player Francis Lee and ex-Scotland player Denis Law join commentator Brian Moore in ITV's gantry at Wembley Stadium for the England v Scotland Home International. *London Weekend*



During 1975 over six different speedway events were exclusively covered by *World of Sport*. *London Weekend*



viewers, especially when, as with ITV, the service is confined to a single channel. So the main concentration is on the more popular sports such as football, racing, golf, cricket or tennis. But substantial minorities are keenly interested in a very wide range of other sporting activities; and Independent Television makes determined efforts to cater for those enthusiasts, often at the same time providing a much wider audience with new and unexpected interest and pleasant viewing.

On the domestic front *World of Sport* has pioneered the televising of such lesser known sports as speedway, rallycross, darts, badminton and motor cycle racing, all of which have increased in popularity through exposure on television. It is stimulating for the production staff to spot a sport new to television and which viewers might take to; but it is not easy. Much depends on successful co-operation between the programme company and the sport's administrators. A happy partnership will not only make sure the sport is seen on television to its best advantage but that the sport itself enjoys a long-term benefit.

'The criterion for a new sport presentation is simple', explains Bromley. 'We cover the domestic sport providing it creates excitement, is good visually and attracts a large number of people at the venue. The coverage of the *News of the World* Darts Final is an example. Two men throwing darts, however skilfully, is not sufficient for good television. But add 12,000 spectators jammed into Alexandra Palace, London, and you have an absorbing spectacle.'



Polo from Windsor Great Park is an annual event when HM The Queen presents the *World of Sport* Trophy to the best playing pony. ITV's coverage last year was awarded the Thomas Keller Trophy at the Milton Keynes Sports Film Festival. *London Weekend*

Most ITV companies provide viewers with recorded football highlights each Sunday during the winter season. *Yorkshire*





Bar billiards is one of the pub sports featured in the Indoor League series. *Yorkshire*

Another example is Tyne Tees Television's 15-week series *Double Top*: the Cup-tie atmosphere of this darts tournament would put many a major soccer stadium in the shade for sheer excitement and tension. The series was recorded in clubs and pubs throughout the North East and featured sixteen crack teams playing to capacity houses everywhere. Similarly the 15-week series *Carpet Bowls* tournament for the Rosebowl Trophy filled Tyne Tees' studios every night with excited fans. The sport (a mini-version of green bowling) was comparatively unknown outside Northumberland until Tyne Tees brought it to the screen two years ago. The response was so great that the tournament has now been extended into a regional event.

Although television may from time to time be accused of inducing people to become sedentary armchair watchers of sport as distinct from live spectators or even participants, over the past ten or fifteen years more people have turned to sport as a leisure activity; perhaps this increased interest may be due in no small measure to television. The schoolboy and the schoolgirl who watches the World Cup or the Olympic Games on television may not automatically become a potential Johann Cruyff or Mary Peters overnight, but there is little doubt that latent talent in young sportsmen and women is likely to be encouraged by seeing on television the performances of those they would wish to emulate and whom, without the benefits of televised sport, they might otherwise never have the chance of seeing in the whole of their lives. Nor does television ignore the more educational and instructional aspects of sport as distinct from the purely 'watchable'. Independent Television's output of adult education series over the past year has encompassed most of the popular and a large number of the lesser-known leisure and sporting activities, for example angling and chess (ATV), soccer and cycling (Tyne Tees), bridge (Ulster), offshore fishing (Westward), yoga (London Weekend) and an informative series tracing the social history of sport from Thames.



# with children in view



Independent Television as a public service seeks to provide as wide a range of programming as possible; and as a matter of deliberate policy regularly includes material made specifically for children or specially chosen for them. These programmes need not necessarily be defined as children's favourite viewing, something that children ought to watch for their own good, or even programmes with child characters. Rather they are programmes that put forward ideas which, it is hoped, help the child to adapt healthily to life. Such programmes, made by specialists who have the needs and wishes of young viewers primarily in mind, are shown on weekdays and Sunday afternoons throughout the Independent Television network. Some companies provide in addition a Saturday morning children's show which includes films, cartoons and other feature material for children.

In broad terms, ITV aims to hold a balance in its children's provision between pure entertainment and factual information. The intention is that material aimed at the child's intellect will be as entertaining as possible while the stories, cartoons and light entertainment shows which appeal primarily to his imagination will use simple enjoyment as a means of conveying information. What is essential is that each programme be produced to the highest possible standard and above all be stimulating as well as entertaining.

Probably the single greatest difficulty in children's programming is that in an hour or so a day television has to provide for a widely varied audience a whole service in miniature, in which every kind of programme, including news, has its place. In general terms, Independent Television aims its children's output at

**Saturday Scene.** The Bay City Rollers provide pace and excitement for ITV's younger pop fans. The group has also featured regularly on Granada's 'Shang A Lang'. *London Weekend*

**Right:** **Sky.** Television is a natural story-teller and drama, particularly stories of adventure, forms a vital part of any balanced schedule for children. The leading roles are often taken by children, as in this intriguing science fiction series. The picture shows Stuart Lock, Cherrald Butterfield and Richard West. *HTV West*



**Magpie.** Programmes aimed at a child's intellect are intended to be both stimulating and entertaining. A special edition of this networked magazine for teenagers visited the Menuhin School of Music to discover if the pupils, with their gifted music ability, are so different from other children.  
*Thames*

**Here Comes Mumfie.** Puppet animation series are very popular with infant viewers. *ATV*



two age groups – ‘infants’ up to about the age of seven whose experience of communication is mainly emotional, and ‘children’ from eight to puberty, i.e. twelve or thirteen, who have learned to grasp ideas and have developed an avid curiosity. In any given week and in any given area ITV's output usually includes two or more adventure/drama series, either home-produced or imported; information programmes, either in the form of a magazine with several items, a competition or a miscellany; light entertainment/pop shows; cartoon or puppet animation series; as well as simple stories for the youngest viewers. Particular care will be taken throughout over scenes which might unsettle young children, bearing in mind Independent Television's Code on Violence. These programmes, moreover, will not include any swearing or blasphemy.

Research suggests both that relatively young children may well prefer programmes intended for adults and that the child audience is substantial up to 9.00 p.m. and often much later. The Authority accordingly does its utmost to ensure that evening programming up to 9.00 p.m. is not unsuitable for children. After that hour, it feels that parents themselves should accept responsibility for what their children view and also that adult viewers have a right to expect adult material. By *TVTimes* billings, press notices and broadcast trailers, Independent Television provides parents with sufficient advance information about programme content for prudent judgements to be formed.

It is perhaps more difficult to make good programmes for children than for any other section of the audience, for the simple reason that it is adults rather than children who produce them. The point of departure has to be the child himself rather than his parents or teachers. What the producer in a sense must do is fascinate and interest ‘the child within himself’ as sincerely and truthfully as he can.

The preliminary responsibility for co-ordinating and supervising the quality, planning and supply of Independent Television's children's output rests with the Children's Sub-Committee of ITV's Network Planning Committee. It meets regularly and includes a member of the Authority's own staff. Companies as a result are able to plan their contributions in relation to the known requirements of the network as a whole.

# the young actor

**Joby.** Naturalness and professionalism in the performances of Richard Tolan (*left*) as Joby and David Clayforth as his friend Snap. *Yorkshire*

*Below:*  
**Dominic.** 15-year-old Murray Dale in the popular adventure series for children. *Yorkshire*



Children often appear in the programmes especially made for their interest and enjoyment – as the audience, as participants in a variety of studio and outdoor activities, and as performers. These pages look at some of the screen appearances of young actors in both children's and general drama productions.

Taking as an example one of ITV's five largest drama-producing programme companies, Yorkshire Television has used a number of child actors during its seven-year history; but one or two stand out for their ability and their subsequent success. One of the first youngsters to make his way up the ladder was Peter Firth, a publican's son from Pudsey, Yorkshire, who co-starred in the children's series *The Flaxton Boys*. Peter later went on to become a stage and film success. In another of *The Flaxton Boys* series, Dai Bradley, who had earlier starred in the highly-acclaimed film *Kes*, also co-starred. Dai has also gone on to



**You Must Be Joking!**  
Youngsters from the remarkable Anna Scher Children's Theatre, who write and present this off-beat early evening series, fly through space in a send-up of that tv perennial – Star Trek. *Thames*

*Far left:*  
**What Would You Do?**  
In 'Suzi's Plan', the second of this trilogy of plays, Pheona McLellan starred as the scheming daughter. *Yorkshire*

become a much-in-demand young actor.

More recently, a little girl was discovered by Yorkshire Television to play the title role in the play *Sarah*, starring Richard Vernon. The production was later nominated for an American Emmy Award – the television equivalent of a film Oscar – and the play and the girl, stage-school pupil Pheona McLellan, received rave notices. *The Times* said of Pheona: 'This pale, thin, wispy-haired infant, her face half hidden behind over-large glasses, delivered her lines in a flat, unemotional voice that was devastatingly expressive.' Last year (1975) Pheona returned to take the title in *Suzi's Plan*, a play in the 'What Would You Do?' series.

Stan Barstow's *Joby*, a two-part story of childhood in Yorkshire, was a natural to throw up yet more budding child talent. In this case it was 13-year-old Doncaster schoolboy Richard Tolan as Joby, and David Clayforth as his bosom friend Snap. The *Financial Times* reviewer said 'I still find myself startled by such naturalness and professionalism . . .', and *Stage and Television Today* commented ' . . . whose performances indicated an experience far beyond their years'.

Even more recently Yorkshire Television has produced a second of the popular children's adventure series *Dominic* which was shot in the wilds of Yorkshire and featured Murray Dale, the 15-year-old son of actor, singer and comedian Jim Dale. Though no stranger to showbusiness through his father's work, Murray had never acted until he was offered an audition for the West End play 'It's A Two Feet Six Inches Above The Ground World' while attending a London comprehensive school. The part of Dominic is only his second professional engagement.

*Below and below left:*  
**Edward The Seventh.**  
55 child actors including seven babies were cast to represent the two generations of children in this impressive drama series. With Queen Victoria and Prince Albert are their two children Princess Vicky (standing) and Prince Albert Edward. Some sixty years later King Edward is seen playing party games with his grandchildren. *ATV*



**SHAW TAYLOR** writes about the problems and advantages of seeking the help of children in the prevention and detection of crime.

# junior detectives



The programme often goes on location to establish the 'scene of crime' and to interview the police, witnesses and other people involved. A reconstruction can jog the memories of young viewers who may have been playing in the area at the time – and a keen JP5 observer could provide the vital clue. The picture shows members of the production team and police discussing details while filming in Central London, left to right Jimmy James (liaison officer for New Scotland Yard), Bimbi Harris (programme director), Detective Chief Inspector Tom Smith, Shaw Taylor and Tim Piper (cameraman).

When Cyril Bennett, Controller of Programmes for London Weekend Television, asked me to set up a *Police Five* programme for youngsters – a *Junior Police Five* – I had doubts, grave doubts that were shared by my Liaison Officers at Scotland Yard with whom I discussed it. *Police Five* itself had been running for ten years with remarkable success. From a television point of view it continually features high in the viewer ratings; while from a police point of view they had in that ten years made well over one thousand arrests as a direct result of help given by *Police Five* viewers.

But weren't there dangers in involving youngsters in real-life crime? Our doubts centred on three disturbing pitfalls. First, that in inviting youngsters to help in solving crimes the police could be entering the very delicate area of usurping parental responsibility. Second, that youngsters seeing a crime being committed might be tempted to 'have a go' at arresting the criminals themselves. Third, would the 'results'

from such a programme justify the time that an already undermanned police force would have to spend in helping to compile it?

The solution to the first problem was relatively simple – to insist that youngsters 'report in' only with the knowledge of their parents. 'Have a word with Mum and Dad first' is no empty phrase and I use it every week.

The second problem of 'having a go' was the greatest and its solution lay, not surprisingly, in my own childhood. As a devotee of the



'I Spy' column in the now defunct *News Chronicle* I kept notebooks bulging with 'happenings' in the area where I lived. Here was the key – 'to observe'.

Ask any detective and he will tell you that the prime difficulty in an investigation is finding enough witnesses who saw the crime to tell him exactly how it happened. 'Tell me how it was done' said one experienced detective 'and I can probably tell you who did it.'

Here then was the role that *Junior Police Five* 'Observers' could fill usefully with no danger to themselves: to 'observe', and by those observations help the detectives to form

a clear picture of how the crime was committed.

Point Three – has it been worthwhile from a police point of view? Having decided that the object of the programme was to obtain useful information rather than arrests, Scotland Yard maintains a log of programme ‘results’. In a typical year it reads:

*No. of cases covered:* 61  
*Type of cases:* Mostly armed robberies involving security vehicles, banks, post offices, hi-jackings, etc.

*No. of cases in which useful information received:* 32

A staggering success rate of over 50%. The footnotes to the log tell the rest of the tale – 14 vehicles used in crimes recovered as a direct result of information from *Junior Police Five* Observers. 48 stolen cars located in the same way and returned to grateful owners.

But statistics are dusty evidence compared with the humanity of ‘case histories’. For example a valuable solar cell stolen from an exhibition at the Design Centre in London’s Haymarket. Its ‘dual’ coverage on both *Police Five* and *Junior Police Five* had its effect. Watching *Police Five* the thief realised that he had something that had become ‘too hot to handle’ and so dumped it, quite simply, in a brown paper bag under a tree in a Chessington park. Two JP5 Observers spotted it and recognised it immediately from the programme. A report to the nearest police station and that ‘solar cell’ was once again back on display in the Design Centre and the two JP5 Observers on a trip round the exhibition as guests of the grateful organisers.

A three-year-old child abandoned on the steps of a North London Synagogue. We took our film unit to the council home where the child was being cared for and talked to the policewoman whose job it was to find the family. A JP5 Observer recognised the child and, sensibly, reported not to the police but to the child’s mother, who thought the father was looking after the child. Result – mother herself contacted the police and the child is now back ‘home’.

But perhaps ‘A’ for initiative must go to the eight-year-old girl who marched into an East London Police Station and announced to a

surprised desk sergeant that she was a *Junior Police Five* Observer and she had just seen three men acting ‘suspiciously’.

‘Oh yes,’ said the sergeant, ‘what were they up to.’

‘Nothing,’ said the eight year old, ‘it’s just that they’ve been sitting in a car in the same place for the past half hour.’ And for good measure she consulted her notebook and delivered the place, the make, colour, and registration number of the car.



‘Well now,’ said the desk sergeant, ‘we’ll just check that out.’

Within seconds the National Police Computer had spewed back the information that the car was a stolen one! Within a few more minutes three very surprised ‘gentlemen’ were trying to explain to a circle of policemen what they were doing sitting in a stolen car, opposite a bank, 15 minutes before a cash delivery was expected.

That’s observation for you.

*Junior Police Five* is now firmly established in London, and by ATV in the Midlands who as originators of *Police Five* were not slow to follow London’s lead.

Will the idea spread worldwide, as it did with *Police Five*? I read an article in a German magazine the other day, an interview with Edouard Zimmerman (my counterpart out there). Would he consider introducing a ‘*Jugend Polizei Funf*’?

‘I don’t know,’ he said, ‘I have doubts.’

But, then, so did I.

‘Have a word with Mum and Dad first’ warns Shaw Taylor when inviting youngsters to help him solve crimes.

*Opposite page right:* For the Hatton Garden robbery Shaw Taylor visited the temporary headquarters of the Robbery Squad.



# facts can be fun

**Going A Bundle.** In the series featuring collections Harry Fowler visits the National Motor Museum.

Ten series spread over as many years, more than a hundred programmes and over 2,000 experiments on what is probably the most famous table top in children's television is indicative of the success of *How*, Southern's original facts and fun show.

A bumper miscellany of the mysteries of why and how things work, it soon captured the imagination of youngsters with its lively blend of information and wit. A combination that has

won the programme pride of place as the longest-running children's show still in production on ITV.

Fred Dinenage, Jack Hargreaves, Bunty James and Jon Miller pioneered the technique of group broadcasting without a presenter, creating the 'spontaneous combustion' of the *How* team.

'It is an unusual chemistry that works,' says Fred Dinenage, the unofficial joker of the show.

**Right: Runaround.** In this fast-moving quiz show Mike Reid fires the questions at the contestants who then have to dash across the studio to three bays, only one of which corresponds to the correct answer.

'We're all individuals who do entirely different things away from the programme, but when we are together everything is just right.'

With a lively sense of humour they explain everything from how Stonehenge was built to how a British rifleman can see at night. A combination that has won the loyalty of today's demanding and inquisitive generation of children.

By extending this approach Southern launched *Get This!* – a light-hearted and zany delve into the amazing world of startling facts and figures, presented by the irrepressible duo of Harry Fowler and Kenny Lynch. This comic encyclopedia of hundreds of facts and off-beat items strung together by Harry and Kenny in a loop of slapstick fun, gags and visual gimmickry, extended the way in which facts could be presented entertainingly. 'The programme fused together three separate strands: the material itself, the unique style of Harry and Kenny and the imaginative exploitation of television techniques', says Lewis Rudd, who joined Southern in 1972 as Assistant Controller of Programmes.

Southern continued to develop these techniques in the more specialised children's programme *Going A Bundle*, which also featured the ebullient Harry Fowler in a pot-pourri of collections and collecting fun. Harry and the lovely Anne Aston, his co-star in the last series, looked at many collections ranging from police badges to the steamtugs from the Exeter Maritime Museum. They also featured a regular item on conservation and put forward suggestions for simple collections that viewers could begin for themselves.

Involving children and encouraging them to go out and seek information after the programme is over helped to extend the boundaries and impact of the show. A sense of involvement that is also at the heart of *Runaround* – a fast-moving quiz game hosted by cockney comic Mike Reid who, as well as asking the questions, introduces many top pop stars, famous sporting personalities and surprise guests to the show.

'Instead of sitting on a panel as if they are in a classroom, the children are physically involved in a game which needs all the energy of the playground,' continues Lewis Rudd. 'Freed from having to sit still on television, they enjoy themselves as well as entertaining and educating the viewers. Once again facts can be fun!'



**How.** One of the 2,000 experiments that have captured the imagination of younger viewers. Fred Dinenage tries to blow out a candle with the air waves created by hitting a drum.

*Left:*  
**How.** The regular team of Jon Miller, Bunty James, Fred Dinenage and Jack Hargreaves.



# Understanding Science

**Discovery.** This series often explores interesting developments in medical science. At Park Prewett Hospital in Basingstoke, Dr Robert Mackarness administers a solution of a common everyday food to establish whether a patient suffers from a food allergy.

The enthusiasm for butterflies of Professor Philip Sheppard (pictured below) and Sir Cyril Clarke, President of the Royal College of Physicians, is the improbable foundation of the discovery of a revolutionary new method of conquering Rhesus disease. *Yorkshire*



The sciences are covered by Independent Television in a variety of ways: through the regular education series in scientific and related subjects; through a wide range of major networked and local documentary programmes; through reviews and discussions in many of the regular magazine series of techniques and developments in the world of science; through the provision of background scientific informa-

tion and explanation in national and local news programmes; and through the regular series such as *Discovery*, *Don't Ask Me* and *Survival*. ITV's science programmes have received much acclaim and many have been widely viewed overseas.

Television itself is of course a science-based art. Advanced techniques and sophisticated equipment are used throughout the whole process of producing programmes and bringing them into the viewer's home. Satellite relays, unheard of a few years ago, have become commonplace. Computers are regularly used for the rapid forecasting of election results and the analysis of public opinion. A novel use was made of scientific apparatus in the studio during ITN's coverage of the Apollo-Soyuz link-up in space. An electronic caption-writer, CHIRON, was programmed with visual information about towns the spacecraft was passing over at 17,500 mph. The intention was to predict exactly where the historic Russian-American handshake would take place. The forecast was Bognor Regis, although in the event a momentary delay on the part of one of the cosmonauts resulted in the honour being finally accorded to Amiens in France.



**Don't Ask Me.** Dr Magnus Pyke's white hair stands on end as he gets an electric shock during an investigation into the phenomenon of static electricity. *Yorkshire*

Some areas of programming require a concentration of specialised resources and effort for the most effective coverage; and in such cases the fifteen ITV programme companies accord to one or more of their number the primary responsibility for the regular supply of programmes for national showing. Yorkshire Television has made particular contributions in the field of science documentaries, first under the banner of *The Scientists* and for the past two years of *Discovery*; and has won awards for programmes on biological clocks, land reclamation and redeveloping our cities.

The 1975 series of *Discovery* started strongly with an illuminating report of how British scientists unravelled the riddle of Rhesus disease with the improbable aid of an exotic butterfly. Subsequent reports featured the perils of North Sea diving, the latest investigation by astronomers of the amazing Aurora Borealis (or Northern Lights), bird song, food allergies and bees.

Another popular science series produced by Yorkshire Television, *Don't Ask Me*, regularly figures in the JICTAR Top 20 ratings. In its second series, transmitted through the summer of 1975, the regular team of experts was that

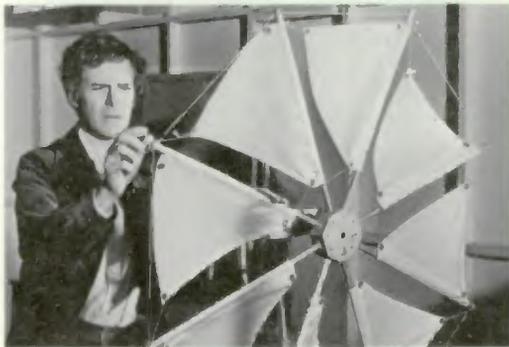
formidable triumvirate of Doctors Miriam Stoppard, Magnus Pyke and David Bellamy. This programme demonstrates each week that the answers to viewers' queries on science and the everyday world can be even more interesting than the questions.

Apart from the school science series, children are particularly catered for in programmes such as *How* (Southern, described on pages 86-7). A further series for young people, showing recent and possible future developments in science and technology which affect our everyday lives, is provided in *Lookout* (Tyne Tees). How much strain can the human body stand? Can we train ourselves to run further and faster? Are computers taking over only the drudgery of routine in our lives or have they a more sinister aspect? Is space research really worth the money? A 'classroom' atmosphere is avoided by inviting young people from the audience to join in the argument after the presentation of the evidence and discussion by visiting experts. In these and many other ways television is making its contribution towards developing a closer understanding of the scientific aspects of the modern world.

# Britain's Ecological TV House

From the shell of a derelict old coach-house on the edge of the Peak District a 'crisis-kit' family home emerges. The development of this unique ecological house project is followed in Granada Television's 20-part series *House for the Future*. A year's successes and failures are recorded by the family who will live in and work the house, and those who help and advise them, culminating in a grand opening and house-warming.

The newest devices and techniques will be used for running the home economically, saving energy and using natural resources to generate power, resulting in the most scientific and technological house in Britain.



Presenter Brian Trueman experiments with 'wind-power'.

Architect Donald Wilson and Brian Trueman discuss the ecological house project with the aid of a scale model.



**High over the rugged grandeur** of the East African landscape, a hot-air balloon floats giving its passengers a dream-like sensation of peace and beauty.

These fascinating pictures were taken by Alan and Joan Root on a balloon safari filming for Anglia Television's *Survival* series.

Adventure and wildlife filming go together. One is the inescapable adjunct of the other and no wildlife camera team would undertake the job unless they had this love of a challenge – often an unknown one – that spells adventure.

Alan Root made two crash landings during the filming of this balloon safari: one after becoming the first balloonist to fly over Mount Kilimanjaro, and one in Lake Naivasha.

Sometimes the sheer adventure of filming wildlife becomes almost as important as the wildlife itself. Sometimes a cameraman discovers a story on location.

# A Balloon Safari...

Cameraman Al Giddings was working on a project in the Pacific Ocean when he learned of the I-169, a crack Japanese submarine lost with her crew of 80 men for 30 years when she went down during an American bombing raid on Truk Atoll, South Pacific. His diving team found the submarine and opened up her hatches. Later he helped the Japanese Government to salvage the bones of her crew. The result: a vivid *Survival* film called 'The Search for the Shinohara'.



The balloon hovers above a herd of elephants in East Africa.

A spectacular view of the Kilimanjaro crater.



All hands to the rescue as the balloon lands on the rugged terrain.

## ...all creatures great and small

Since the first *Survival* series fifteen years ago Anglia Television has received world-wide acclaim for its many outstanding filmed documentaries exploring the fascinating world of wildlife.

The film produced by specialised naturalist camera teams has provided an amazing insight into the life and behaviour of a whole variety of Earth's living creatures from the micro

organisms revealed in 'The World You Never See' to the sixty-ton southern right whale.

Viewers are able to watch these creatures in intimate detail, observing their feeding and breeding habits, their social behaviour, their own problems of survival against nature and man, and the way they deal with local situations. The accompanying pictures show something of the wildlife featured in recent series of *Survival*.

This giant locust was one of a variety of interesting creepy-crawlies found in Trinidad while filming for 'The Bats of Tamana'.



Aggressive threat-making by an Okavango hippo in 'Call of the Fish Eagle'.





The Bank Vole, seen nibbling amongst the foliage of a hedgerow in 'The Oldest Inhabitants', is one of the small mammals who have always thrived in the English greenwood. Now such creatures are on the retreat.



In 'Land of the Trembling Earth' viewers meet the strange manatee, a freshwater mammal inhabiting the Suwanee River flowing out of Okefenokee Swamp in Georgia. It is thought, amazingly enough, to have inspired the legend of the mermaid!

One of the hazards of being a wildlife photographer as cameraman Dieter Plage, still tethered to his camera tripod by a battery lead, runs for his life from a charging elephant in the Virunga National Park, Zaire.



# THE ARTS ON ITV

If you are one of those people who believe that all work is art and that it is difficult to argue that whereas Michaelangelo's David is art, those plaster ducks on the wall are not (there may be *good* art and *bad* art, but that is a separate argument!) then you'll probably be wondering why it is necessary to have a special section headed The Arts on ITV. And you may well have a point. It has long been clear, however, to those in television that here is a medium capable of bringing to huge numbers of people certain types of visually rewarding works, events, spectacles which they would never normally take the trouble to go and see or even get an opportunity to go and see. It would mean a trip to the theatre or whatever – and probably a costly trip – and you have a feeling too in your bones that you wouldn't particularly enjoy what you saw; in any case, you're not the theatre/art gallery/concert hall-going type. These are the types of events popularly known as The Arts, although an alternative title might be Works You Rarely Get to See but Would Probably Enjoy.

Television's great contribution to what for the sake of brevity we will call The Arts is that it allows millions of non-adherents to dip into the vast treasure houses of drama, music, dancing, painting, poetry, sculpture and the rest, in the convenient comfort of their own homes. Many no doubt will quickly dip out again, others will like what they see. But all are given a chance to find out, at the turn of a switch.

Arts coverage on Independent Television makes full use of one of ITV's greatest strengths – its regional structure – and in every company's area efforts are made through locally-originated programmes to reveal the cultural and artistic heritage of the society of the region. Many items covering the arts are included in local magazine programmes and a number of arts magazine series are presented to viewers within the transmission area of the producing company. But many individual programmes and series on the arts produced by the various companies are seen by audiences in several areas or throughout the country.

Nor is a furtherance of the arts confined to the programmes appearing on viewers' television screens. Financial grants by the ITV programme companies to various artistic and scientific objectives have amounted to more

## The Return of Ulysses.

Opera makes an appropriate contribution to the arts on television. In this scene from the Glyndebourne production, Penelope (Janet Baker) is rejecting the advances of her would-be suitors as she remains faithful to Ulysses. *Southern*



than £2½ million, apart from practical support and encouragement in a variety of ways.

### Arts Magazines

ITV's longest running regular arts magazine and a central feature of ITV's arts output is *Aquarius*, produced by London Weekend Television and shown on the whole ITV network. *Aquarius* leaves hardly any corner of the arts world unvisited; and yet it avoids dealing solely with the new, the strange, the trendy or the indulgent. The programme's approach is untrammelled and popular, but always fresh; the belief that the arts have to be boring becomes a little more out-of-date every time the programme appears.

Sometimes *Aquarius* follows the magazine format with a miscellany of interviews, talk, opinion, film reports and illustrative excerpts. Sometimes the series devotes a whole edition, often lengthened, to one topic or performance. Occasionally two or more programmes are given over to related topics, as with the two programmes on Venice – 'The Great Gondola Race' – which linked the annual gondola race with the efforts being made to preserve the glories of the city.

In Northern Ireland the arts are covered by Ulster Television's fortnightly *Spectrum* in which the popular and minority cultural interests are followed and in which local writers, artists, sculptors and others showcase their work. In Scotland STV's *The Arts Programme* is broadcast monthly and includes news and developments in the arts, interview and performance; it is against the background of this regular series and the Edinburgh Festival that Scottish Television plans its treatment of the arts. From Cardiff HTV's *Nails* continues its periodic probing – sometimes tongue-in-cheek – into the cultural life of the Principality; among recent features was a musical setting by Welsh composer William Mathias of the Dylan Thomas poem 'Ceremony After A Fire Raid'. HTV's Bristol studios continue to produce the monthly *Gallery* to keep up-to-date with all aspects of regional art.

*Arts Bazaar* (Thames) takes a more off-beat journey into the world of the arts in the capital 'from grand opera to street buskers, from the Tate Gallery to Music Hall, from Shaftesbury Avenue to Clapham Junction'. This is part of the varied brief of an exploratory journey into

the world of the arts in London in this topical arts magazine. The series discovers community arts projects, an anti-Establishment arts centre, takes a critical look at Thames-side architecture from a barge, and looks at the news of the places and personalities that go to make up the current metropolitan scene. Not strictly for culture-vultures, *Arts Bazaar* sets out, in a fun way, to introduce people to the world of the arts who previously might have said, 'not for me!'.

Several arts series have made a contribution to European Architectural Heritage Year. *A Place in Europe* (Thames) examines thirteen famous houses and palaces where families are still in residence. *A Present From the Past* (ATV) aims to arouse interest in industrial archaeology and sets out not only to encourage viewers to go out and look for themselves but to increase their understanding of the significance of the places and objects shown and of their continuing influence on us today. Westward Television has provided a series about the lesser-known stately homes of the West Country, and in *Past Things Present* Grampian has examined Scottish museums and their characteristic collections. And four outstanding programmes by the late Charlie Squirès in *Treasures of Britain* (London Weekend) looked at great houses, castles, gardens and cathedrals.

### Instruction

In *Paint Along With Nancy* viewers are shown the fundamentals of painting with oils by Nancy Kominsky; the success of the first series has led to the production of thirteen more programmes for a further network series. In *Music for Guitar*, John Williams demonstrates, with assistance from guests Julian Bream and Paco Pena, a wide range of music from flamenco to classical Spanish (Granada). Several specifically educational series, noted elsewhere, also contribute to the development of various skills.

### Children

*Zigzag* is a bold venture by Tyne Tees Television to popularise the arts for younger viewers. The programmes show that art is something to be enjoyed – not endured. Where appropriate, children take part in the items – reviewing books, making music, painting, or trying their hands at the potter's wheel.

**Paint Along With Nancy.** Not only do ITV's arts programmes offer the viewer a variety of fresh experience and appreciation, but often they stimulate a desire for participatory involvement. When Nancy Kominsky demonstrated her skills in painting with oils the response was staggering – several thousand letters were received during the series, and a *TVTimes* painting competition run in conjunction with the programme attracted over 2,000 entries. Alan Taylor was on hand in the studio to put to Nancy the sort of questions the viewers themselves might wish to raise. A new series for the more advanced will appear in 1976.  
*HTV West*



The series looks at what's happening in the world of arts and crafts today, while remembering that they didn't start last week. It does not set out to tell young viewers that art is good for them, but to show them what is good

– from big band jazz to string quartet, from puppets to live theatre, from book reviewing to children's film making. The first series was transmitted in 1975 and a second series is planned for 1976.

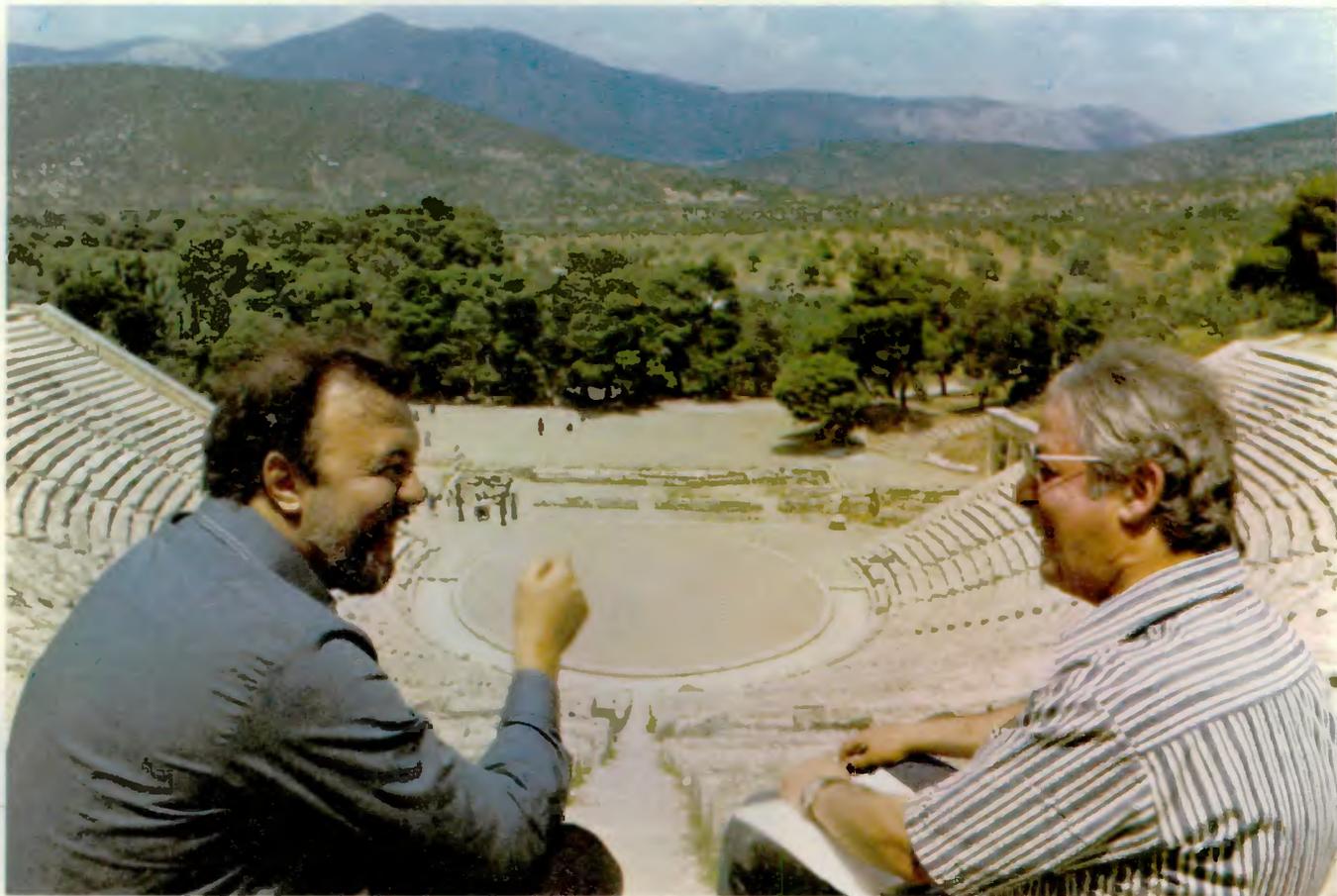
**Zigzag.** Mike Crompton, a lecturer at St Hild's College, Durham, talks to presenter Tony Bastable about the ancient craft of weaving in an item from this junior arts series.  
*Tyne Tees*



**Musical Triangles.**

Who would have thought that an organist of Westminster Abbey would compose bawdy songs, that a violinist in the nineteenth century could command fees of Beatles-type proportions, or that a Brazilian composer would specialise in conducting choirs of 40,000 people? Yet these facts all emerged in this seven-part series on the world of classical music. Reflecting the 'triangle' theme of 'composer/instrument/performer', Julian Byzantine discussed with Tim Rice the prolific Brazilian composer Villa-Lobos, and played a selection of his compositions for the guitar. *Thames*





### Music

A notably successful musical series has been *Musical Triangles* (Thames) in which Tim Rice presents the intriguing musical triangle of composer/instrument/performer. This popular series is supported by an LP which provides a permanent record of the musical examples played and discussed by outstanding performers in the programmes.

Operas shown nationally on Independent Television during 1975 included Southern Television's recording of Monteverdi's *The Return of Ulysses* from Glyndebourne and Puccini's *La Bohème* from the Royal Opera House, Covent Garden. Mozart's *Così fan Tutte* has been recorded from Glyndebourne's 1975 season for future transmission. Locally, Southern has for the third year presented the series *Music in Camera*, based around the Bournemouth Symphony Orchestra including distinguished guest instrumentalists, singers

and conductors. Scottish Television presented a concert from the Scottish National Orchestra's Prom Season and *Die Fledermaus*, Scottish Opera's first performance from their new opera house, the Theatre Royal, formerly the home of STV. HTV continues to feature Welsh composers and performers.

### Literature

A unique feature of HTV Wales programming is its two-language weekly books programmes with, in alternating weeks, the English *The Published Word* and the Welsh *O'r Wasg* presenting a survey of the latest published books; while Granada continues to present its established review of the contemporary newspaper scene in *What The Papers Say*. Many school, adult education and documentary programmes also deal with literary topics of various kinds.

**Aquarius.** ITV's longest-running regular arts magazine leaves hardly any corner of the arts world unvisited. Here presenter Peter Hall talks to architect Denys Lasdun at Epidaurus in Greece. *London Weekend*

# A Deeper Understanding

A review of Independent Television's religious output can usefully start with what is provided for children. Any civilisation, it has been said, can be judged by the way it regards children. A society that has lost the idea of childhood is in the process of decay. So what television does to help the young to understand deep things tells much and matters a great deal. ITV tries to reflect what matters and to give children both a vision of a culture that has been moulded by Christian ideals and a sympathetic understanding of our present mixed society.

In the past year Southern Television, which

**Lovers.** A series of six programmes which explore in the simplest way the nature of human and spiritual love at stages from teenage to old age. Cameraman Bob Edwards strikes up his own relationship with two young members of a commune. *HTV West*



**Saints Alive.** Caring for the elderly at Holy Cross Priory, Cross-in-Hand, Heathfield in Sussex was one of the subjects featured in this successful religious magazine series. *ATV*



*Centre*  
**Stories of the Saints.** Bristol children present their own adaptation of the story of Joseph of Arimathaea. *HTV West*

has specialised in hymn competitions, devoted its latest series to new hymns for school assemblies, *Let the Children Sing*. More recently the series *Stories of the Saints* brought from all corners of the United Kingdom a picture of some of the men who stamped these islands with the cross, not just as shadowy figures from the legendary past but as appealing to us yet. Amongst the programmes planned for 1976, several are designed to build on that appeal.

For older schoolchildren, ATV is again showing its revised *Believe It or Not* course of programmes which explore the approaches of the great religions to the common mysteries of prayer, of pain and the cycle of the universe. For the audience at home, the same company has made *Children of the Bible*, bringing characters out of the pages of scripture alive into the contemporary world. With a somewhat similar approach, Tyne Tees is planning to present a series about *The Boy from Nazareth*.

School religious series, designed for a particular age-group in a classroom, are easier to focus than family programmes, for which



there is still evidently a demand. Research constantly reminds us that the vast bulk of the population still wants children to grow up with a developed religious awareness. To be worth having, that must mean more than the knowledge of certain facts of history or past expressions of belief, important though these are for anyone's general knowledge. True religious education is more like musical education. Very few children are 'tone deaf'. A music teacher can rely upon a child's innate sense of rhythm and tune. Similarly religious education depends upon that sense of wonder which is a natural human gift.

A cynic looking at our society, and seeing the limited support that organised religion now enjoys, might well comment that a lot of people, perhaps even the majority, are religiously 'tone deaf', and that an interest in these matters is the hobby of the few. The Authority has never agreed with that attitude. From the start, and now in local radio as well as television, it has regarded religious programming for adults and children alike as an essential ingredient in a properly balanced output and supported all



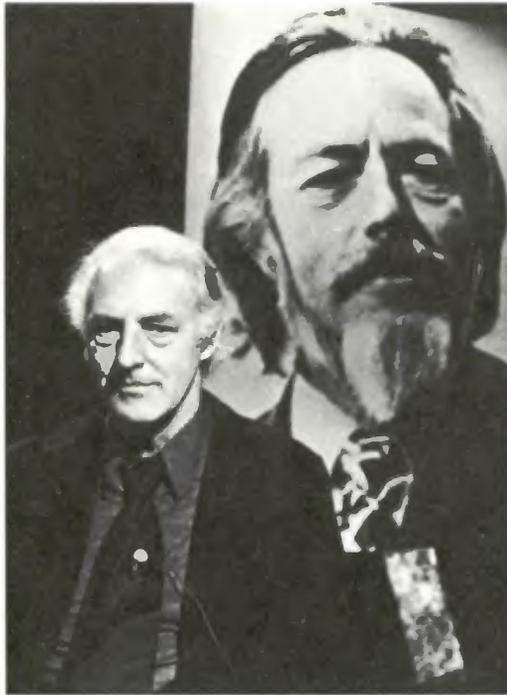
**Lord of the Dance.** A programme written and presented by Wally Whyton using folk music to put over some thoughts for Good Friday. *Thames*

With George Stephenson's famous Locomotion in the background, the Bishop of Wakefield, the Rt Reverend Eric Treacy gives the address in this networked morning service broadcast from Darlington Station to mark the 150th anniversary of the Stockton and Darlington Railway (see feature on pages 70-1). *Tyne Tees*



**One Man's Faith.**

Discussion and talks are an important element in religious broadcasting. Here poet and songwriter Sydney Carter examines from a Christian angle the views of the late Alan Watts, an authority on Buddhism who is now regarded as one of the foremost interpreters of Eastern religions in the West. *London Weekend*

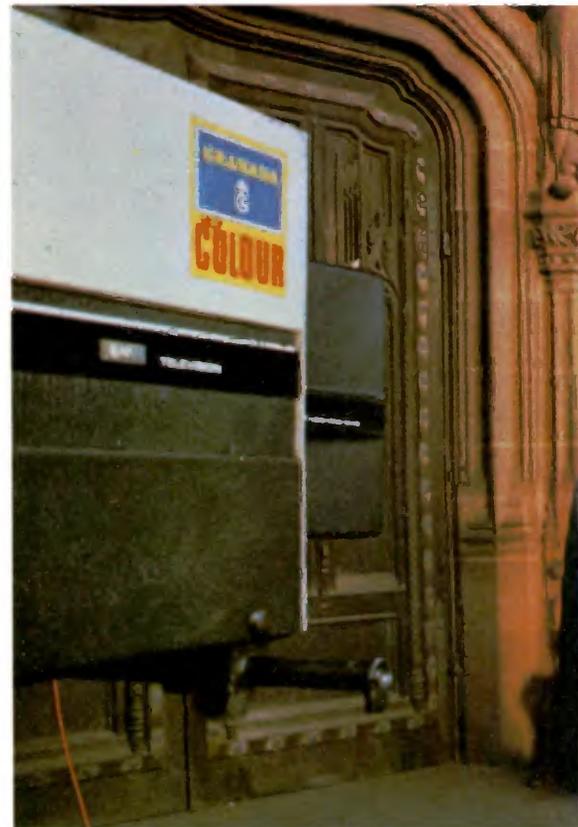


endeavours to encourage its excellence. At last year's Festival of Religious Sound Broadcasting it was therefore a matter of general satisfaction that Capital Radio should win the prize for the best programme from a local radio station, just as there was delight when Independent Television won an award at the Fourth International Christian Television Festival in Brighton last May. The award was for the best documentary programme on the theme of reconciliation and went to Granada Television for its *World in Action* programme about a Belfast clergyman, 'Reverend Parker Says Goodbye'. Even in the thick of the current affairs output, religious concern can shine through.

Yet there is always room for the more overt approach, if the religious programmes are to keep faith with their audience. For instance, London viewers who watch Thames Television's nightly programmes may have detected a fresh readiness to talk more directly of the things of God than seemed possible a few years ago, while those who followed Yorkshire Television's local Lenten series, *Signs and Symbols*, will have



During recent years ITV has been developing ways of expressing worship from inside the television studio. Here members of the St John's College of Theology, Nottingham and the pop/folk group Brightwinter take part in an informal act of worship in the studios. *Yorkshire*



noticed a similar trend.

Equally there is room for development. Over the past few years Independent Television has been experimenting with studio acts of worship as occasional alternatives to the Sunday morning outside broadcast. These studio programmes (transmitted on Sundays when the BBC is televising a service) are aimed to attract an audience for whom traditional worship is alien. They take several forms. There are meditation programmes, testimony programmes, as well as programmes that use the more familiar elements of public worship in the setting of a studio.

Along with this development comes the recognition that there are audiences other than those with 'main stream' Christian links, and that they too should be served from time to time. Recently Scottish Television produced its first Jewish series of *Late Call*, and for the first time on ITV London Weekend broadcast an eastern Orthodox service. This trend toward a wider appeal is an indication that religious programming in the Independent Broadcasting services is alive and flexible.



**Faith in Action.** A scene from Consett Iron Works in a programme that features the life, work and Anglican belief of Mr Harry Bernstone (centre), an officer of the General Workers' Union based in Newcastle. *Tyne Tees*



The new Bishop of Liverpool enters Liverpool Cathedral for the enthronement ceremony which was televised by Granada. The entire proceedings were also relayed by the area's Independent Local Radio station, Radio City.

# PRESENTING THE CLASSICS

It could be said that drama on television presents the viewers with something lying about halfway between reading a novel and seeing a stage play. With a novel the reader is able to picture scenes, people and events of almost limitless range, detail and variety, and yet always within the confines of his own imagery. The live theatre on the other hand can present only a more restricted range of painted scenes and people, and yet has a compelling presence unique to a live performance.

Possibly one reason for television's success as an entertainment medium is that the viewer can enjoy some of the best of both worlds. There is the feel of watching a live performance; and, thanks to technological craft, a range and scope of scenes and action far wider than is possible on the stage. Book lovers may say that television lacks the convenience of book-reading and does not allow the imagination sufficient rein; while some with a particularly strong dedication to the theatre may claim that TV in the living room has no theatrical magnetism. But never mind. The fifteen million people or more who watch a drama production on their television screens know that in terms of presentation they are deriving a great deal of enjoyment from their viewing.

The arts have always adapted from each other or cross-fertilised. The Romeo and Juliet story is dramatised by Shakespeare, composed as opera by Tchaikovsky, produced as ballet, translated to film, reproduced as contemporary opera/ballet in West Side Story and adapted for television.

As innumerable novels have been translated into theatre so it is to be expected that, as the latest medium, television should also go in for adaptation. The large-scale novels, particularly of the nineteenth-century novelists – Dickens, Tolstoy, Trollope – often lend themselves well to serialisation.

From early on in its existence Independent Television has adapted the classics. Recently, however, the stream has become a spate: Winifred Holtby's *South Riding*, Cronin's *The Stars Look Down*, Arnold Bennett's *The Clayhanger Trilogy*, G K Chesterton's *The Father Brown Stories*, H E Bates' and A E Coppard's *Country Matters*.

There is more to adapting novels and classical plays to television than a mere literal translation. Writers and producers attempt with enormous integrity and commitment to evoke the real intention and atmosphere of the original with faithfulness and authenticity. It is an attempt to tell the novel or the play anew in a way which is particular to television.

Good examples illustrating the position of television in the dramatic spectrum are the television productions of *Clayhanger* and *Antony and Cleopatra*. The former has been taken from the novels and transformed into television drama, with actors and elaborate sets and location filming. The latter was taken by ATV from the Royal Shakespeare Company's stage production and turned into a television production; the same actors spoke the same lines but the sets and even the costumes were completely reconceived for television. So Shakespeare's theatre play 'Antony and Cleopatra' is realised on television by ATV in a distinctive form – impossible on the stage and yet faithful to the original and making its own comment.



**The Canterville Ghost.** David Niven as the spectre in his unearthly workshop. Dame Flora Robson also starred in this adaptation of Oscar Wilde's classic. *HTV West*



*Left:* **King Lear.** A widely praised six-part series produced for secondary school students with Patrick Magee as King Lear. Patrick Mower, playing Edmund, is pictured here with Ann Lynn as Regan. *Thames*

**Shades of Greene.** In this distinguished series best-selling novelist and screenwriter Graham Greene for the first time agreed to television adaptations of his collected short stories. The stories, of which there are more than one in some programmes, are complex in structure and range from brief, humorous epigrams to full-length dramas. The picture shows Paul Scofield as Fennick (right) and Roy Kinnear as Lord Driver in 'When Greek Meets Greek'. Other eminent performers in the series include Virginia McKenna, Ian Hendry, Sir John Gielgud and Donald Pleasence. *Thames*



What we have here is television as a catalyst wholly for the good. A few people (in television terms, that is) might see a stage production of *Antony and Cleopatra*, and a few might read *Clayhanger*, but because of the particular constraints each medium imposes, the numbers are unlikely to be large. What television can and does do is to present the work in such a

way that these constraints – stage production, total reliance on imagination, etc. – are at least partly swept away. The audiences for works such as *Antony and Cleopatra* and *Clayhanger* thus become appreciative millions. There is no doubt that the 'classics' (broadly termed) will continue to find their way into television to the marked benefit of readers as well as viewers.

**The Stars Look Down.** In Alan Plater's adaptation of the novel by A J Cronin scrupulous attention has been paid to creating the atmosphere of the original with faithfulness and authenticity. *Granada*



Continuing the theme of adapting the classics for television, DOUGLAS LIVINGSTONE describes how the Arnold Bennett novels became twenty-six episodes on the television screen:

There is a sense in which dramatising something as long as *Clayhanger* is like doing national service – you can't believe that you'll ever get through it. Episode two, three, four . . . fourteen, fifteen . . . is it possible to get to twenty-six? Then suddenly you're at episode twenty-five and it's discharge day next and one half of you accelerates like mad and the other half says 'slow down, slow down . . . when you've finished it's over!' And it is. And there's an incredible sense of loss. Of course now the true realisation begins . . . a new excitement begins . . . the actors take over, the characters come to life. This is what one has been working towards. But for over a year *Clayhanger* had been mine and only mine and there is a particular thrill about that.

I first read *Clayhanger* on holiday about eight years ago. I can't remember having read anything before that made such an immediate 'visual' impact. I don't just mean Bennett's marvellous evocation of the industrial landscape of the 'Five Towns'. I mean the way in which his people become flesh and blood, and the situations they play out are not only 'real' but they have the compulsion of the very best form of drama. Long before I'd finished *Clayhanger* I knew how much I'd love to get it onto the television screen; and when I read the other two books the ambition became an obsession for me. Well, even obsessions cool off – and after five years of trying I'd almost given up hope. Then one day I got a call from Stella Richman, who had started her own production company, asking me if I had anything I wanted to do. Six months later I got the go-ahead. Stella would make *Clayhanger* for ATV. Five-and-a-half years' talk was a reality. And the first thing I felt was rather ill. Could it be done at all . . . or had I been talking out of the back of my hat?

David Reid, Stella's colleague, decided to produce it himself. From the beginning we worked very closely together and his advice and friendship were invaluable. The first problems we tackled, before the project was even taken to ATV, were how long should the



# DRAMATISING CLAYHANGER

serial be and how many writers should be involved? Fortunately the length was decided for us . . . the television year is divided into slots of thirteen weeks . . . thirteen was obviously too short . . . how about 26? I did a breakdown of the story and somehow it seemed to come out right. So 26 it was to be (although during those fourteen months of writing, and in spite of careful preparations, one of my recurring nightmares was that it would turn out to last only 24½ or even stretch to 28).

It was now April 1973 and the first rehearsals were fixed for April 1974. We must have at least 23 or 24 completed scripts before then because no leading actor or actress would commit themselves for fifteen months' work (which was the time it was going to take to produce the whole serial) without being able to read and approve most of those scripts first. Would it be easier to bring in a second writer? I was dead against this for the possibly selfish reason that I wanted the serial to be mine – but there were also practical arguments against a

Edwin Clayhanger (Peter McEnery) in his study listens as Mr Talbot (George Waring) tries to persuade him to join the Council.



In adapting Arnold Bennett's three novels for the television screen the dramatist is faced with the problem of how best to present the past life of Darius Clayhanger (Harry Andrews).

*Top:*

Janet Suzman, who plays Hilda Lessways, with Peter McEnery as Edwin Clayhanger, on location at Woburn Woods in Buckinghamshire.

second writer. Continuity would be a very difficult job – and we could end up spending as much time liaising about who-does-what-where-and-says-what-to-whom as we spent doing the actual writing itself. It meant I must, on average, complete an episode every two weeks; and, in fact, once the deadline was there the time factor never became a problem. I just had to let *Clayhanger* take over my life and accept the fact that I would know far more about what was going on in the Victorian Five Towns than I would about the seventies in the part of London where I live.

The first thing I did was to go to Stoke. Bennett's 'Five Towns' are now corporately known as 'Stoke', although the original towns (in fact there are six) still have their own very definite identity. I'd never been to Stoke before, which for a Bennett fan was seriously negligent. Of course I'd seen hundreds of old photographs. I stepped out of the train expecting to see the 'bottle' kilns of the potteries (so-called because of their bottle-like shape) belching black smoke over grimy Victorian streets. I'd forgotten the Clean Air Act. I doubt if there are more than a dozen bottle kilns left in the potteries, and none of these dozen are allowed to belch smoke. The most distinctive sky-line in England had gone. Oh yes, much of Stoke is still as Bennett described it: 'higgledy-piggledy', 'make-shift', and certainly there is a lot of Victorian building left. But,

in addition to these, it is now 'higgledy-piggledy' with modern stores, demolition sites and Indian restaurants. And, of course, potteries with electrically fired kilns. And why should they have done anything else but change it when the experience of the poverty and disease it brought are still only one generation away!

Right for them, but not so right for us; and I returned to London with the news that there was no way we could shoot very much on location in the Potteries as they are today. Some canals, some chapels, some industrial countryside, the Gladstone Pottery Museum which has been meticulously re-created as an example of how crockery used to be made, but very little else had the necessary period authenticity. It was David Reid's idea to build Stoke as it was, or at any rate some of it. To build a couple of streets and a few bottle kilns and a market and the Clayhanger's printing works on the piece of waste ground behind ATV's Elstree Studios. I didn't know if it was possible, but Michael Bailey, the designer, and his team did such a convincing job that visitors from the Potteries who've seen over it have been known to become damp-eyed with nostalgia. As soon as this decision to 'build Stoke' was made it naturally influenced the writing. I knew our 'Five Towns' and I wrote for them.

There were certain particular problems presented by the structure of the novels. The first and greatest of them was the fact that two of the books, 'Clayhanger' and 'Hilda Lessways', cover more or less the same time span. 'Clayhanger' tells the story of Edwin Clayhanger, of his relationship with his father and of his meeting with Hilda. For the most part it is seen from his point of view. 'Hilda Lessways' tells the story of Hilda's early life and we see her relationship with Edwin through her eyes. We also, of course, learn much more about her as a person in 'Hilda Lessways'. In 'Clayhanger' she is a weird romantic figure (at times, indeed, insufferably so) but this very strangeness fascinates Edwin. In 'Hilda Lessways' she is a completely understandable human being, and her determination to escape from the choking provincial claustrophobia in which she has been brought up, together with her feelings of guilt about her conduct towards her mother, give a new drive and reason to everything she does. I felt I had to put these books together.

Although it works well in two successive novels to retrace the same story, my feeling was that in a dramatisation the two books should be combined so that the story progresses over a single time-span.

This meant, of course, that for some of the time I had to follow two separate stories, the story of Edwin and the story of Hilda, weave them together whenever Edwin and Hilda met, and try to combine Edwin's attitude to Hilda (shown in 'Clayhanger') with Hilda's attitude to Edwin (shown in 'Hilda Lessways'). But then, in many ways, the trilogy of novels make up one long love story. Everything that happens to Edwin when he is not with Hilda and everything that happens to Hilda when she is not with him is essential to the success or failure of their relationships – of which the third novel, 'These Twain', is the culmination. Of course there are things I regret losing by combining the first two books – occasional surprises of plot in 'Clayhanger' which will not come as surprises to the audiences because they have also been watching the story of 'Hilda Lessways' – but I believe that there are many compensations, not least the dramatic irony of knowing what one character *thinks* the other is doing or feeling while at the same time knowing what that other character really does and feels.

From the dramatist's point of view the other major problem of plot to be faced was the story of Darius Clayhanger's (Edwin's father) past life. This occurs within the opening chapters of the first book and whereas it serves its purpose beautifully in the novel, David Reid and I decided that it would stop the forward thrust of the story to have a twenty minute or so 'flashback' in the first episode of the television version. I felt we could achieve a more satisfactory progression by giving the audience hints about Darius' past in the opening episode and saving the incredibly dramatic story of his childhood until that past catches up with him in Episode 12. I hope very much that those who know the books well and who might be tempted to complain at what could seem, in Episode 1, to be an omission, will wait for Episode 12 before they pass judgement; and that they will then agree with me that, in television terms, I was right. For the rest I have kept very closely to the books. There seemed no point in wantonly changing a story that works so very well as it is. In fact most of



my work is trying not to reveal that I have put in any work at all.

Of course additions have to be made. Scenes which Bennett briefly mentions as having taken place have to be created, 'bridges' have to be built to replace narrative, characters he only mentions have to be given flesh and blood (characters such as the awful Mr Boutwood, who is essential to the plot but who never actually appears in a scene in the novels).

In *Clayhanger*, as in any other dramatisation of a book which one believes to be near-perfect, the constant objective is to recreate in dramatic form exactly what the author has created in prose. It's an impossible objective. Some people might say 'so why bother to try?' Well, for one reason I believe that Arnold Bennett would have loved to write for television, and if he'd been around he'd have dramatised it himself. I suppose the only other reason for trying is that I wanted to. And it's allowed me to see the creation of some wonderful performances and to work with an enormous production team, from the studio heads through all the technical departments (and not forgetting the waitresses in ATV's Elstree canteen) who have not only given their all to something which was once only an obsession in my head, but made life such a pleasure while doing so. For their sake I hope you enjoy watching it . . . and, if he's in touch, I hope Arnold Bennett does!

The *Clayhanger* printing works were part of the authentic exterior set built on land behind the Elstree studios.

**Drama** provides the largest single category in Independent Television's output. Taking an average week, plays, series and serials account for about 24% of ITV's programme time; the next largest group is news, current affairs and documentaries with about 20%, while light entertainment and music follows with 12% and sport with 11%. In a normal week large audiences will watch a British produced play or series on six nights out of seven, quite apart from the daytime series and the repeats of worthwhile plays on a weekday afternoon.

Most of the drama is of a high professional standard and some of it of a very high order indeed. There was one recent quarter in which it was possible to watch *South Riding*, Yorkshire Television's faithful adaptation of Winifred Holtby's novel, on a Monday; Thames' glittering *Jennie*, the serial about Lady Randolph Churchill, on a Tuesday; ATV's careful presentation of some of the *Father Brown* short stories on a Thursday; *Intimate Strangers* (London Weekend), Richard Bates' clear-eyed exploration of the nerve ends exposed by a marriage breakdown, on a Friday; the always professional *Upstairs, Downstairs* (London Weekend) on a Saturday; and the same company's presentation of stories by Henry James in *Affairs of the Heart* on Sundays. This was almost an embarrassment of riches and there is no sign of a decline in either amount or standard.

The output of good drama is being maintained in *Shades of Greene* (Thames), eighteen of Graham Greene's short stories adapted for television; in Granada's *The Stars Look Down*, an adaptation of the A J Cronin novel about a North-East mining community, and the same company's presentation of Arthur Hopcraft's series *The Nearly Man*; and in Yorkshire's *Raffles - The Amateur Cracksman*.

Nobody should be tempted to the shallow judgement that such standards just happen or that television of quality can be transplanted from one kind of broadcasting institution to another and still grow good overnight. High quality is the product of years of cultivation - the culmination of a long process within a relatively confident and stable system.

It is not only that the planning and financial investment in plays and drama series has to be risked some two or three years in advance of transmission: it is that it takes even longer to

**The Nearly Man.** This one-off play by Arthur Hopcraft was named as the best single play in the Broadcasting Guild Awards. The dramatic possibilities of the story enabled it to be developed into a series of seven one-hour plays. The picture shows Tony Britton re-creating the role of the ex-public school Labour MP. Granada

# STYLES IN DRAMA



develop the highly professional drama departments or groups in which the major companies have established a distinctive housestyle. There is not a limitless supply of immediately-available talent; it takes time to nourish the skills and flair of drama directors and producers, designers, writers, actors and camera teams and it is this alone which makes excellence possible. Good drama, like all television of quality, is not produced by committees but by men and women of flair and imagination.

There should be no diminution therefore in the amount or the quality of drama on Independent Television. However, as one would expect in a creative medium, there must inevitably be changes. The single play, for example, often regarded as offering particular opportunities for new writers, has declined over the years and some fear its extinction. Such fears are groundless and though the present trend is towards fewer single plays they are sometimes longer and better placed.

In recent years there has been a marked increase in the number of anthologies, series of single plays written to a common theme. This format offers the viewer a ready-made point of reference and a degree of familiarity which it is much more difficult to provide in the one-off play. Many drama producers maintain that the play anthology in fact offers greater creative opportunities for little-known writers and actors to establish themselves. Certainly the anthology device has elicited much good writing and acting and often high appreciation from viewers. Successful television play anthologies have included Granada's *Childhood* and *Village Hall*, ATV's *Against the Crowd*, Thames' *Six Days of Justice* and London Weekend's *Affairs of the Heart* and *She*. Though the number of anthologies may not increase beyond the present level they will no doubt continue as a significant element in ITV's drama output.

Many other established and popular drama series also encompass a number of the elements found in the single play in that each programme constitutes a single story, even though some of the characters and general locations may be common to a number of programmes in the series and some storylines may be developed through a number of episodes. Series of this kind include such favourites as ATV's *General Hospital* and *Hunters Walk*, Thames' *The*

*Sweeney*, London Weekend's *New Scotland Yard* and *Within These Walls*, and Yorkshire's *Justice*. Then too there are the popular serials such as *Hadleigh* (Yorkshire), *Sam* (Granada); and the long-running *Emmerdale Farm* (Yorkshire), *Crossroads* (ATV) and *Coronation Street* (Granada).

The past few years have seen a feast of period and costume drama – *Upstairs, Downstairs*, *Jennie*, *South Riding*, the distinguished *Edward the Seventh*, *Clayhanger* and so on. Because styles in drama seem to go in cycles it

*She*. Anthologies offer the viewer a ready-made point of reference and a degree of familiarity not easily provided by the one-off play. In this series, which developed from the successful *Seven Faces of Woman* anthology, the theme is women facing key moments in their lives. One of the stories stars Judy Geeson and Jonathan Newth. *London Weekend*



**General Hospital.** Established drama series enable characters and sometimes storylines to be explored and developed, although like single plays, each episode normally constitutes a complete story. *ATV*

*Below right:*

**Lloyd George Knew My Father.** Despite the trend towards the grouping of plays under anthology titles, single plays continue to be a significant element in ITV's output. Here Celia Johnson plays her original stage part with Roland Culver in an adaptation of the West End stage play by William Douglas-Home. *Anglia*

may be that the trend will turn in more contemporary directions, although some costume drama will no doubt remain.

Drama inevitably manifests itself within many other categories of ITV programmes, as dramatised documentaries, in current affairs reviews, in arts programmes, in the situation comedy series, films, and in school and adult education series. This overlap between programme categories is well illustrated by the six-part adult education series, *First Act* (London Weekend), which in 1976 features the

half-hour plays, well received by critics and audience alike, and other regional companies have also made occasional drama contributions. Through the Television Fund Committee the fifteen ITV companies have collectively given substantial grants in support of the National Film School, the National Film Archive, the Regional Theatre Trainee Director Scheme and various drama academies; and individually have given financial and other support to the interests of the theatres in their own regions. Since 1968 the ITV companies have given over



**Sam.** Long-running serials are a significant part of ITV's drama output, attracting a high level of audience appreciation. In the Writers' Guild Awards last year, John Finch, writer of *Sam*, was cited in the category for the best British series or serial writer. The picture shows Sam (Mark McManus) with wife Sarah (Jennifer Hilary) in an episode filmed entirely on location in and around Oslo. *Granada*

children's drama workshop run by Anna Scher in Islington; it shows her working environment and analyses and discusses her important and stimulating drama activities with children and teenagers.

The contributions of Independent Television to the world of drama are by no means confined to the familiar networked productions of the five major companies. Anglia Television, apart from its major plays, produced 26 short dramatic programmes based on the work of classic writers and introduced by Orson Welles. Plays have formed a prominent feature of HTV's output, both in English and Welsh. Grampian Television produced a series of



£1,360,000 in assistance to the arts, sciences and training.

All in all, therefore, the expectation is for a continuation of drama of a high standard but with changing emphases. Whatever its style it will at different levels reflect upon the whole gamut of human experiences.

If murder were included in the Olympics, Britain would take the gold every time. Crippen and Cream, Armstrong and Haigh are part of our glorious heritage of mayhem. Superb murderers who cared – in casting for instance: Christie with his bald, bland head and spectacles. Murderers with such a sense of drama: Mahon dismembering a body while a thunderstorm rages, Jack the Ripper prowling gas-lit, cobbled streets. . . .

Brian Clemens, author for ATV's Thriller series.

The crime-and-detection drama, whether as a book, a stage play, a cinema film or as a television drama, has enjoyed unrivalled popularity for scores of years. Sherlock Holmes was probably the first great popular detective hero and since his appearance at the turn of the century there has been no let-up in public demand.

What is the unique allure of the detective story? A good story can be the ultimate in audience participation; solving the crime ahead of the plot, fitting the pieces of the jigsaw together, trying to decide 'whodunnit'; but it can also be the ultimate in audience *manipulation*, particularly where a thriller element is added, those moments of shock and suspense in situations we can all identify with . . . it's getting dark, and you're alone, and you *still* haven't had that back door lock fixed . . . a good detective thriller exploits the fear within us all, and also the desire within us all to see good triumph over evil.

Stories of crime and detection, often with some of the elements of the thriller, enjoy a wide appreciation among television viewers. But care is taken to ensure that they do not become stereotyped and that in theme and presentation they are not unsuitable for the audiences for whom they are intended. All productions must conform with Independent Television's Code on Violence; and particular attention must be paid to the Authority's family viewing policy which requires that material which may be unsuitable for children must not be shown during the evening period when large numbers of children are watching. In planning the ITV schedules care is also taken to avoid an excessive bunching of similar adventure/action series.

The following pages examine some aspects of two contrasting ITV series, *Hunters Walk* and *Life and Death of Penelope*. Though their formats are very different they each offer the



**The Sweeney.** There seems to be a considerable appetite for this type of fiction. Is it purely escapist or is there a deep human interest in the moralities of goodness and badness and a need to see justice done?

John Thaw (*right*) and Dennis Waterman provide plenty of action in this popular series about the Flying Squad. *Thames*

# CRIME AND DETECTION



viewer a basic crime-and-detection storyline. They also incorporate a secondary non-crime drama element – in the case of *Hunters Walk* this centres around the policemen's domestic lives and in *Life and Death of Penelope* it concerns the character of Penelope as seen from different points of view.

## Hunters Walk

The third series of ATV's popular police series *Hunters Walk* comes to ITV screens early in 1976. The original intention of the series was to show a side of police work away from the Metropolitan area on which so many police

**Hunters Walk.** P.C. Parfitt (Mark Griffith) believes that more bookings means quicker promotion, but his ambitions create further problems for Det. Sgt. Smith (Ewan Hooper) in 'Reprisals'. *ATV*

series have concentrated in the past. The petty crimes of a close-knit community as opposed to the big city murder hunt. The majority of the time the stories would centre around a small community area where most of the police work is concentrated on keeping the peace and therefore preventing the commission of serious crimes.

The hour-long stories involve the community of Broadstone, based on the area of Rushden in Northamptonshire. The research into the series meant that it was necessary to visit the area and speak to the local people. The police were contacted and openly discussed the type of work their normal everyday life involved them in – this being closer to the truth in many cases than the police crime series often seen on television. From the start a close relationship with the police at Rushden has been necessary in order to maintain the realism of storylines and the checking of facts concerning the correct phraseology, procedure and when a policeman should or should not remove his jacket or helmet.

The first series established the characters and showed them dealing with the type of crime so common in such an area. When it came to the second series, the reaction of the characters could therefore be slightly different in so far as they knew how to deal with a situation when it arose – their knowledge of the area, where the local troublemakers gathered and the general everyday running of a rural part of the country. In fact, all the writers on the series have walked the streets of Rushden in order to create as realistic an atmosphere as possible when writing their stories. They have also full local knowledge of the area and its people.

The type of crime that takes place in Broadstone is more likely to make headlines in the local papers than find itself splashed across a national for all to see. But occasionally something out of the ordinary happens to disturb the tranquillity.

The third series introduces a running serial element based on the police at home and at work. Although it is intended to keep the same basic format with a main storyline each week, there will be a sub-plot showing the policeman with the same problems as anyone else – the fact that he too has to go home and face the traumas of his personal life.



## Life and Death of Penelope

**MICHAEL CHAPMAN**, deviser and producer of this new Thames Television series, describes the background to its making:

The 'whodunnit' holds a strong position in the mainstream of literary fiction – yet, oddly, it has not featured on television to anything like the extent to which it appears on the bookshelf. If, by 'whodunnit', one understands that dramatic form in which a major crime – usually murder – occurs and a number of people with motive and opportunity are put under the microscope then one excludes a good deal of

current crime series episodes, for they belong more properly to the 'slice of life' camp.

The one-hour slot occupied by most police series permits only the staging of the crime and a rapid narrowing down of the suspects, either by police 'intelligence' (forensic data, *modus operandi*, criminal records, and so on) or by the more or less inspired action of the police stars themselves. Since the audience, more often than not, was present when the crime was committed, the question must be will the police discover the identity of someone we know already, and, if they do discover it, will they be able to pin it on him? Usually, too, because of the time element, the dénouement comes with a caving-in of the principal suspect's resistance under relentless psychological pressure from police questioning or by the sudden introduction into the situation of another element which makes further denial useless. (An often-encountered example is the cunning use by the police of a confederate's statement).

The 'whodunnit' by contrast is a more leisurely – and in some ways more artificial – creature, and is, for the reasons given, most often encountered in serial form. The ideal shape is six or so one-hour episodes; long enough to present the case dramatically and argue it, but not so long as to overstretch the basic material. Clearly the advantages of being able to examine a set of characters *in extenso* in a highly-charged situation such as a murder investigation are considerable, but there is one particular problem inherent in the serial structure and that is the problem of the pay-off. It is not so difficult building a serial to its climax, the question is will it live up to expectations. The audience has invested, over several episodes, a lot of time and interest – it has a right not to be let down; much easier said than done. The master of this craft must be Francis Durbridge and indeed, if one were to except his work, the genre would be conspicuous by its almost total absence.

*Life and Death of Penelope* profits from a build-up of knowledge gained during its six episodes but at the same time we have tried to modify its purely serial nature by a concentration each week on a different set of people each belonging to a different compartment of Penelope's life. Since every individual relates differently to different people, one person's view of another can be said to be of one facet

only – and in some ways that is a reflection of himself. Thus an assemblage of different views will provide a more complete understanding. At the same time, since the person observing reveals much of himself, in learning about Penelope we learn about the observer too – in that respect *Penelope* is a series of stories about people who knew a murdered girl called Penelope.

The concept of *Penelope* grew out of the belief that the investigating officer in a murder case must learn all that he can concerning the victim during his enquiries but that he won't know what is, or is not, germane to the investigation until the case is closed. He will therefore necessarily have a much wider view of the victim's life and times than is strictly relevant to the narrower needs of the police case. To this degree the detective and the detective story reader – or viewer – share the same experience, the gradual filling in of one of those macabre scene-of-crime chalk outlines so that imperceptibly a figure of flesh and blood takes shape in the configuration of the infinitely squalid act of murder.

It seemed to me that the victim – the central person – in a murder enquiry is indeed central in a geometric sense. In the middle of the circle is Penelope – pathetic body, husk of twenty-three years of hopes and dreams never now to be consummated. At fixed positions on the periphery are people who bore some special relationship to her – father, lover, friend, employer, etc. – people whose lives affected hers and who themselves are changed by her death. One of them killed her. It is necessary to understand them to determine who did and in doing that one begins perhaps to understand the girl herself.

Since we learn about Penelope only through others it is best that we never see her, thus the story starts one summer's dawn with Penelope already dead in the mud of the ebbing river Thames. At no time do we see her face, nor photograph even. There are no flash-backs. Penelope is dead – to the living she is now nothing but a memory made up partly of themselves and her own evanescent personality. To one person the memory of Penelope extends to midnight five hours before her body was discovered; that person will remember the startled eyes staring from a young face . . . which person?

*Top left:*

**Hunters Walk.** Realism extends to when a policeman should or should not remove his cap. Duncan Preston as P.C. Fred Pooley is a regular character in the series, seen here with Carole Hayman and Frederick Radley. *ATV*

*Bottom left:*

**Life and Death of Penelope.** A chilling start to this six-part 'whodunnit' series. Penelope is dead – washed up with the mud of the ebbing River Thames. Viewers will only get to know her through the memories of those she knew in life. *Thames*

# ITV's Regional Strength

**Sam.** The differences in the companies are not merely regional. They are also differences of approach, of a kind which enhance the vitality of the system as a whole.  
*Granada*



**Edward the Seventh.** The main criterion for the presence of any programme on the network must be its ability to give delight and to give interest to a very large audience. *ATV*



The television service created by the Independent Broadcasting Authority is both plural and regional. Fifteen programme companies are involved in ITV as a whole and make contributions of varying size and character to it. Each of the fifteen companies has a precise responsibility, under the Authority, for everything transmitted in its own particular area of the country. Each company, by its physical presence and its programming, is closely identified with the community it serves and with the people in that community. This structure, complex though it may be, provides a blend of central strength and local responsibility which in the last twenty years has come to be recognised as a valuable way of serving the public interest.

The Authority might have established just a few programme companies, all based on London. It decided, however, that companies were likely to be more responsive to the tastes and aspirations of their audiences if they had a direct responsibility for distinct franchises

covering specific populations; and that, since a national television service must rely to a large extent on a supply of networked programmes, these should as far as possible reflect the outlook of the main regions of the country and not that of the metropolis alone. The Authority was also guided by the principle that entry to the system should be open to as many programme companies as possible, within commonsense financial and operational limits. It believed that this was socially desirable and in the spirit of Parliament's decision to bring monopoly in television to an end.

After establishing a basic network of companies in London, the Midlands and the North, the Authority looked, in each area opened up by new transmitters, for companies that would have effective links with their regions and would have local representations in the shareholdings and on the boards. This led to the present system of fourteen separate ITV areas each served by a single company during the whole week, apart from London where the franchise is split between weekday and weekend companies.

Television needs great resources not only of professional talent and skill but of modern and ever-developing equipment, management – and money. So the objective of having a variety of television companies, as close as possible to their own communities, needs to be reconciled with seeing that the system has enough resources to provide, collectively and individually, a comprehensive and high quality service.

Only a fair degree of prosperity makes it possible on the one hand to provide national programmes of a quality that will equal, and on occasions surpass, that of the BBC, and on the other hand to support the local vigour and enterprise which will make each company effective, and almost personal, in winning the loyalty of its own region. Achieving these two aims is expensive: and there have been occasions when the Authority was urged to reduce the number of companies in order that more of the income might flow into national programme production. But the Authority still wishes to pursue both aims: it wants to see the whole

system financially strong and also to redistribute that strength within the system, in order that the local viewer may receive both the best that the country can produce on television and the particular programmes that only his own region can provide.

Thus it has been a central feature of the Authority's policy to support smaller regional companies by a form of subsidy, through charging differential rentals and arranging differential prices for the programmes which the companies buy and sell among themselves in their networking arrangements. The Authority's rentals take account of what each company can afford.

Similarly, the smaller companies cannot be expected to produce more than a limited number of programmes of their own. Their first commitment is to programmes of specific regional interest. Any additional resources can then be used for enterprises of general interest and, while companies vary in their attitude towards such productions, an increasing number of programmes from the regional companies are networked. Much the largest part of the networked output of ITV, however, comes from the five major companies - ATV, Granada, London Weekend, Thames, Yorkshire - whose areas cover the largest populations and who consequently can obtain the highest advertising revenue and afford the facilities for continuous network output. The smaller companies rely on this output for the provision of a continuous, acceptable, and highly professional schedule; and the amounts they pay for it are fixed according to their own advertising income.

The ITV companies' production of local interest material is on average double that of the BBC regional centres. Moreover, it attracts strong loyalty: research figures show that the ITV audiences for these programmes are greater than those for the BBC - in some regions markedly so - and that the ITV programmes gain higher measures of audience appreciation. The audiences for ITV local interest programmes are indeed often as great as, or greater than, the numbers viewing the national ITN news and the networked current affairs programmes. In terms of the amount of local programming produced and the audience's response to it, the outcome of the Authority's policy is therefore encouraging: companies do cater for and stimulate the interest of people in their own

specific regions.

The ITV service means organisations and individuals that are relatively close at hand. The professionals who appear on the screen, as well as those who work behind the screen, are often widely known in person and treated as friends rather than as remote voices from the metropolis. There are also opportunities such as could not exist within a centralised system for local groups and individuals to appear on the screen; and these often find a particular *rapprochement* with their region thanks to the existence of a local ITV company.

Moreover, the existence of a number of independent companies means that the best talent can profit from the opportunity either to progress in a particular organisation or to find employment elsewhere. Before the development of Independent Television there was only one outlet for creative talent and only one employer for anyone wanting to make a career in broadcasting.

Within each company, because its size is relatively small, there can be ready communication between the studio floor and the executives responsible for the budget and overall performance of the company. This does much to ensure that programme producers have a sense of controlling the output which they could not have if all those who worked for ITV belonged to one vast monolithic organisation, and it is reasonable to suggest that there is in consequence a higher degree of satisfaction and of identification with the television service on the part of those who work in it.

Notwithstanding the distinction in function between the network companies and the regional companies, there are a number of opportunities for programmes from regional companies to reach the network. The Network Programme Committee, on which all companies and the Authority itself are represented, provides a means by which regional companies may obtain network showing of programmes made for national (and international) audiences.

The discretionary freedom of a regional company does not consist simply of its ability to make programmes of its own. It consists also of the ability to set up a pattern of ownership and control which differs from that in other regions; to identify with the local public in ways that do not simply appear on the television screen; and to plan a local schedule,



**Calendar People.** The substantial production of local interest material in each ITV area attracts strong loyalty and a high measure of audience appreciation. Here programme host Richard Whiteley interviews the Earl and Countess of Harewood. Yorkshire



**Police File.** Each ITV company plans its schedule to meet its particular local circumstances. Despite certain geographical and technical problems viewers in the Channel Islands are able to view a high proportion of local interest programmes. Sergeant Peter Castle, seen talking with two young viewers in St Peter Port, presents the weekly crime information programme. *Channel*

including networked or bought-in offerings, that reflects the company's own assessment of the tastes and preferences of its viewers. To have a variety of decision points may be clumsy at times, but it is worth aiming for, and preserving, in a democratic society.

Despite the regional strength of ITV, the networked programmes are of the highest importance in providing a true alternative service to the BBC. It would be destructive to neglect this through enthusiasm for the diversity and local attachment which the regional system provides. The achievements of ITV in such fields as news, current affairs, drama and documentaries could not come about unless the system had a very marked central strength. This strength derives in part from a central effort where this is appropriate: national and international news, for example, requires a deployment of forces that no one company could provide, and ITN well illustrates the power of combined endeavour, principally through the news company itself covering the events of the day on behalf of the individual companies and also through its use of the offerings that any one company can make to cover the news in its area. But the central strength also derives, in areas other than news and sport, from the fact that a number of different organisations supply the network output. It is true that a single monolithic organisation gains some of the advantages of scale; but it also tends to lose that variety of approach which characterises the ITV networked product.

Working at self-supporting regional centres, creative broadcasters have a strong opportunity in ITV to find material and inspiration in their own surroundings and communities. The differences of style in the companies are not merely regional. They are also differences of approach, of a kind which enhance the vitality of the system as a whole. The main criterion for the presence of any programme on the network must be its ability to give delight and to give interest to a very large audience. Its quality is likely to be enhanced by the fact that the makers of programmes work in a number of separate places, have various different approaches, and enjoy a closeness to the decision-makers which would not be possible in a more centralised organisation.

### The Pattern of Local Programming

The Independent Broadcasting Authority Act requires that 'a suitable proportion' of programmes should appeal specially to the tastes and outlook of viewers in each area. Under the terms of the Authority's contracts each of the fifteen companies is required to observe this provision. Each company, in consultation with the Authority, must draw up a quarterly schedule of its intended weekly pattern of broadcasts; and the Authority will not approve a schedule until it is satisfied that all its requirements as regards balance, timing and content have been met.

Local news and news magazines are important elements in the schedules of all the companies, and represent a large part 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, drama. Each company plans its schedule to meet its particular local circumstances, with specialist advice or consultation in the fields of education and religion, and each company is responsible for the presentation of the programmes to viewers. So the ITV service in any area, though it contains important common network elements, is characteristically different from that in any other area.

The programme chapters in this book provide numerous examples of the contributions to programming made by the individual companies and later in this section full details are given of each company and its programmes. To illustrate some of the many varied aspects of regional television a brief look is taken here at just two of ITV's fourteen areas: Channel Islands and Wales.

### Channel Islands

The Channel Islands are fairly simple to describe as a geographical region - eight inhabited islands and a dozen empty ones. The total population is only half that of Plymouth. But as far as regional broadcasting goes Channel Television, the smallest of ITV's programme companies, has more problems than many others. The islands differ, not only in language, traditions, industries and attitudes, but also in government. The four major Channel Islands each have their own legislature.

All this means that news and current affairs

programmes have to be balanced, not just according to content, but also according to the island of origin of each item. No British election or Parliamentary broadcasts are transmitted. For the French-speaking population a French newscast, *Actualités*, is transmitted on Monday, Wednesday, Thursday and Friday, and a French language current affairs programme, *Commentaires*, is presented every Tuesday evening. And, because of duplication or even triplication of place names, advertisers have to make sure their potential customers know exactly to which island the commercial refers.

Compensation comes from the fact that the end result is that the people of Channel Television are particularly close to the people of the islands. Viewers who want to compliment (or complain) do so not by letter or telephone but by popping in to the Guernsey or Jersey studios to deliver their message personally. And one five year old knows that he can visit station mascot Oscar Puffin every day on his way home from school, and advertisers can and do use CTV at least 30 times a year to find their lost dogs and budgies.



### Darlledu yng Nghymru

Yn ystod y flwyddyn bu digwyddiadau hanesyddol ym myd darlledu yng Nghymru. Bu, wrth gwrs, estyniad pellach yn y gwasanaeth UHF, ac fe ddathlodd Swansea Sound ei ben blwydd ar ol blwyddyn gyntaf lwyddiannus, ond heb unrhyw amheuaeth, adroddiad Pwyllgor Crawford oedd y testun trafod pwysicaf.

Fe argymhellodd y Pwyllgor hwn dylai'r bedwaredd sianel gael ei rhyddhau ar unwaith i ateb gofynion arbennig Cymru ac i geisio datrys y broblem o ddarlledu dwyieithog. Disgwylir i'r BBC a Theledu Annibynnol i gydweithio i gynhyrchu rhyw 25 awr o raglenni teledu Cymraeg rhyngddynt bob wythnos. Cafodd y syniad groeso cyffredinol, a chytunodd yr Awdurdod, HTV a'r BBC i gydweithio dan y gyfundrefn newydd. Derbyniwyd yr egwyddor hefyd gan y Llywodraeth ac fe benodwyd gweithgor gan y Swyddfa Gartref i ystyried y problemau ymarferol. Mae'r Arglwydd Harlech, Cadeirydd HTV, ymysg eraill, wedi pwysleisio pwysigrwydd gweithredu'r cynllun hwn cyn gynted ag sydd bosibl.



### Y Gwrthwynebwr.

This memorable drama series with Welsh dialogue portrayed historic figures who defied authority in their lifetimes and included a play about the Irish revolutionary Padraig Pearse, and his comrade James Connelly. HTV Wales

**Focus.** Jan Leeming (right) and Bruce Hockin (left) discuss the merits of meat substitutes in an edition of this current affairs series from the Bristol studios. HTV West

### Wales and West of England

A contract area stretching from Anglesey to the borders of Devon and Wiltshire; a population of about four million; three distinctive sets of viewers (English in the West of England, bilingual speakers in Wales, and non-Welsh

speakers in Wales); difficult geographical conditions – these are the main elements which present the providers of television in Wales and the West of England with an unusual challenge. They give HTV, the programme company for this area, one of the most varied roles in Independent Television – a role that requires the provision of English and Welsh programmes in different combinations for different services.

HTV provides two basic services, one of which includes Welsh-language programmes, and in addition there are variations to meet the particular needs of the communities served. To meet these requirements and to provide as full a coverage as is practicable in this difficult

terrain calls for a very large number of transmitters. Already 53 UHF and 12 VHF transmitters are being used; and the IBA plans to bring a further 18 UHF transmitters on air within the next two years.

More programme hours are produced by HTV for this 'mini-network' than by any other regional company – about fifteen hours a week at the Bristol and Cardiff studios. This includes the production of three weekday news and news magazine programmes, one for the West Country (*Report West*), one for Wales in English (*Report Wales*), and one in the Welsh language (*Y Dydd*); and productions in English and Welsh cover all other programme fields (*see page 127 for full details*).

# The ITV Regions

Area	Company	IBA Transmitters (due by end 1976)		Population Coverage*
		UHF	VHF	JICTAR/AGB 000s
THE BORDERS AND ISLE OF MAN	Border Television	15	4	505
CENTRAL SCOTLAND	Scottish Television	21	4	3,660
CHANNEL ISLANDS	Channel Television	2	1	107†
EAST OF ENGLAND	Anglia Television	6	2	3,100
LANCASHIRE	Granada Television	24	1	6,960
LONDON	Thames Television (weekdays to 7 pm Friday) London Weekend Television (weekends from 7 pm Friday)	14	1	11,480
MIDLANDS	ATV Network	20	3	8,220
NORTH-EAST ENGLAND	Tyne Tees Television	13	1	2,475
NORTH-EAST SCOTLAND	Grampian Television	22	5	915
NORTHERN IRELAND	Ulster Television	6	3	1,325
SOUTH OF ENGLAND	Southern Television	15	3	4,280
SOUTH-WEST ENGLAND	Westward Television	20	3	1,384
WALES AND WEST OF ENGLAND	HTV	62	12	3,730
YORKSHIRE	Yorkshire Television	20	4	5,350

\* Individuals of four years of age and over

† Estimated

**Directors.** The Marquess Townshend of Raynham\* (*Chairman*); Aubrey Buxton, MC, DL\*; Laurence Scott\*; Sir John Woolf; R G Joice\*; D S McCall\* (*Secretary*); Donald Albery; Prof Glyn Daniel, LITT D, FSA; Sir Peter Greenwell, BT, DL; Desmond E Longe, MC, DL; J P Margetson\*.

\*Executive Directors

**Officers.** J F M Roualle (*Administration Contoller*); J P Margetson (*Sales Contoller*); P C J Battle (*Sales Manager*); R J Pinnock (*Assistant Company Secretary/Deputy Chief Accountant*); D S Little (*Contracts Officer*); A Barnett (*Station Engineer*); P Garner (*Production Contoller*); John Jacobs (*Head of Drama*); Colin Willock (*Head of Natural History Unit*); Mike Hay (*General Manager (Natural History Unit)*); Timothy Buxton (*Programme Sales Executive*); F Taylor (*Head of Documentaries and Adult Education*); J Wilson (*Head of News*); P Honeyman (*Deputy Production Contoller*); B Milne (*Presentation Manager*); F O'Shea (*Production Manager*); S West (*Promotion Manager*); N Wood (*Head of Films*); P J Brady (*Head of Press and Public Relations*); D Dawson (*Head of Stills*); R D Crombie (*Local Sales Manager (Norwich)*); C Bond (*Northern Sales Executive (Manchester)*).

**Programme Adviser.** Brian Connell.

**Religious Advisers.** Canon A R Freeman (*Church of England*); The Rev R G Manley (*Roman Catholic*); The Rev G T Eddy (*Free Church*).

**Education Adviser.** Glyn Daniel, LITT D, FSA.

**Education Officer.** C W Newman-Sanders.

**Submission of Scripts.** Material required: For 60-minute plays only, in script form. Outlines of ideas are not acceptable unless submitted through recognised agencies by authors who have had previous experience in television writing. All submissions to the Drama Department at the London office.

**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).

All technical facilities of the company are now colourised. Anglia House contains two main production studios - Studio A, 52 ft x 62 ft (3,224 sq. ft), and Studio B, 25 ft x 41 ft (1,025 sq. ft). A third studio, 18 ft x 13 ft (234 sq. ft) is used for continuity purposes only. Studio A is equipped with four colour cameras, and the third studio with one colour camera. The central technical facilities area contains: TELECINE: three 16 mm channels with SEPMAG facilities, and three 35 mm channels. A colour slide scanner and caption/slide colour facilities are also provided. VIDEOTAPE RECORDING: There are three videotape recording machines, equipped with electronic editing. OUTSIDE BROADCASTS: There is a colour outside broadcast unit which is equipped with its own videotape recording machine.

**Film Facilities.** There are three feature sound units, each fully colour operational, serviced by a Photomec processing plant using the Agfa-Gevaert colour system. Eight 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 King's Lynn and Luton 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. Anglia weather service originates its own detailed regional weather forecasts (and also provides a background information service for the public and for schools).

**Programmes.** NEWS AND NEWS MAGAZINES: *About Anglia; Anglia News; Police Call; Midweek Mail; Trend; Countryman; Time Out; Do Yourself a Flavour; Focus.* TALKS AND DISCUSSIONS: *Arena; Probe; The cases for and against Europe; The Brian Connell Interviews* (part networked). DOCUMENTARIES (networked): *Once Bitten . . . The Real Risk of Rabies; A Magnificent Man and His Flying Machines; The Breck Country; In Constable's Country; Norfolk Shore.* (Regional) *The Greatest Folk Festival in the World; Last Summer in Lynn; Piper of Nacton; A Man Between Three Rivers; The Game Keeper; Loconotion One; Gone to Burton; Devil's Ditches.* FEATURE SERIES: *Bygones; About Women; Folk Song for Anglia; Time to Work* (networked); *Nurse of the Year.* CHILDREN: *Baldmoney, Sneezewort, Dodder and Cloudberry* (networked); *The Romper Room.* FARMING: *Farming Diary* (part networked); *Food File.* RELIGIOUS: *Church Services* (networked); *Stories of the Saints; Christians in Action; Your Music at Night; The Bible for Today; Reflections; Big Questions.* LIGHT ENTERTAINMENT: *Sale of the Century* (networked); *Gambit* (networked); *Miss Anglia.* SPORT AND OUTSIDE EVENTS: *Match of the Week; Midweek Match; Eastern Sport; Horse Racing; World Hot Rods; The Royal Norfolk Show; The Essex Show; The East of England Show; The British Timken Show.*

**Drama.** Under John Jacobs, Head of Drama, this department produces full-length plays for the ITV network.

**History.** In its fifteenth year of production Survival Anglia continues its success with half-hour series and one-hour specials including: *The Year of the Wildebeeste, The Passing of the Leviathan, The Voyage of the Mir-el-lah and The Great Zaire River Expedition.*

**The Queen's Award to Industry.** Survival Anglia Ltd, the producer of the *Survival* series, was awarded this honour in 1974 for exceptional overseas sales.



# Anglia Television East of England

Head Office: Anglia House, NORWICH NR1 3JG

Tel: Norwich (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: 061-833 0688

King's Lynn Office: 28 Tuesday Market

Place, KING'S LYNN

Tel: King's Lynn (0553) 64424

Luton Office: 12 King Street, LUTON

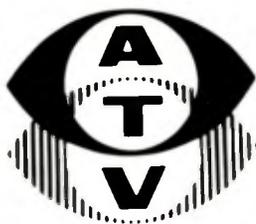
Tel: Luton (0582) 29666



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



**About Anglia.** The Luton newsfilm unit covers a story at Luton airport.



**ATV**

**Midlands**

ATV Centre, BIRMINGHAM B1 2JP

Tel: 021-643 9898

ATV Studio Centre, Eldon Avenue,

BOREHAMWOOD, Herts WD6 1JF

Tel: 01-953 6100

ATV House, 17 Great Cumberland Place,

LONDON W1A 1AG.

Tel: 01-262 8040

ATV Network Ltd is the company which, under agreement with the Independent Broadcasting Authority, provides television programmes in the Midlands during the whole week.



The ATV Centre in Birmingham.

**Directors.** Sir Lew Grade (*Chairman*); Jack F Gill, CBE (*Deputy Chairman and Finance Director*); Lord Windlesham (*Managing Director*); Bill Ward, OBE (*Deputy Managing Director*); Norman Collins; Sir Eric Clayson; Leonard Mathews, OBE; Francis Essex; Dennis Basinger; Sir Mark Henig.

**Officers.** Bill Ward, OBE (*Director of Programmes*); Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Creative Controller in Charge of Production*); Dennis Basinger (*Controller, Elstree Studios*); Clif Fox (*Controller, Midlands Studios*); Gerry Kaye (*Chief Engineer*); Cliff Baty (*Financial Controller*); Anthony Lucas (*Group Company Secretary*); Cecil Clarke (*Executive Producer, Plays*); Charles Denton (*Head of Documentaries and Factual Programming*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Anthony Flanagan (*Production Controller, Midlands*); Robert Gillman (*Editor - News and Current Affairs*); Billy Wright, CBE (*Head of Sport*); Nicholas Palmer (*Producer of Single Plays*); Colin Rogers (*Head of Script Department*); Malcolm Truempenny (*Assistant Midlands Controller*); John Terry (*Presentation Controller*); Anthony Page (*Planning Officer*); Alan Deeley (*Chief Press Officer*); Peter Gibson (*Head of Staff Relations*).

**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, PH D, School of Education, University of Birmingham; Mrs P Woodfine, Deputy Head (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; J Boyers, BA, Chief Education Officer, Shropshire; K L Smith, Headmaster, Lodge Farm Middle School, Redditch, Worcs; B P Hayes, HMI, Department of Education and Science, Worcs.

**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*).

**Studios.** ATV's studios are housed in two locations, the main transmission complex at 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 11 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 200. The central technical area, which serves both the studios and the transmission and network outputs, and which houses telecine and VTR machines, has recently been equipped with two broadcast video cassette machines to improve short segment programming, station breaks and programme trailers. Master control facilities include a presentation studio equipped with one four-tube colour camera. ATV's colour outside broadcasts are provided by two four-camera OB vans and two single-camera units. **BOREHAMWOOD:** At this centre, three colour studios, 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 uses four three-tube colour cameras. The technical facilities block includes an electronic ('optical') colour standards converter to facilitate international programming. In the VTR area, a computer-assisted editing system has been installed and another recent addition is an ATV-developed sound dubbing system.

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

**Programmes.** **RELIGION:** *Act of Worship; What is Faith?; The Gospel in Song; Saints Alive; Morning Services.* **LIGHT ENTERTAINMENT:** *A Little Bit of Wisdom; ATV Sports Personality of the Year; Carry on Laughing; Cilla's Comedy Six; Des O'Connor Entertains; The Golden Shot; The Jimmy Tarbuck Show; Miss ATV Today; New Faces; Nurse of the Year; Salute - A Tribute to Sir Lew Grade; The Saturday Variety; Show it Again; Shut That Door!!; Tarbuck - and all that!; TV Times Awards; The Val Doonican Show; Down the Gate; Comedy Premiere; The Squirrels; Love and Marriage; The Summer Show; Celebrity Squares; The Big Band Show; The Royal Variety Performance.* **ADULT EDUCATION:** *Angling Today; Checkmate; Here's Good Health; It Shall Be The Duty... The Health and Safety at Work Act 1974; Link - A Programme for the Disabled; Gardening Today; Farming Today; Understanding Ourselves; Advanced Driving with Graham Hill; A Present from the Past.* **CURRENT AFFAIRS:** *ATV Today; Free Speech; Jay Walking; One Man's View; Platform for Today; Lunchtime News Desk; ATV Tomorrow; ATV Newsdesk.* **DOCUMENTARIES:** *Britain On The Brink; A Family Doctor; Pilger; The Motor Industry - Make Or Break Year; In the Beginning there was Snow - According to Clement Freud; St Helena - A Tale of a Colony; A House of Their Own; To Be Seven in Belfast; Graham; Crime Squad; Count Lunchino Visconti di Madrone; Alive and Well; Class Roots; Neighbours; Mangling of the Middle Classes; Happy Being Happy; Birth of the Bomb; A World On It's Own; Three Characters in Search of a Treasure; The Unlucky Australians; Rig; Dolphins; Into the Unknown; It's A Lovely Day Tomorrow; Michelangelo Antonioni's Chung Kuo (China).* **DRAMA:** *Crossroads; Edward the Seventh; General Hospital; Love Story; Napoleon; Against the Crowd; Second Night - Mary, Mary; Thriller.* **SPORT:** *Midweek Match; Extra Time; Sunday Sport; The Royal Show; The Royal Windsor Horse Show; Snooker - Double Diamond Snooker Team Championships of Great Britain; Star Soccer; Wrestling.* **SCHOOLS:** *Good Health; Exploration Man; Living and Growing; Believe It or Not; Figure it Out; Look Around; Over To You; Starting Out; Stop, Look, Listen.* **CHILDREN:** *The Adventures of Rupert Bear; Mr Piper; Pipkins; Tiswas; Here Comes Mumfie; The Siege of Golden Hill.*

**Directors.** Sir John 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; G M Fraser; The Earl of Lonsdale; J I M Smail, OBE, MC, TD, DL; Colonel The Earl of Stair, CVO, MBE, JP; D W Trimble, MA; John C Wade, OBE, JP; R H Watts, FCIS, FCMA (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 ENG, FIEE (Chief Engineer); F J Bennett (Public Relations Manager and Schools Liaison Officer); N R Welling, DIP INST M (Sales Manager); K Coates, M INST M (Regional Sales Manager).

**Religious Advisers.** Rev Ronald S Blakey (Church of Scotland); Father P S D'Arcy, OSB (Roman Catholic); Rev Dr John Marsh (Free Church); Canon Robert Waddington (Church of England).

**Staff.** Total members of staff 169.

**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 *TVTimes* gives full details of all the programmes.

**Studios.** The studio centre is situated in Carlisle, and comprises three studios. There are two production studios of 94 sq. m and 58 sq. m equipped for colour, including 'chromakey' and other special visual effects, and a presentation studio of 20 sq. m.

**Technical Facilities.** Film and slide requirements are met by three colour telecine machines, two 35 mm/16 mm/slide photoconductive and one 35 mm flying spot. 16 mm 'Sepmag' sound facilities and full interlocking of 16 mm machines are available. Three high-band colour videotape machines with electronic editing facility handle VTR work. Colour synthesisers are provided for use with caption machines.

**Film Facilities.** The Company's Film Department offers a comprehensive range of facilities for 16 mm film production. Two staff camera units with the latest equipment, backed up by freelance cameramen, cover the large Border area. A colour film processing laboratory and 'stills' photographic dark-rooms are in operation. Comprehensive editing facilities include 16 mm dual picture head and dual gauge projection editing tables.

**Programmes.** Border Television's programmes include *Border News and Look-around* (Monday to Friday), a magazine of news and features about people and events in the Region, which on Friday evening includes a preview of the weekend's sport; *Border Sports Report* (Saturdays), a round-up of weekend sport; *Border Diary*, a summary of forthcoming events; *Border Forum*, an

after dinner conversation programme; *Border Parliamentary Report*, a monthly review of events at Westminster by Border area MPs; *Mr and Mrs*, a husband and wife quiz game now taken by the entire ITV network as is *Look Who's Talking*, a chat and entertainment show; *Border Month*, a late night look back at the news and events of each month with some of the major stories dealt with in greater depth; *Borderers*, which features well known people born in the area; *Who Cares?*, a series designed to help voluntary organisations and people who may need their help; and *Variety Showtime*, a light entertainment programme featuring professional variety artists. A *Lunchtime News* and a *Late News Summary* are broadcast each weekday and occasional documentaries are planned.

Television Centre, CARLISLE CA1 3NT  
Tel: Carlisle (0228) 25101  
33 Margaret Street, LONDON WIN 7LA  
Tel: 01-323 4711



Border Television Limited is a public company which, under agreement with the Independent Broadcasting Authority, provides the television programmes for the whole week, serving Southern Scotland, Cumbria, the Isle of Man and North Northumberland, including Berwick-upon-Tweed.



Border Television

# Border Television

The Borders and Isle of Man



Border Television's Sports Personality for 1974, Mitch Graham, receiving the award from Derek Batey, Border's Assistant Controller of Programmes (Production).



CHANNEL TELEVISION

# Channel Television Channel Islands

**Directors.** E D Collas (*Chairman*); K A Killip, OBE (*Managing Director*); E H Bodman; Harold Fielding; G Le G Peek; W N Rumball; F H Walker; Mrs G Troy.

**Officers.** Brian Turner (*Operations Manager*); Phill Mottram Brown (*Head of Sales*); John Rothwell (*Head of News and Features*); Miss W M Fearon (*Company Secretary*).

**Staff.** The total staff of the Company is 63.

**Religious Advisory Committee.** The Very Rev Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Rev D Mahy (*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 B Fisher, MA (*Roman Catholic Church, Guernsey*); Rev K E Street (*Free Church, Guernsey*).

The Television Centre, ST HELIER, Jersey, Channel Islands  
Tel: Jersey Central (0534) 23451  
Les Arcades, ST PETER PORT, Guernsey, Channel Islands  
Tel: Guernsey (0481) 23451

**Programme Journal.** *Channel Television Times* 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 cameras and normal sound facilities for television and film recording. Presentation studio with vidicon camera. Two telecine units for 35 mm, slide and 16 mm projection with optical, magnetic and SEPMAG 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  $\frac{1}{4}$  in. tape to double-headed working, using Leavers-Rich magnetic film recorders. There is a preview theatre equipped with a 16 mm projector capable of showing COMOPT, COMMAG, SEPMAG, and DUO-SEPMAG films, and a dubbing suite with commentary recording booth. Channel can also process and print reversal film.

**Programmes.** *Channel News*, a nine-minute bulletin transmitted at 6 pm Monday to Friday - a 'hard news' look at the day's events with film and live reports. *Channel Lunchtime News, What's On Where and Weather*, a nine-minute bulletin transmitted at lunchtime on weekdays. *Report at Six*, a 35-minute news and current affairs programme transmitted on Tuesday and Friday. The programme includes full local news coverage plus an extended look at political affairs emanating from the Channel Islands parliaments. *Channel News Headlines*, a 3-minute bulletin at 6.10 pm on Sundays. *Speak Out*, a live 30-minute studio discussion programme transmitted on Mondays at 6.10 pm in which viewers are invited to 'speak out' on topical and often controversial subjects. *Police File*, a five-minute local crime information spot transmitted once a week and presented by a police officer. *Actualités*, a French newscast transmitted on Monday, Wednesday, Thursday and Friday. *Commentaires*, a French language current affairs programme, part of late night Tuesday viewing. Both French programmes include a bulletin météorologique - a French weather forecast - transmitted Mondays to Fridays. *Puffin's Birthday Greetings*, a daily series of programmes in which the station mascot, Oscar Puffin, with the duty announcer, sends greetings to young viewers. *Link Up*, a monthly programme looking at the Islands' religious communities. *Channel Report Special*, an occasional hour long programme designed to examine important island topics in depth. It is generally transmitted 'live' with maximum community participation - 'phone-in facilities and a studio audience.



Three young visitors meet Channel Television's announcer Gordon de Ste. Croix and station mascot Oscar Puffin.

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 Broadcasting Authority for the Channel Islands.



**Directors.** Captain Iain M Tennant, JP (Chairman); Alex Mair, MBE (Chief Executive); G Wallace Adam, BSC; Robert L Christie; Principal James Drever, MA, FRSE; The Lord Forbes, KBE, DL, JP; James Shaw Grant, CBE, MA, JP; Calum A MacLeod, MA, LL B; Neil Paterson, MA; George Sharp, OBE, JP; Charles Smith, MBE.

**Officers.** Charles Smith, MBE (Controller of News and Current Affairs); Alastair Beaton (Programme Planning Controller); Robert Christie (Operations Manager); Anthony Elkins (Head of Film); Alex Ramsay (Head of Engineering).

**Religious Advisers.** Rev A Scott Hutchison (Church of Scotland, Aberdeen); Rev Dr James S Wood (Church of Scotland, Aberdeen); The Very Rev Provost Arthur Hodgkinson (Episcopal); The Very Rev Father Charles McGregor (Roman Catholic).

**Schools Advisory Committee.** James R Clark, CBE, MA, BSC, MED (Chairman); Robert Aitken, MA (Educational Institute of Scotland); R S Johnston (HM Chief Inspector, Scottish Education Department); Harry W H Marnie, MA, FEIS (Educational Institute of Scotland); Rev P Craik MacQuoid, MA, JP (Aberdeen County Council); George W G MacGregor (Educational Institute of Scotland); Councillor Roy Pirie (The Counties of Cities Association); James Scotland, MA, LL B, M ED, FEIS (Principal, Aberdeen College of Education); James Shand, MA, FEIS (Educational Institute of Scotland).

**Staff.** Total members of staff 154.

**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 videotape recorders are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a floor area of 2,750 sq. ft. Three 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 and associated dubbing suite. Laboratory facilities exist for the processing of 16 mm colour film and slides. The Aberdeen film unit is equipped with Auricon and Arriflex 16 mm cameras. DUNDEE: A film interview studio with associated offices is maintained in Dundee. A 16 mm sound film unit is based here.

**Programmes.** Grampian Television's coverage area stretches from Orkney in the North to Fife in the South, a distance of 300 miles: the equivalent of from London to Carlisle. It is one of the fastest expanding parts of the United Kingdom and has a key role to play in the nation's economic future. All the major oil fields so far discovered in British waters are off the coasts of the Grampian Television area. The impact of the oil industry has been massive and has affected many aspects of life in the region: housing, communications, public services and community facilities as well as commerce, industry and employment. It is

against this background that the company shapes its programme output.

*Grampian Today*, the company's news programme, examines in detail the implications of the day's news, with film reports and interviews. The interests of the farming community are served in *Country Focus*, a fortnightly series which looks at the latest developments not only from the farmers' viewpoint but also from the housewives'. *Points North*, the monthly political programme, brings local MPs together with a major figure representing a particular industry, trade union or other body to discuss their particular problems. A series of hour-long debates are screened at about three monthly intervals in peak viewing time to examine major areas of public interest.

In the field of light entertainment Kenneth McKellar will be returning with his own series *Kenneth McKellar At Home* and Anita Harris will launch her own series, *Anita*.

*Sportscall* represents a major departure for the company in the coverage of local sport. The series includes amateur boxing tournaments, table tennis, snooker and judo competitions, golf tuition and a round-up of local sporting events.

In the field of education *Oil!*, an eight-programme series, will attempt to explain in a lively and attractive way the whats, wheres, and whys of oil, the origin of oil, location, seismology, technology and simple economics.



# Grampian Television

## North-East Scotland

Queen's Cross, ABERDEEN AB9 2XJ

Tel: Aberdeen (0224) 53553

103/105 Marketgait, DUNDEE DDI 1QT

Tel: Dundee (0382) 21777



**ITV**  
INDEPENDENT  
TELEVISION

Grampian Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East Scotland during the whole week.

**Marc Time.** Folk singer Marc Ellington who introduces this folk music series.

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 Broadcasting Authority, provides the television programmes in Lancashire including Cheshire and parts of other counties.



**Directors.** Julian Amyes; Cecil Bernstein; Alex Bernstein (*Joint Managing Director*); Sir Paul Bryan, MP; Denis Forman (*Chairman and Joint Managing Director*); David Plowright (*Programme Controller*); Joseph Warton; Prof Frederick Williams; Leslie Diamond (*General Manager*); Donald Harker.

**Executive Directors.** Barrie Heads (*Granada International*); Peter Rennie (*Sales Director*).

**Officers.** Bill Dickson (*Company Secretary and Financial Controller*); Norman Frisby (*Chief Press Officer*); Keith Fowler (*Controller of Engineering*); Alan Gilbert (*Chief Accountant*); John Alexander (*Education Officer*).

**Executive Producers.** Peter Eckersley (*Head of Drama*); Gus Macdonald (*Current Affairs and World in Action*); Jack Smith (*Schools*); Jeremy Wallington (*Features and Documentaries*); Derek Granger (*International Co-Productions*); Brian Armstrong (*Comedy Series*); John Hamp (*Light Entertainment*); Michael Cox (*Drama*).

**Religious Advisers.** Dr J A Chadwick (*Free Churches*); The Rev T V Whealan (*Roman Catholic*); Canon F S Wright (*Anglican*).

**Studios.** Granada Television's five-acre TV Centre in the heart of Manchester is built around the first studio in Britain designed specifically for television. Studio Two was opened in May 1956 - among its drama output was the first *Coronation Street* in December 1960 - and it is still on the air daily as the base for the *Granada Reports* weekday regional programme. Granada's eight-storey administrative building is topped by a 250-foot steel lattice tower, a landmark on the skyline of the new city. The Centre has four major colour studios totalling 21,500 sq. ft of floor space.

**Programmes.** **DRAMA SERIES:** *The Stars Look Down:* adaptation by Alan Plater of A J Cronin's powerful best-seller. A panorama of the lives of 60 characters from 1910-1932. *The Nearly Man:* Seven-part sequel by Arthur Hopcraft to his award-winning play, about an MP at a turning-point in his political and private lives. *Coronation Street:* Now in its 16th year, a row of terraced houses, a pub and corner shop, and the folk who live there. *Sam:* John Finch's saga of a Yorkshire boy growing to manhood through 39 episodes from the 1930s to 1973. *Crown Court:* A jury of ordinary viewers decide on their verdict in TV trials fought out in an authentic setting. *Village Hall:* Comedy plays all set in that hub of smalltown community life.

**DOCUMENTARIES AND SPECIALS:** *The Psychic Surgeons: Miracle Or Illusion?* Michael Scott investigated the claims of the Philipino 'surgeons'. *Disappearing World:* On-the-spot reports from remote corners of the world where traditional ways of life are threatened. *Gosling's Travels:* Ray Gosling round Britain with his idiosyncratic inquiries. *Decisions in the Making:* Director, Roger Graef uses his fly-on-the-wall camera technique to eavesdrop on the making of big decisions in government and industry. *Private Lives:*

Denis Mitchell talks to men and women, the famous and the unknown.

**CURRENT AFFAIRS:** *World in Action:* Award-winning investigation teams range the world for the stories that make tomorrow's headlines. *What The Papers Say:* Reports on Fleet Street in TV's longest-running weekly programme: it started 5th November 1956. *On The Edge Of The Gobi* and *The City In the Steppes:* For the first time, TV cameras film life in Mongolia today - in a collective, and in the capital city, Ulan Bator.

**REFERENDUM:** *A Bus Round The Market:* Fifteen folk, a cross-section of British voters, on a tour of Common Market countries to see for themselves. *The State Of The Nation: A Debate:* In a Parliamentary setting, politicians debate for and against Common Market entry. *Inside The Brussels HQ: See How They Run It:* The film camera eavesdrops as EEC diplomats plan legislation.

**COMEDY SERIES:** *My Brother's Keeper:* George Layton and Jonathan Lynn write and co-star in a seven part saga of twin brothers, one an upright young bobby, the other a tearaway student. *Cuckoo Waltz:* Wealthy, playboy best-friend of the husband turns up to spend the night with the hard-up Hawthorns - and forgets to move out.

**LIGHT ENTERTAINMENT:** *The Wheeltappers and Shunters Social Club:* The Saturday-night out with the best acts and the worst chairman. *Shang A Lang:* The Bay City Rollers' own show, with their own music and their guests. *Rock On With . . . 45:* Kid Jensen introduces the best in the whole range of pop new releases.

**GRANADALAND PROGRAMMES:** *Granada Reports,* nightly, on what happens in Granadaland - and why. *Reports Action:* Helping Granadaland to help itself - a clearing house for community-aid ideas. *Granada Profiles:* TV portraits of men and women from the world of arts, sciences, education, politics. *This Is Your Right:* Guiding viewers through the jungle of red tape. *Kick Off:* Friday night's preview of Saturday's big games. *The Kick Off Match:* Sunday's replay of Saturday's highlight game. **EDUCATION:** *Picture Box:* Top of the ratings with junior schools. *History Around You:* History on film for 8-9 year olds. *Messengers:* English and media-studies for secondary schools. *Facts For Life:* New health education series for 15-16 year olds. *Experiment:* Sixth-form science. *The Land:* 20 films on British geography for O-level and CSE pupils. *A Place To Live:* The excitement and beauty of the wild-life around - in gardens, parks or the seaside - for 8-11 year olds. *Hickory House:* For pre-school children, stories, music, puppets.

**ADULT EDUCATION:** *House for the Future:* Taking the shell of a building and converting it into Britain's most scientific and technological house. *Music for Guitar:* John Williams and guests show how it is done. *His Face Is Familiar:* The actor and the theatre - their past and their future. *Mr Smith Meets The Planners:* How planning works.



Coronation Street. Albert Tatlock's 80th birthday party.

**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 Aeron-Thomas†; Stanley Baker†; W G Beloe\*; W F Cartwright, DL†; J E C Clarke\*; P Dromgoole\*; A R Edwards†; Sir Geraint Evans, CBE†; R A Garrett\*; T Hoscason-Brown\*; T Knowles (Financial Director); A Llywelyn-Williams†; Lady E J Parry-Williams†; G H Sylvester, CBE\*; E L Thomas†; W Vaughan-Thomas†; A Vaughan†; R W Wordley (Sales Director).

\* Member of HTV West Board.

† Member of HTV Wales Board.

**Officers.** I D Alexander (Education Officer); P Dromgoole (Director of Programmes, West); T Knowles (Financial Director); J Morgan (Programme Adviser); M Towers (Production Controller); A Vaughan (Director of Programmes, Wales); N Witt (Station Manager, Bristol); R W Wordley (Sales Director).

#### Religious Advisers

**West:** Canon Peter Coleman (Church of England); Rev Ronald Hoar (Free Church); Father Michael House (Roman Catholic). **Wales:** Father Edwin Regan (Roman Catholic); Rev George Noakes (Church in Wales).

**Studios.** Twin production centres at Bristol and Cardiff provide four colour studios and a floor area exceeding 14,000 sq. ft. They are equipped with 15 colour cameras, and are supported by a four-camera mobile control room and fleet of outside broadcast vehicles.

**Submission of Scripts.** New writers and new talent are in demand. Scripts are welcomed by the Directors of Programming, Patrick Dromgoole (HTV West) and Aled Vaughan (HTV Wales).

**Staff.** HTV employs a staff of about 560.

**Studio Visits.** Tours of the studios at Bristol and at Cardiff can be arranged for groups of up to 25 persons by application to the Press Office at either centre.

#### HTV West Produced

**DRAMA:** *The Adam House*, a seven-part adventure series in which 20th century youngsters find themselves pitchforked 200 years into the past. *Avon Touring*, three plays featuring original scripts and members of a new West Country repertory company. *Sky*, seven-part science fiction series fully networked and the work of Bristol playwrights Bob Baker and Dave Martin. *Festival*, a hundred West Country amateur drama companies compete for the opportunity to play to a television audience. *Machinegunner*, Leonard Rossiter and Nina Baden-Semper star in a crime drama filmed on location in Bristol and written by the Baker-Martin partnership. *The Canterville Ghost*, David Niven played the spectre in this Oscar Wilde classic.

**NEWS AND CURRENT AFFAIRS:** *Report West*, the nightly news magazine, has now been extended to provide more than three hours of coverage weekly, with up to 45 minutes each evening. In addition, *West Headlines* provides an early afternoon news service.

*Focus*, a series that explored a variety of topics, from acupuncture to violence in the home. *Free Time*, a second series that offered a Speaker's Corner to minority groups. *Election Special*, *Gardening with Abrams*, *Sport West*, *West Country Farming*, a fortnightly series; *Edward Du Cann Profile*, *Police Five* and *Your Say*, a weekly series.

**DOCUMENTARIES:** *The North Devon Project*, an interesting experiment in which communities created television profiles of their neighbours. *The Longest River*, *The Sweetest Salmon*, *The Foresters of Dean*, *Harvest Home*, *The Shrimper and The Musselman*, *The Eel Catcher*, *The Thatchers*, *Clovelly*, *A Hundred Somerset Summers*, *Bath-Georgian City*, *The Henry Williamson Story*, *The Last Round-Up*, *Harriet* (series).

**MUSIC AND THE ARTS:** *Gallery* (monthly arts magazine), *The Great Western Musical Thunderbox* (networked series), *Paint Along With Nancy* (second series of 13 for the network), *Bristol's New Arnolfini*, *Musicians of Tomorrow*.

**LIGHT ENTERTAINMENT:** *Best In The West* (series), *Mr and Mrs* (networked series), *Miss HTV West*, *This Is The West This Week* (series), *Smith And Friends* (series), *Three Little Words* (series).

**WOMEN AND CHILDREN:** *Help* (access series for children), *Orbit* (series), *Orbit Five* (series), *Women Only* (twice weekly, part-networked), *Cooking On A Budget* (networked series).

**OUTSIDE BROADCASTS:** *Golf*, *Church Services*, *Soccer*.

**RELIGION:** *Lovers*, networked series.

#### HTV Wales Produced

**DRAMA:** *Y Gwrthwynebw*, eight plays based on the lives of historical figures. *The Leaming Virgin of Albert*, by Ewart Alexander. *Where Darts the Gar*, *Where Floats the Wrack*. *Ar Brawf*, a Welsh-language court series.

**NEWS AND CURRENT AFFAIRS:** *Report Wales* and *Y Dydd*, daily news programmes. *Outlook* and *Yr Wythnos*, weekly current affairs series. *Royal National Eisteddfod of Wales*. *Royal Welsh Show*, the premier agricultural show. *John Morgan On Who Runs Wales* (series). *Eisteddfod Genedlaethol Yr Urdd*, portrayed the spirit of the annual festival of the Welsh League of Youth.

**DOCUMENTARIES:** *Sixpence*, the story of a man who tried to sail to the Azores – and almost succeeded. *Eiger and Matterhorn*, climbing. *Out of the Rocks*, the history of architecture in Wales. *The Celtic Woman*. *The Great Little Trains of Wales*. *Countryside*, a regular survey of rural affairs. *Dan Sylw* (series). *Wynford's Wales* (series). *Born Deaf*. **EDUCATION:** *Carreg Fylltir*, quiz show for Welsh Language students. *Mum's the Word* (networked series). *Rhamant y Cestyll*, the story of the castles of Wales.

**MUSIC AND THE ARTS:** *Murder*, *The Magician*, an opera specially written for television by Welsh composer Alun Hoddinott, starring Sir Geraint Evans. *Musket*, *Fife and Drum*, series on the music of war and conflict. *Beneath the Christmas Tree*. *Sentimental Journey*. *Sing Aloud*. *Stuart Burrows*. *Nails*



HTV Wales, Television Centre, CARDIFF CFI 9XL

Tel: Cardiff (0222) 21021

HTV West, Television Centre, Bath Road, BRISTOL BS4 3HG

Tel: Bristol (0272) 770271

HTV Limited, 99 Baker Street, LONDON W1M 2AJ

Tel: 01-486 4311



HTV is the public company which, under agreement with the Independent Broadcasting Authority, provides a general Independent Television service for the West of England and South Wales and a special service for Wales.

(series). *O'r Wasg* and *Book Review* (weekly series). *Chunks*, portrait of artist Jim Lewis. *Ionesco*.

**LIGHT ENTERTAINMENT:** *Cuckoo in the Nest* (networked series). *Sion a Sian* (series). *The National Hostess for Wales*.

**WOMEN AND CHILDREN:** *Hamdden*, weekly magazine. *Regional Flavour*, series on traditional Welsh cooking. *Miri Mawr* and *Miri Mwy*, featured characters who have become household names to the children of Wales. *Cestyll Cantamil*, quiz series. *Cambrianics*.

**OUTSIDE BROADCASTS:** *The 1975 Cardiff Tattoo*. *Royal National Eisteddfod*. *Morning Service*.

**RELIGION:** *Ceidwad Fy Mrwad*. *Llusern*, six-part series on the Holy Land. *Genwch I'r Ior*. *Strike That Rock* (series). *Stories of the Saints*. *Like Flames of Fire*. *The Meal*. *There is a Green Hill*. *Credaf*. *Y Beibl yn Gymraeg*. **SPORT:** *Cricket In The Middle* (series). *Sports Arena*, weekly round-up of sport in Wales. *Carwyn James In Conversation With . . .* (series). *Today's Top Rugby*, highlights of leading club games.



# London Weekend Television

## London weekends

London: South Bank Television Centre,  
Kent House, Upper Ground,  
LONDON SE1 9LT  
Tel: 01-261 3434  
Outside Broadcast Base:  
Wycombe Road, WEMBLEY, Middlesex  
Tel: 01-902 0102  
Northern Sales Office: Thomson House,  
1-23 Withy Grove, MANCHESTER M60 4BJ  
Tel: 061-832 2902

London Weekend Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London from 7 pm on Fridays to closedown on Sundays.



London Weekend's South Bank Television Centre near Waterloo Bridge.

**Directors.** The Rt Hon John Freeman (*Chairman and Chief Executive*); Lord Hartwell (*Deputy Chairman*); Brian Tesler (*Deputy Chief Executive*); The Hon David Astor; Cyril Bennett (*Controller of Programmes*); Robert Clark; Vic Gardiner (*General Manager*); Herbert Charles Hardy; Duncan McNab; Peter McNally (*Financial Controller*); Ron Miller (*Sales Director*); The Hon David Montagu; G H Ross Goobey; Evelyn de Rothschild.

**Officers.** Roger Appleton (*Chief Engineer*); John Baker (*Chief Accountant*); Charles Bayne (*Head of Press and Publicity*); John Birt (*Head of Current Affairs*); John Blyton (*Deputy Controller of Programmes (Organisation)*); Warren Breach (*Head of Presentation and Promotion*); John Bromley (*Deputy Controller of Programmes (Sport)*); Martin Case (*Head of Casting*); Peter Cazaly (*Production Controller*); Alf Chapman (*Head of Administration*); Eric Flackfield (*Deputy Controller of Programmes (Planning)*); Colin Freeman (*Head of Programme Finance*); Roy van Gelder (*Controller, Staff Relations*); Michael Grade (*Deputy Controller of Programmes (Entertainment)*); Tony Hopher (*Head of Visual Services*); Geoffrey Hughes (*Head of Adult Education and Religion*); Cyril Orr (*Company Secretary*); Craig Pearman (*Sales Manager*); Harry Rabinowitz (*Head of Music Services*); Tony Wharmby (*Head of Drama*).

**The South Bank Television Centre.** The South Bank Television Centre is one of the most comprehensive and technically sophisticated television studios in Europe. Situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge it forms an important addition to the varied and rapidly developing cultural life of the area which includes the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room, the Hayward Gallery, the National Film Theatre, and the New National Theatre.

**Film Department.** London Weekend's film facilities comprise two fully equipped 16 mm film and sound crews engaged in original production both at home and abroad. The film crews make a continuing contribution to all the company's production areas, from current affairs and the arts to drama and light entertainment.

**London Weekend Television's Outside Broadcast Base and Studio.** The very active outside broadcast base is at Wembley, Middlesex, and incorporates an 8,000 sq. ft fully-equipped studio with a new control room complex.

**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, South Bank Television Centre, Kent House, Upper Ground, London SE1 9LT. The minimum age is 15.

**Enquiries.** Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, London Weekend Television, South Bank Television Centre, Kent House, Upper Ground, London SE1 9LT.

**Staff.** The number of staff employed by London Weekend is 1,250.

**Programmes.** In 2½ days of actual transmission, London Weekend faces a unique challenge. In that limited time period it has, in addition to its contribution to the network, a special incentive to produce for Londoners local programmes such as *The London Programme*, *The London Weekend Show* and *Saturday Scene* designed specially to appeal to them.

During 1975, the company won 23 television awards, a spectacular achievement which was highlighted at the night of the SFTA British Screen Awards when it took a total of seven trophies for *The Stanley Baxter Moving Picture Show*; the play *Crown Matrimonial*; Peter Jay for his contribution to *Weekend World*, the authoritative current affairs programme; and *Aquarius*, which reflects the world of the arts. *Weekend World's* Peter Jay also presents his own series for London Weekend Television, *The Jay Interview*. A large number of international artists visit the South Bank Television Centre to appear with Russell Harty, host of the company's popular chat show.

In addition to all these programmes, *Upstairs, Downstairs*, winner of two successive American 'Emmys' and one of television's all-time most popular series, has remained the company's internationally outstanding drama achievement. Other major drama contributions have included the successful series *Affairs Of The Heart*; *Intimate Strangers*; *Seven Faces Of Woman*, which has motivated a new series, *She*; and *Within These Walls*. Important new drama projects include *Holding On*; *Bouquet of Barbed Wire* and *H E Bates' Love for Lydia*.

Comedy is well represented by the long-running internationally successful *Doctor*... series. *No - Honestly* has produced a successor, *Yes - Honestly*; and American actress Elaine Stritch has made her first comedy series for ITV in *Two's Company* with Donald Sinden.

*One Man's Faith, On Reflection, Wake Up To Yoga, Furnishing On A Shoestring* are notable contributions to the field of religion and education.

Special projects have included *Treasures Of Britain*, four documentaries by the late Charlie Squires; and Peter Hall's film *Akenfield*, shown simultaneously with the cinema première.

London Weekend's large and active sports department has made important contributions to television sports broadcasting in this country. The company presents *World Of Sport* on behalf of the ITV network every Saturday throughout the year and produces sports programming under its own banner with the popular *Big Match* and *Sportsworld* '75.

**Directors.** J Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Gavin Boyd; Sir Samuel Curran, DL, FRs; Anthony Firth; Hugh W Henry (*Sales Director*); L J M Hynd, OBE (*Company Secretary and Financial Director*); Mrs Barbara Leburn, MBE, JP; Andrew Stewart, CBE, LL D; Lord Taylor of Gryfe; The Earl of Wemyss and March, KT, LL D.

**Chief Executives.** Shaun Clamp (*Technical Controller*); Ferdi Coia (*Facilities Controller*); John Loch (*Public Relations Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

**Officers.** David Johnstone (*Assistant Controller of Programmes*); F Morris (*Business Manager*); B Sanctuary (*Sales Controller*); W Hayward (*Sales Controller, Scotland*); L Hatton (*Regional Sales Manager, Midlands*); R Franchetti (*Head of Programme Services*); G T B Finlayson (*Legal and Contracts Officer*); L Hood (*Head of Drama and Light Entertainment*); R McPherson (*Edinburgh Controller*); John Dunlop (*Chief Engineer*); Russell Galbraith (*Head of News and Sport*); Michael Trotter (*Head of Programme Acquisition and Marketing*); Peter Alexander (*Head of Design*); Gordon MacNeill (*Public Relations Officer*); Rev Dr Nelson Gray (*Religious Programme Editor*).

**Staff.** Total members of staff 506.

**Studios.** GOWCADDENS, GLASGOW: In October 1974 STV moved into a new studio complex adjacent to its former headquarters in the Theatre Royal, which has been sold to Scottish Opera for conversion to an Opera House. Part of the original headquarters - in a building separate from the Old Theatre - has been retained in the new complex which gives STV the capacity to produce the largest and most demanding of television programmes. The new Studio 'A', of 6,200 sq. ft, has been built with permanent seating for an audience of 200 outwith the Studio floor area. Retained in the new complex is Studio 'C' of 3,600 sq. ft, which is now being used principally for the production of day by day news, features and sports programmes. Master control and the central engineering area have been largely re-designed. The company's OB unit, based in Glasgow, is used for comprehensive sports coverage in addition to regular outside broadcasts of arts and current affairs events. A separate mobile colour video tape unit works in conjunction with the OB scanner for on the spot recording of events.

THE GATEWAY: Edinburgh. This was Scotland's first colour television theatre. The 4,500 sq. ft studio is fully colour capable with four four-tube colour cameras and all supporting equipment, including a complete control room suite. The studio, with seating for 200 people, has been enlarged by the addition of extra dressing and rehearsal rooms.

**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 informa-

tion and marketing information for the Central and North-East Scotland transmission areas are available from the Managing Director of Scottish Television and Grampian Sales Ltd (STAGS) at the London office. The company also 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.** Rt Rev Mgr 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*).

**Programmes.** More than 1,000 programmes a year are produced specifically for Scotland apart from STV's growing contribution to the national ITV network. The average output of more than ten hours a week embraces a full range of subjects from all departments of broadcasting.

**DRAMA:** STV continued its successful output of drama to the network with, for the third successive year, a Christmas play *Markheim*, starring Julian Glover and Derek Jacobi. Ten half-hour plays were sold to other regions.

**NEWS AND CURRENT AFFAIRS:** This accounts for almost half of STV's output. The events of the day are reported in *Scotland Today* while afternoon programme *Housecall* is a magazine involving people in the news. During the summer months *Isabel On . . .* introduces viewers to visiting personalities. James Cameron and Bernard Levin were among the guest debaters on *The Lion's Share*. *Ways and Means* examined the week in politics and *Why Defence* was a three-hour analysis of NATO. Two STV documentaries were screened by the full network *Lord Thomson (Call Me Roy)*, *Second City - First Citizen*, on Glasgow's Lord Provost, and *Hugh MacDiarmid - A Poet And His Time*. STV also contributed four documentaries by Bill Tennent to the *About Britain* series.

**THE ARTS:** As well as STV's extensive coverage of the Edinburgh Festival, with magazines and a networked documentary by Douglas Rae and Lynda Berry, and Festival Cinema with Stuart Hood, developments in the arts were covered in the monthly *Arts Programme*. *Die Fledermaus*, a special outside broadcast from Scottish Opera's first performance from their new Opera House.

**SPORT:** *ScotSport* continued to reflect events and sporting controversy in Scotland. Minority sports were also covered in *The Big Break Pro-Am*, amateurs v. professional snooker competition; lessons on the water from John Toye in *Simply Sailing*.

# STV

## Scottish Television

### Central Scotland

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Tel: 041-332 9999

70 Grosvenor Street, LONDON W1X 0BT

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Station Tower, COVENTRY CV1 2GR

Tel: Coventry (0203) 29724

Thomson House, Withy Grove,

MANCHESTER M60 4BJ

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 Broadcasting Authority, provides the programmes in Central Scotland during the whole week.

**RELIGION:** *Late Call* every evening and regular church services. Programmes included *Thai's The Spirit*, summer religious magazine; *Together In Faith*, comparing European attitudes with Scotland; *Signs Of Life*, new forms of religious witness and service. Anthony Firth discussed the problems of leading the good life with distinguished guests in *Dilemma*.

**EDUCATION:** *Playfair*, community and moral education for 10-12 year olds; *Ask About Scotland*, schools quiz on Scottish affairs.

**CHILDREN:** *The Glen Michael Cavalcade* continued to be Scotland's most popular programme with young viewers.

**LIGHT ENTERTAINMENT:** *Scotch Corner*, followed by *The Andy Stewart Show* maintained their lunchtime success on the network; *At Your Request* featured top singers with viewers' requests; *Better Class Of Folk* and *Once Upon A Song* reflected Scotland's folk scene; *Larry Looks Lightly* displayed the comedy talents of Larry Marshall. Other successful programmes were *Serenade*, *Without A Song*, and *Ring In The New*, not-so-traditional Hogmanay entertainment from Scotland.



**SOUTHERN  
INDEPENDENT TELEVISION**

# Southern Television South of England

Southern Television Centre, Northam,  
SOUTHAMPTON SO9 4YQ  
Tel: Southampton (0703) 28582  
Glen House, Stag Place, Victoria,  
LONDON SW1E 5AX  
Tel: 01-834 4404

Dover Studio, Russell Street, DOVER  
Tel: Dover (0304) 202303  
Peter House, Oxford Street,  
MANCHESTER M1 5AQ  
Tel: 061-236 2882/0893

2 Copthall House, Station Square,  
COVENTRY CV1 2FZ  
Tel: Coventry (0203) 29551/2  
38 Earl Street, MAIDSTONE 10  
Tel: Maidstone (0622) 53114

63 High West Street, DORCHESTER, Dorset  
Tel: Dorchester (0305) 3324  
39 Duke Street, BRIGHTON BN1 1AH  
Tel: Brighton (0273) 29053  
23-24 Union Street, READING  
Tel: Reading (0734) 57515

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37½%), Associated Newspapers Group (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.



Southern Television's Studio Centre at Southampton.

**Directors.** Sir John Davis (*Chairman*); C D Wilson, CBE, MC, FCA (*Managing Director*); Prof Asa Briggs, MA, B SC (ECON); G W L Christie; Frank Copplestone (*Deputy Managing Director*); R W Evans, MC; The Hon V H E Harmsworth; Brian Harpur, MC; B G Henry (*Marketing and Sales Director*); F W Letch, FCA (*General Manager and Company Secretary*); P J B Perkins; R M Shields, B SC (ECON); Tony Preston (*Controller of Programmes*); B H Thomson, TD; D B Thomson; Sir Richard Trehane.

**Officers.** Jack Hargreaves, OBE (*Deputy Controller of Programmes*); Terry Johnston (*Assistant Controller - News and Features*); Lewis Rudd (*Assistant Controller - General Programmes*); Derek Baker, FCA, ACWA (*Controller of Personnel*); Basil Bultitude (*Chief Engineer*); John Fox (*General Sales Manager*); Michael Crawford (*Head of Programme Administration*); Stephen Wade (*Head of Outside Broadcasts*); Alan Gardner, FCA (*Chief Accountant*); Tony McLaren (*Head of Presentation*); Miss Joan Green (*Head of Programme Planning*); Simon Theobalds (*Press and Public Relations Officer*); John Braybon, PHD, B SC (*Education Officer*).

**Religious Advisers.** The Rev Donald Lee (*Methodist*); The Rev Leslie Chadd (*Church of England*); Father Antony Cashman (*Roman Catholic*).

**Submission of Scripts.** All scripts and programme ideas should be submitted in writing to the Controller of Programmes, at Southampton.

**General Enquiries.** General enquiries for tickets for studio shows, to the Publicity Department at Southampton.

**Facilities.** Southern Television studios at Southampton were custom built on land reclaimed from the River Itchen. They were completed in 1969 and rank among the most modern in the world. There are four studios: Studio One, 6,000 sq. ft.; Studio Two, 3,000 sq. ft.; Studio Three, 1,200 sq. ft.; Studio Four, 350 sq. ft. Ancillary facilities include four Unilux 35 mm and four 16 mm colour telecine machines, and two dual colour slide scanners - all of the flying-spot type. There are also two Ampex VR2000 and one Ampex AVR 1 reel-to-reel videotape recorders, as well as two Ampex ACR-25 video cassette recording machines.

**FILM:** Seven sound/silent film units, with full-colour reversal film processing facilities and specially-designed film department.

**DOVER STUDIO:** 1,125 sq. ft. Equipment includes three colour cameras; Cintel 16/35 mm slide multiplex photo-conductive tube telecine machine; and an Ampex VR2000 reel-to-reel videotape recorder.

**DOVER FILM:** Sound/silent film unit; sound film transfer equipment; full colour reversal film processing facilities.

**OBS:** Four-camera colour unit, with generator; single colour camera remote unit; mobile Ampex multi-standard videotape recording unit.

**Programmes.** *Day By Day* continues to be the centrepiece of the regional programming, its popularity keeping it in a dominant place in the weekly Top Ten of all programmes

seen in the South. Regular features include a consumer complaints spot 'You're Telling Us', 'Crime Desk' and 'Happy News'. The South East gets its own service via the Dover studio with *Scene South East* once a week and its own bulletin of *Southern News* each weekday night. A regional news bulletin is also transmitted at lunchtime and a late-night news, *Southern News Extra*, six nights a week.

The documentary unit produces thirty-six half-hour features on film a year under the title of *A Southern Report*. The unit has the backing of the *Day By Day* specialist reporters in politics, industry, local government, crime, education, sport and show business and the regional reporters based at Maidstone, Brighton, Reading and Dorchester. Sixteen radio vehicles operate to the Southampton or Dover studios. The same team also produces *Your Men At Westminster* and *Afloat*.

Major documentaries include the fully networked *How Many Sleeps to Thom Bay?* shot in the Arctic and *His Masters Foot* about one of Britain's most successful farmers.

Southern is one of the inajor suppliers of children's programmes to the network. *How now* enters its twelfth series. *Going A Bundle* with Harry Fowler has completed a second run, as has the drama series *Rogue's Rock*. New programmes include the slapstick series *Hogg's Back* by Michael Pertwee and the action quiz show *Ruinaround* compered by Mike Reid. A major costume drama is currently in production based on an assassination plot against Nelson.

Southern's commitment to opera continues with the networking of Monteverdi's *The Return of Ulysses* from Glyndebourne, Puccini's *La Bohème* from Covent Garden, and the recording of Mozart's *Così fan Tutte. Music In Camera*, with the Bournemouth Symphony Orchestra, continues; and a further Christmas musical special titled *Rejoice* was networked, as was the hymn writing competition *Sing A New Song*.

*The Breaking of Bread* pioneered a new concept of religious worship in a television studio rather than a Church. The bicentenary of Jane Austen was marked by an adult education series screened nationally, *Jane Austen and her World*.

Last year saw the accession of Jack Hargreaves' *Out of Town* to the whole network. *And Farm Progress* continues its unbroken weekly record.

*Houseparty* is now well past its 1,000th programme and two of its regular team have had their own fully networked series - Mary Morris with *Taste of the South* and Ann Ladbury with *Making Things Fit*. A new afternoon phone-in programme, *The Brandon Exchange*, is hosted by disc jockey Tony Brandon.

Southern's Outside Broadcast unit has covered *Southern Soccer*, *Church Services*, *Racing* and *Miss Southern Television*.

The adventure serial *Dangerous Knowledge*, starring the late John Gregson, is to be networked; also the co-production with David Susskind of Shaw's *Cesar & Cleopatra* starring Alec Guinness and Genevieve Bujold.

**Directors.** Howard Thomas, CBE (*Chairman*); George A Cooper (*Managing Director*); Mrs Mary Baker; John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Jeremy Isaacs (*Director of Programmes*); John E Read; Ian M Scott, CA (*Director of Finance and General Manager, Teddington*); James F Shaw (*Director of Sales*); T H Tilling; Colin S Wills, MA, FCA (*Assistant Managing Director*); Lord Wolfenden, CBE, MA.

**Executives.** Ben E Marr, CA (*Company Secretary*); R G J Godfrey (*Studios and Engineering Director*); F J Atkinson (*Controller, Studio Operations*); Donald Cullimore (*Controller, Public Relations*); John Edwards (*Controller of Current Affairs and Documentaries*); John Hambley (*Controller, Advertising and Publications*); R J Hughes (*Sales Controller*); Philip Jones (*Controller of Light Entertainment*); Verity Lambert (*Controller of Drama*); Geoffrey Lugg (*Controller, Programme Planning*); Ian Martin (*Acting Controller of Features, Education and Religion*); Malcolm Morris (*Controller, Programme Department*); John O'Keefe (*Controller, Staff Relations*); Eric E Parry (*Controller, Programme Services*); C J Smeaton (*Controller, Administration*); Graham Turner (*Controller of Outside Broadcasts*); Sue Turner (*Controller of Children's Programmes*); Max Lawson, FCA (*Chief Accountant*); Brian G Scott, CENG, MIEE (*Chief Engineer*); Douglas Thornes (*Research and Marketing Services Manager*). THAMES TELEVISION INTERNATIONAL LIMITED (for programme sales) - Muir Sutherland (*Chief Executive*).

**Enquiries.** Enquiries about artists and programmes should be addressed to Viewers' Correspondence, Thames Television House, 306-316 Euston Road, London NW1 3BB.

**Sales and Marketing.** Thames operates a full marketing and merchandising service and offers special rates for local advertisers, holiday and travel advertisers, etc. Details are available from the Sales Controller.

**Programmes.** From Thames Television's two main production centres - at Euston in Central London and at Teddington on the River Thames - come well over a thousand programmes a year for the London Region and for the ITV network. Many win national and international acclaim (e.g. *The World At War* or *Jenny - Lady Randolph Churchill*). Many are extremely popular. All are intended to fulfil the company's aim to educate, inform and entertain its audience in depth and on the widest scale.

Thames' output covers the whole range of television programmes. Most drama, light entertainment and children's programmes are made at Teddington where there are three studios, the largest 7,500 sq. ft, all fully operational in colour. A major building programme is extending and improving to the highest possible level the studio facilities.

The widely praised and international award winning Thames documentary series *The World At War* was prepared mainly at Teddington; the same team is preparing the *Destination America* series about the migrating races which formed the United States. But the bulk of Thames documentary,

current affairs and news programmes are produced at Thames Television House, Euston, with its presentation and audience studios and extensive VTR, telecine and editing facilities. Produced here is *This Week*, one of ITV's most influential and respected current affairs programmes, the 1,000th edition of which was broadcast last November. *Today*, London's daily live magazine programme, *Good Afternoon*, one of ITV's most important consumer-orientated programme series and *People and Politics*, the influential, in-depth political discussion programme, are produced at TTH. So are the critically acclaimed and often award winning documentaries, for example *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, which was about shire horses and which has already won several important critical awards.

From the mobile division, based at Hanworth near Teddington, the outside broadcast units with their sophisticated equipment cover the country for major sporting events, fashion shows, beauty contests and other special events plus ITV's motoring magazine programme, *Drive In*.

Working from its own base at Hammer-smith is the fourth important element of Thames' production structure - Euston Films. This wholly owned Thames subsidiary, which makes film drama programmes on location mainly for television, has over recent years contributed significantly to Thames' drama output notably with such chart-topping crime series as *Special Branch* and *The Sweeney*.

As well as contributing to the popularity and critical success of ITV's programmes, the wide range of Thames productions is finding an increasing market among viewers in other countries. In 1974-75 Thames' sale of programmes overseas topped £1½ million. Here is a list of some of the programmes Thames produces:

**DRAMA:** *Armchair Theatre; Public Eye; Special Branch; Callan; Six Days of Justice; The Rivals of Sherlock Holmes; Shades of Greene; Napoleon and Love; The Way of the World; Jennie - Lady Randolph Churchill; Moody and Pegg; Rooms; The Sweeney; Rock Follies; Life and Death of Penelope; Couples; Bill Brand.* **CHILDREN'S:** *Maggie; The Sooty Show; Rainbow; The Tomorrow People; Robert's Robots; Funny Ha Ha; Issi Noho; Rod Hull and Emu; Michael Bentine's Potty Time; Paper Play; Maggie Specials: Like Ordinary Children; My Brother David; School for Playing; You Must Be Joking; Shadows; Rainbow Specials: Rainbow Goes to Hospital & Rainbow Starts School Altogether Now; King Wilbour III; The Molly Wopsy.* **LIGHT ENTERTAINMENT:** *This Is Your Life; Opportunity Knocks!; Bless This House; Love Thy Neighbour; . . . And Mother Makes Five; Man About The House; Whodunnit?; Looks Familiar; Quick On The Draw; There Goes That Song Again;* Specials from Benny Hill, Tommy Cooper, Billy Dainty, Michael Bentine, Frankie Howerd and Bruce Forsyth; *My Son Reuben; Get Some In; Rule Britannia.* **CURRENT AFFAIRS:** *This Week; Today; Tuesday Documentary; Take Two; Something to Say; People and*



# Thames Television London weekdays

Thames Television House,  
306-316 Euston Road,  
LONDON NW1 3BB

Tel: 01-387 9494

Teddington Studios, Teddington Lock,  
TEDDINGTON, Middlesex TW11 9NT

Tel: 01-977 3252

Sales Office: Norfolk House, Smallbrook,  
Queensway, BIRMINGHAM B5 4LJ

Tel: 021-643 9151



Thames Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in London on weekdays from Monday to 7 pm Friday.

*Politics; The World at War*, including special presentations, e.g. *The Final Solution*; Specials (e.g. elections). **FEATURES:** *Good Afternoon; The History of London.* **OUTSIDE BROADCASTS:** *Wrestling; Racing; Football; Tennis; Ice Skating; Athletics; Water-Skiing; Drive In* (motoring magazine); Specials (fashion shows, beauty contests, Royal Command Performances, etc.). **SCHOOLS:** *Seeing and Doing; Finding Out; The World Around Us; King Lear; Reflections; Song and Story; Writer's Workshop; Le Nouvel Arrivé* (French); *Viewpoint; Biology.* **ADULT EDUCATION:** *Treasures of the British Museum; The Art of the Craft; A Place in the Country; A Place in History; A Place in Europe; Planting for Pleasure; Water Wise; Seven Ages of Fashion; Musical Triangles.* **RELIGION:** Late night religious programmes through the year; *Christmas Services; Kontakion; Who Is This Man?; Crisis of the Cross; Lord of the Dance; Michael Cantuar.*



# Tyne Tees Television North-East England

The Television Centre, City Road,  
NEWCASTLE UPON TYNE NE1 2AL  
Tel: Newcastle upon Tyne (0632) 610181  
Trident House, 15/16 Brooks Mews,  
LONDON W1Y 1LF  
Tel: 01-493 1237  
Brazennose House, Brazennose Street,  
MANCHESTER M2 5BP  
Tel: 061-834 4228/9

Tyne Tees Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in North-East England during the whole week.

Tyne Tees Television is a subsidiary of the public company Trident Television Limited (Chairman, James E Hanson).



**Directors.** Sir Ralph Carr-Ellison, TD, JP (Chairman); Peter S Paine, DFC (Managing Director); Arthur E Clifford (Director of Programmes); R H Dickinson, MA; J P Graham, FCIS (Company Secretary); D Packham, AMIEE (Technical and Administrative Director); Sir Geoffrey Cox, CBE; Viscount Ridley, TD, DL; Dr Henry Miller, MD, FRCP; Peter Wrightson, OBE.

**Executives.** Anthony D Sandford (Deputy Programme Controller); Leslie Barrett (Head of Features and Public Affairs); Allan Powell (Head of News and Current Affairs); George Taylor (Head of Sport); R Maxwell Deas, TD, LGSM (Head of Religious Programmes); Peter Gardner (Head of Technical Operations); Brian Lavelle (Head of Engineering Planning); Laurie Taylor (Press and Public Relations); John Tonge (Head of Facilities and Labour Relations).

**Sales and Research Departments.** Tyne Tees Air Time is sold by Trident Management Limited.

LONDON OFFICE: Trident House, 15/16 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 5BP. Tel: 061-834 4228/9.

Clive Leach (Sales Director); John Thorpe (London Sales Controller); Don McQueen (Regional Sales Manager).

**Technical Facilities.** The two production studios, Studio One of 350 sq. m, and Studio Two of 215 sq. m, are each equipped with three Marconi Mark VIII cameras. Studio Three (35 sq. m) is a sound recording studio forming part of the sound dubbing and transfer suite. Studio Four is an invasion presentation studio equipped with a Marconi Mark VIII camera together with a monochrome camera used for captions and weather charts. The Central Technical Facilities Area houses six Rank Cintel telecine machines, two slide scanners, two Sondor Sepmag machines, three caption scanners and three Ampex VR2000 VTR machines.

The Outside Broadcast unit is equipped with five Marconi Mark VIII cameras and an Ampex VR2000 mobile VTR. The unit has its own tender vehicles and power generating plant.

The Film Department operates three news units and two features and documentary units, each equipped with their own 16 mm cameras, sound recording and lighting equipment. There are also six film editing rooms, a film review theatre, stills processing and a 16 mm motion picture processing plant.

Early in 1976, a new master control and presentation suite will come into operation, equipped with the latest multi-event store switching system.

**Programmes.** NEWS AND CURRENT AFFAIRS: The day-to-day life of the North East finds its expression in the nightly *Today at Six* magazine reflecting the news and opinions of the region. A Home Town Song competition brought in well over a thousand entries and provided the magazine with a regular and popular feature for several months. A *North East Newsroom* bulletin at around lunchtime and *Late News Extra* complete the daily news reporting. *Where The Jobs Are* gives a weekly service of information on opportunities in the region, and *Police Call* every Monday enlists the aid of Tyne Tees viewers in the war on crime – often with remarkable success. Each Friday in *Division* the political affairs of the week are debated by local MPs on their return from Westminster. In the interview series *The Northerners*, Michael Partington talked to eminent people who have influenced or been influenced by the North East.

**FEATURES AND PUBLIC AFFAIRS:** In Tyne Tees' most ambitious documentary project to date, actor Bryan Pringle played railway pioneer George Stephenson in an hour-long networked dramatised documentary, *The First Train Now Arriving . . .*, to mark the

150th anniversary of the opening of the Stockton and Darlington Railway. The film was presented by author and journalist Hunter Davies and dramatised by Cecil P Taylor. Other networked documentaries included *Everyone's A Winner In Gateshead*, which showed world-record runner Brendan Foster at work as Gateshead's new sports and recreation manager; and *In Search Of Geordie*, which took author Scott Dobson on a humorous trip through the heart of Geordieland. *Zigzag*, a lively arts programme for children was part-networked. *Lookout!* brought the world of science alive for younger viewers, and the weekly *Farming Outlook* continued to keep farmers in Northern England and Scotland informed. In regional programming, Tyne Tees broke new ground with two series – *The Westminster File*, which gave some never-before-seen glimpses of the world of politics and power; and *Access*, which widened its scope in its third series opening up the regional screen to individuals as well as to local action groups. *Making The Most Of Your Garden* kept North East gardeners in the picture, and *Brain Of The North* took our OB unit on a quiz-trail round the region to find the nimblest mind in the North. In adult education, Tyne Tees had network success with *Perfect Pets* and *The Big Booming Bicycle Show*.

**SPORT:** Series such as *Double Top* darts tournament, *Carpet Bowls* knock-out event and *Invitation Snooker* have waiting lists long enough to fill several hours output. *Sportstime* mirrors the entire sporting scene in the region each Friday night, while every Sunday Ken Wolstenholme reports on a top class football game in *Shoot*. There is also racing from Tyne and Teesside tracks as part of the network contribution.

**RELIGION:** In addition to morning Bible readings and late night Epilogues, *Here Lies . . .* reflected upon the exemplary lives of famous northern personalities of former years. *In Love With All Creation* portrayed the solitary life of St Cuthbert on the Inner Farne Island. Religious education series for school children continued with *Have A Heart!* and *Cornerstones*. In *The Sunday Quiz*, contestants selected from nation-wide auditions answered questions on all aspects of religion. Networked Sunday services included one from the main platform of Darlington station on the 150th anniversary of the opening of George Stephenson's railway to Stockton. The networked *Faith In Action* series looked at the work and leisure of committed Christians who believe that their faith significantly affects their lives.

**LIGHT ENTERTAINMENT:** *The Geordie Scene* provided a spotlight on network screens for a host of unknown regional groups, many of them making their television debut alongside famous Pop music names. The networked *Songs That Stopped The Shows*, hosted by Arthur Askey in a Theatre Bar setting, served up a sparkling half hour of music, song and laughter with guest stars like Anne Shelton, Vince Hill and Frank Ifield.

**Directors.** The Rt Hon The Earl of Antrim, KBE, DL, JP, DLITT (*Chairman*); 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; Major G B Mackean, DL, JP; J B McGuckian, B SC (ECON); Mrs Betty MacQuitty, B SC (ECON); J L MacQuitty, QC, MA, LL B; E M R O'Driscoll, LL D (*Alternate as Director* - E J O'Driscoll); S R Perry (*Programme Controller*); S S Wilson.

**Officers.** F A Brady (*Chief Engineer*); E Caves (*Deputy Chief Engineer and Head of Operations*); J A Creagh (*Head of Presentation, Press and Publicity*); A Finigan (*Head of Production*); B W Lapworth (*Northern Ireland Sales Manager*); R McCoy (*Company Secretary*); H Mason (*Personnel Manager*); E A L Radclyffe (*London Sales Manager*).

**Religious Advisory Panel.** The Rev David Burke, BA; The Rev G W Loane; The Rev Gerard McConville, MA, CC; The Rev H L Uprichard, MA (*Chairman*).

**Educational Advisory Panel.** J J Campbell, MA; Miss M W Cunningham, MA; W C H Eakin, M SC; E G Quigley; W Singer, JP, MA, DIP ED; Sir Arthur Vick, OBE, PH D.

**Education Officer.** Mrs M C Ellison.  
**Staff.** Ulster Television employs a total staff of 200, 29 of whom are located in the London Sales Office.

**Enquiries.** General enquiries from the public concerning programmes should be made to the Publicity Department.

**Scripts.** The Company's staff provide the majority of scripts, but occasionally they are commissioned from other sources when the need arises.

**Programme Journal.** A special edition of *TV Times* is published weekly which contains details of the Company's programmes.

**Sales.** 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. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients.

**Technical.** The Havelock House central technical area comprises two production studios, a presentation studio and central facilities area. The Master Control suite contains a Marconi automated presentation switcher, while the adjacent telecine area has three Marconi Mark 7 and one B3404 telecine channels, plus sound follower facilities. The two production studios are each equipped with three Mark 8 Marconi colour cameras and in the presentation studio there is the company's seventh Mark 8. Two RCA TR70 videotape recorders serve both production and presentation requirements. The film processing laboratory is equipped with two Omac colour film processors, making it one of ITV's most comprehensively-equipped processing units.

**Programmes.** While the company is best-known for its comprehensive news operation, the whole range of programming from needlework to soccer, from astronomy to 'pop', has been covered in 1975.

The political events in the Province have been closely watched in the daily news programme *UTV Reports*; and in *Reports Extra* one of the issues of topical interest has been put under scrutiny each week. The election of a Consultative Assembly for Northern Ireland was followed in a series, *Convention Phone-in*, while the results of the complicated Proportional Representation ballot were carried in a marathon two-day programme, *The Convention*.

Men and women from the Province, the celebrated and the not-so-famous, talk about themselves, their careers and hopes in *The UTV Profile*.

During the summer months the magazine *Summer Reports* gives a daily round-up of news and events while *Lunchtime* takes a breezy ten-minute trip around the Province each weekday. *Spectrum* takes a fortnightly look at the local arts, while each Monday afternoon there are thirty minutes of feminine interest in *Women Only*. The peculiar place of the potato and other traditional dishes in Irish Folklore was explored in three programmes of *A Regional Flavour*.

In the documentary field UTV co-produced with ATV one programme in the two-part study of life in Belfast for primary school-children, *To Be Seven in Belfast*. The dreaded disease of cystic fibrosis - and its horrifying effects - was examined in *Shadow on Childhood* and the company continued its contributions to the *About Britain* series with a visit to 'The Oul Lammis Fair' at Ballycastle, and a look at boatbuilding in 'All Aboard'. Enhancing its 'pioneer' reputation in the area of adult education, UTV provides a layman's guide to astronomy with *Look Up*, while *That's the Stuff* advised on the choice and use of modern materials in the home. The card-playing enthusiast was taught the rudiments and sophistications of the game in *Let's Play Bridge*. Schools programming once again included the detailed examination of the Province's geography and industry in *Let's Look at Ulster*.

In the religious area, *Monday Night and What's it all About?* allowed the main churches an opportunity to address and debate, and for the network a programme on St Colmcille provided one of the *Stories of the Saints*. A serious look at a subject of interest to young and old provided a series of three networked programmes on *The World of Model Railways*.

The Province's sport receives comprehensive coverage with the Friday peak-time *Sportscast* preview, while the results of the action are brought each Saturday and Sunday in *Sports Results*. For the golf addict a well-known local professional regularly helps to improve viewers' games in *Golf Tips*.

Light entertainment has long been a successful area of UTV's operation and *An Evening With . . .*, and *The Music Goes Round and Around* have maintained the trend. New talent gets its opportunity in the variety series *Tom and Tommy*.



# Ulster Television Northern Ireland

Havelock House, Ormeau Road,  
BELFAST BT7 1EB

Tel: Belfast (0232) 28122

19 Marylebone Road, LONDON NW1 5JJ

Tel: 01-486 5211



Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.



**The Convention Election.** Politicians and commentators prepare to go on the air.



# Westward Television

## South- West England

Derry's Cross, PLYMOUTH PL1 2SP  
 Tel: Plymouth (0752) 69311  
 11 Connaught Place, Marble Arch,  
 LONDON W2 2EU  
 Tel: 01-402 5531  
 Dominion House, 23-25 St Augustine's  
 Parade, The Centre, BRISTOL 1  
 Tel: Bristol (0272) 211321

Westward Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in South-West England during the whole week.



Laurie Quayle, *Westward Diary* reporter, reverses the normal role with Royalty by presenting Princess Anne with a rosette. Captain Mark Phillips, left, was another of the prize winners in their North Devon Cross Country Team Championship. Westward tv staff make dozens of personal appearances each year.

**Directors.** Peter Cadbury, MA, ARAES (*Executive Chairman*); The Rt Hon The Earl of Lisburne, MA (*Deputy Chairman*); Ronald Perry (*Managing Director*); Winston Brimacombe, OBE; Robert Cooke, MP; George H Lidstone; The Hon Simon Lennox-Boyd; R Miller, FCA, FCIS (*Financial Director*); Terry Fleet (*Production Controller*); Harry Turner (*Sales Director*).

**Officers.** PLYMOUTH: John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Ronald Elliott (*Head of Publicity*); Jim Marten-Smith (*Company Secretary*); Mrs Rina Stoner (*Administration Officer*); Henry Stracey (*Regional Sales Manager*); David Sunderland (*Head of Presentation*); Michael Warren (*Programme Planning Controller*).

LONDON: A W Maillardet (*Chief Accountant*); BRISTOL: Derek Prosser (*Regional Sales Manager*).

**Religious Advisers.** Rev John Parkinson (*Church of England*); Father A Bede Davis (*Roman Catholic*); Rev John Ashplant (*Free Churches*).

**Agricultural Advisers.** R G Pomeroy (*Chairman*); D Mathews; T S Roseveare; J H Brock; V H Beynon; F H Thomas; R Maslen; D Rickard; Cmdr J Streatfeild.

**Submission of Programme Material.** Ideas for regional programmes are always welcome and appreciated by the production controller.

**Programmes.** Westward TV continues to build upon its policy of always producing programmes for the region it serves, programmes which reflect as many aspects of regional life as possible. Superimposed upon this objective in 1975 and 1976 has been the creation of series of educational programmes, both for West Country viewers and the whole ITV network. The company plans further pioneering work in this field during 1976 to follow up the success of such series as those on cooking, *Westcountry Fare*, slimming, *Keep Britain Slim*, and freezing food, *Freeze!* which were screened in 1975. Special publications were produced for each of these series and they proved very popular.

Once again, however, in 1976 the backbone of the company's output is in the form of news and current affairs programming. Heading this output is the nightly *Westward Diary* which so consistently appears in the regional top ten list. News programmes in the afternoon, at the start of the *Diary* and later at night, keep West Country viewers up-to-date on regional developments. Westward TV is one of the few regional companies to have a late-night bulletin.

*Westward Report* is a weekly programme screened for much of the year which takes major regional topics and puts them under the probing TV camera. Then the increasing interest in consumer affairs is catered for by Graham Danton's *Late With Danton* in which he examines matters affecting consumers.

Access to TV for MPs has been provided through *Politics in the West* in which they have been questioned about their views and have been able to communicate their opinions on national and regional issues to viewers.

Complete identification with the region has always been the company's basic philosophy and this is reflected through close associations with agriculture, tourism, the sea and the arts. *Farming News* and *Acre for Profit* continue to serve the agricultural community in 1976 which sees the 15th anniversary of the service to farmers which has also been consistently supported through agricultural items being featured in *Westward Diary*. In addition to special programmes about tourism in the *Westward Report* series, for example, the company has also pioneered by creating the Eurowestward project which is unique among TV stations in the UK. Through it various tourist organisations combine their resources to mount a series of travel workshops in Europe to help attract overseas visitors to the West Country early and late in the season when they are most needed.

The region is surrounded on three sides by the sea and, besides giving the company's cameramen many challenging assignments covering sea rescue stories, the sea has provided the company with the material for documentaries besides such obvious items as a weekly sea angling report and one of the biggest sea angling championships run by any organisation in the country. In 1976 a special series on *Sea Angling* broadens the scope from tips to anglers to the whole subject of conservation of the sea and the preservation of the environment in which sea angling can flourish.

The arts are served by a quarterly magazine programme, *Format*, and frequent reports about developments in *Westward Diary*. Following the success of the Westward TV Open Art Contest held in Plymouth last year plans are being made for a further contest and exhibition in 1976.

A lighter look at life is provided by a flourishing series of light entertainment programmes which on the musical side vary from the Royal Marines Band to the Fairport Convention. Sport is dealt with through the twice-weekly *Sports Desk* and an annual darts and skittles contest plus the sponsorship of many other sporting activities.

Westward TV has won a variety of awards for its documentaries; plans for 1976 include film coverage of the clipper race, a continuation of Clive Gunnell's marathon *Walking Westward* series around the coast of the south-west, and a documentary on the history of helicopters.

More drama is planned to follow up the award of a silver medal at the New York Film and TV Festival in 1975 for the play *Time and Again* which was set on the Isles of Scilly.

Finally, in the area of religious programming, the company continues to transmit a live epilogue. Also in 1976 a group of Cornish school children trace the story of St Piran and a series is planned around a group of inquiring youngsters visiting churches of various denominations.

The West Country, thanks to the natural boundary of the sea, is one of the nation's most clearly defined regions and Westward TV aims to serve the area with the best possible type of regional television.

**Directors.** Sir Richard B Graham, BT, OBE, DL (*Chairman*); G E Ward Thomas, CBE, DFC (*Deputy Chairman and Joint Managing Director*); Stanley H Burton; The Lord Cooper, JP; Mrs L A Evans; Paul Fox (*Joint Managing Director and Director of Programmes*); Stephen H Hall, FCA; J G S Linacre, AFC, DFM; N G W Playne; George Brotherton-Ratcliffe; David L Sumner (*General Manager*); Professor William Walsh, MA; E Stuart Wilson, BA; G Oliver Worsley, TD, MA.

**Executives.** Kenneth Bellini (*Head of Programme Planning*); Nigel Cannon (*London Business Manager*); Mrs Liz Evett (*Head of Casting*); Jeffrey Edwards (*Head of Film Operations*); John Fairley (*Head of News, Current Affairs and Documentaries*); Brian Harris (*Head of Programme Services*); Lawrie Higgins (*Head of Outside Broadcasts and Sport*); Clive Leach (*Sales Director*); Philip Parker, MIEE (*Director of Engineering*); Brian Rose (*Regional Sales Manager*); Peter Scroggs, BA (*Head of Education Programmes*); Leslie Thornby, FCIS (*Company Secretary*); Jeremy Taylor (*Public Relations Manager*); Peter Willes, OBE (*Head of Drama*); Duncan Wood (*Head of Light Entertainment*).

**Programmes.** DRAMA: *Mr Axelford's Angel*, starring Michael Bryant and Julia Foster, has won for Yorkshire Television the company's first International Emmy Award. *South Riding* has been one of the most acclaimed drama series of the year. More recently, *The Main Chance*, starring John Stride, has again successfully captured Friday night audiences. Colin Blakeley starred as *The Hanged Man* in a series written by Edmund Ward. Gerald Harper returns as *Hadleigh*, but with the difference that he is fighting for his financial life. Notable single plays have included Stan Barstow's *Joby*; *Suzie's Plan*, by new writer Charles Humphries; *Raffles*, created by E W Hornung, is played by Anthony Valentine; *Ms or Jill and Jack*, by John Osborne; David Mercer's one-hour-forty-minutes play, *The Arcata Promise*, starring Anthony Hopkins; and *The Gift of Friendship*, by John Osborne, starring Alec Guinness.

DOCUMENTARY: Tommy from Glasgow . . . the young lad in *Johnny Go Home* must have had more impact on the audience than any other person in 1975; an often harrowing story of the problems which may face youngsters who run away from home to London. Antony Thomas's trilogy *The Arab Experience* focused attention on the Arab world. Alan Whicker in *Whicker's World* has brought his own particular view on Vancouver, Honolulu, Taipei and Vienna. SCIENCE: Yorkshire Television science programmes have been thriving with the popular *Don't Ask Me* and the science documentary series *Discovery*.

COMEDY: Leonard Rossiter as Rigsby has brought to life a miserable and sometimes pathetic landlord in *Rising Damp*. Clive Dunn has starred in *My Old Man* and Les Dawson has played the little man at odds against the world in *Dawson's Weekly* by Ray Galton and Alan Simpson.

LOCAL PROGRAMMES: *Calendar* is the centre

of Yorkshire Television's current affairs output with reporters in Lincoln, Hull, Grimsby and Leeds to give the best possible nightly coverage of local events. *Calendar Sunday* each week discusses one major subject in the news, using local MPs and other personalities from the Yorkshire area. *Calendar People*, a new series of half-hour interviews, has talked with James Herriott, Mrs Denis Healey and Mrs Merlyn Rees, Harvey Smith and the Archbishop of York. SPORT: OBS have covered racing, golf, football and show jumping; and there is a large audience for Sunday's *Football Special*. STARS ON SUNDAY: The two recent series of *Stars on Sunday* have brought to millions such famous names as Bing Crosby, The Archbishop of Canterbury, Moira Anderson and astronaut James Irwin.

EDUCATION: The new schools series *How We Used to Live*, recorded in a restored old house, shows the way in which life has changed for a family living in the house between 1900 and 1945.

**Sales.** London, Leeds and Manchester (*addresses this page*) and Newcastle (Television Centre, City Road, Newcastle-upon-Tyne).

**Technical Facilities.** There is a presentation studio with a single Marconi Mark VII camera. There are three production studios: Studio Two, of 1,225 sq. ft equipped with three EMI Type 2001 cameras; Studio Three of 4,430 sq. ft with four Marconi Mark VII cameras; and Studio Four, of 7,650 sq. ft which is furnished with five EMI Type 2001 camera channels. There is an additional small studio for a separate news programme for Belmont viewers. In addition to the necessary central apparatus for processing and switching signals, a range of six telecine machines is installed. Three of these are twin lens CFTH flying-spot, and three Multiplex Marconi Plumbicon machines. A suite of six RCA multi-standard high band reel-to-reel videotape recorders is available with CDL electronic editing facilities. Two RCA TCR 100 cartridge videotape recorders are installed to facilitate videotape commercials, presentation spots and short programme items.

Yorkshire Television's outside broadcast fleet includes one conventional four-camera OB unit, a three-camera unit with self-contained generator and VTR, a single camera unit together with a mobile videotape recording vehicle, and four microwave link vehicles. In addition, there is available a Fernseh KCN40 hand held camera channel used for a wide variety of programmes.

Filming facilities include eight fully-equipped crews, using Arriflex and Bolex cameras with NAGRA sound equipment together with complete editing and dubbing facilities. The company operates a Bell Jet-ranger Helicopter, fully equipped for aerial filming or personnel travel. This has considerably strengthened news coverage, particularly from the more remote parts of Yorkshire, Humberside and Lincolnshire.



# Yorkshire Television Yorkshire

The Television Centre, LEEDS LS3 1JS  
 Tel: Leeds (0532) 38283 Telex: 557232  
 Trident House, 15/16 Brooks Mews,  
 LONDON W1Y 2PN  
 Tel: 01-493 1237 Telex: 25202  
 Charter Square, SHEFFIELD S1 4HS  
 Tel: Sheffield (0742) 23262  
 185 Ferensway, HULL HU1 3PH  
 Tel: Hull (0482) 24488  
 2 Saltergate, LINCOLN LN2 1DH  
 Tel: Lincoln (0522) 30738  
 Brazennose House, Brazennose Street,  
 MANCHESTER M2 5BP  
 Tel: 061-834 4228/9  
 Hainton House, Hainton Square,  
 GRIMSBY DN32 9AH  
 Tel: Grimsby (0472) 57026/7



Yorkshire Television Limited is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Yorkshire. Yorkshire Television is a subsidiary of the public company Trident Television Limited (Chairman, James E Hanson).



The Television Centre in Leeds.



## Independent Television News

ITN, ITN House, 48 Wells Street,  
LONDON W1P 4DE Tel: 01-637 2424

**Organisation.** ITN is a non-profit-making company which provides the daily programmes of national and international news to all ITV stations. It also produces a number of other programmes and services for the ITV companies. It is a joint owner in UPITN which produces a daily newsfilm agency service for overseas television.

ITN is jointly owned by all the ITV programme companies and controlled by a board of directors representing them. The IBA's Director General normally attends ITN board meetings, and the appointment of the Editor must be approved by the IBA.

**Directors.** Howard Thomas, CBE (*Chairman*); Nigel Ryan (*Editor and Chief Executive*); Julian Amyes; William Brown, CBE; Peter Cadbury; Norman Collins; Sir Geoffrey Cox, CBE; John Freeman; Anthony Gorard; William Hodgson (*General Manager*); Daniel Maloney, ACMA, AASA (*Company Secretary and Financial Controller*); David Nicholas (*Deputy Editor*).

**Officers.** Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Editorial Manager*); Barrie Sales (*Assistant Editor, First Report*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Paul Mathews (*Facilities Controller*); Ron Newberry, Jack Laidler (*Facilities Managers*); David Warner

(*Film and Tape Library Manager*); Frank Duesbury (*Press Officer*); Peter Cole, Mark Andrews, John Flewin, Nigel Hancock, David Tune (*Home News Editors*); John Mahoney, Michael Morris (*Foreign News Editors*).

**Programmes.** Daily news programmes, including the half-hour *News at Ten*, the *ITN News* at 5.50 pm, and the lunchtime *First Report*; and special news programmes on major events.

**Facilities.** ITN House was specially designed not only for the production of ITN networked news programmes but also to provide London facilities for the regional programme companies, for overseas broadcasters and for commercial production companies. It has two studios with seven EMI cameras and its own lightweight outside broadcast unit equipped with 2 KCR 40 Fernseh cameras. Other facilities include digital DICE standards converters, four multiplex Marconi telecines, seven Ampex VTR's, a comprehensive range of sound recording and dubbing equipment, and a film laboratory. ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas.



## Independent Television Companies Association Limited

Knighton House, 52-66 Mortimer Street,  
LONDON W1N 8AN  
Tel: 01-636 6866  
Telegrams: Itcatel, London W1  
Telex: 262988

**Organisation.** Incorporated as a Company Limited by Guarantee, ITCA is the trade association of the programme companies appointed by the Independent Broadcasting Authority. A voluntary non-profit-making organisation, it provides a channel for joint action on matters of concern to the programme companies. The governing body is the Council, responsible for formulating joint company policies over a wide range of subjects. Several committees - Network Programme, Finance and General Purposes, Labour Relations, Marketing, Rights, and Technical, supported by specialised sub-committees and working groups - deal with the detailed work of the Association.

**Officers.** Miss Mary Lund, BA, MIPM (*General Secretary*); Lionel Dunn (*Secretary*); John Jackson (*Head of Copy Clearance*); Norman W Green, MIERE (*Co-ordinating*

*Engineer*); Berkeley A Smith (*Director, Programme Planning Secretariat*); Ronald Carrington, B SC (ECON) (*Labour Relations Adviser*).

**Programmes.** The Programme Planning Secretariat is responsible to the Network Programme Committee which serves as a central agency in programme matters for the network as a whole and assists the companies in the planning of the networking arrangements in liaison with the IBA.

**Advertisement Copy Control.** The Association has a special Copy Clearance Department dealing with the examination and approval of all commercials before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



## Independent Television Publications Limited

247 Tottenham Court Road,  
LONDON W1P 0AU  
Tel: 01-636 1599

**Constitution.** Independent Television Publications Ltd is owned jointly by the 14 ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-in*.

**Directors.** George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); Alex Bernstein; James Bredin; William Brown, CBE; John Freeman; A J Gorard; R B Henderson, MA; Peter Jackson; The Earl of Lisburne, MA; Alex Mair, MBE, ACMA; Leonard Mathews, OBE; D S McCall; L J Thompson, FCCA; C D Wilson, CBE, MC, FCA; E Stuart Wilson, MA.

**Chairman's Committee.** George A Cooper (*Chairman*); Sir Geoffrey Cox, CBE (*Deputy Chairman*); Jeremy Potter (*Managing Director*); James Bredin; Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial*

*Controller/Company Secretary*); C D Wilson.

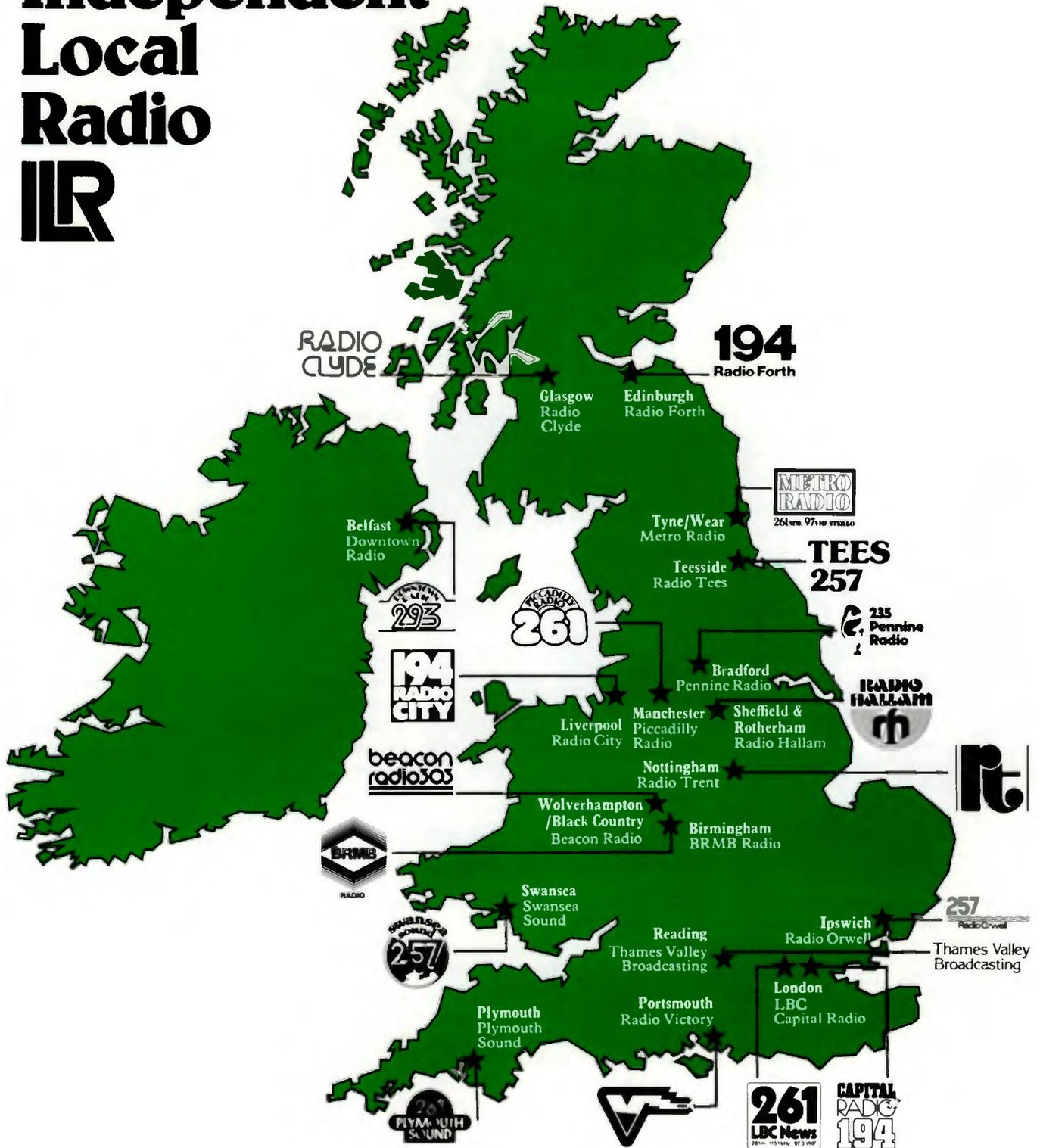
**Executives.** Nigel Cole (*Head of Promotion*); John Littlejohn (*Sales Manager*); Mike McGrath (*Advertisement Manager*); Colin Shelbourn (*Editor Look-in*); R M Tagart (*Head of Production*); Alwyn Wise (*Marketing Manager*); R L Pipe (*Associate Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor, Programmes*); Pat Brangwyn (*Assistant Editor, Features*).

INDEPENDENT TELEVISION BOOKS LIMITED  
A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

**Directors.** Jeremy Potter (*Chairman*); Peter Jackson; L J Thompson.

**Executives.** Paula Shea (*Editor*); Jim Wire (*Art Director*).

# Independent Local Radio ILR



# Variety and Local Identity

Radio is at once the oldest and newest of the modern media. It is the oldest because radio as a mass medium took shape in the first quarter of the twentieth century; the newest because the



The Prime Minister made his first personal call on an ILR station in October when he was the guest opening Bill Shankly's new dialogue programme for Radio City on Merseyside. Mr Wilson said it was 'the warmest and most friendly broadcasting session I have ever taken part in'.

first Independent Local Radio station began broadcasting as recently as October 1973.

This new radio service is not really one type of radio at all. Every station is different, drawing its essential characteristics from the locality it serves. Yet taken together the ILR stations represent a modern approach to radio so different from that of radio's earlier heyday in the 1930s and 1940s. Radio has become portable, potent and flexible and once more is popular and relevant.

## What is ILR?

ILR is Independent Local Radio. It is *independent* because each station is run by a separate, self-financing programme company which produces the programming which is then broadcast on IBA transmitters. It is *local* because each station is 'firmly rooted in its locality'. The programme companies are largely locally owned and locally controlled; and almost all of their output (except national and international news) is originated locally.

ILR is *self-supporting*, as its main source of finance is the sale of advertising time; it is not financed through any taxes or licences. It is also *public service* radio, with a duty to inform and educate as well as entertain.

Above all, ILR was planned to be an 'alternative service of radio broadcasting'. Each company, in its single channel, needs to combine the usual elements of entertaining radio programming with programmes of a strongly local flavour, in order to provide a service which can develop into a true alternative to the BBC services, particularly in news, news commentary and information.

## The Pattern of Stations

The legislative foundations for ILR were laid at the beginning of the 1970s, and the first station, LBC, began broadcasting on 8th October 1973. The Government has so far authorised nineteen stations, all of which should be broadcasting early in 1976. The original plans envisaged about 60 ILR stations, but there is a limit at present while the Government awaits the recommendations of the Annan Committee on the future of United Kingdom broadcasting in general.

When authorisation is given to set up a station in an area the franchise is advertised, a specification published, applicant groups interviewed, and a programme contractor appointed by the IBA. Details of each radio programme company appear on pages 145-163.

The map on page 137 shows that the ILR areas are spread throughout the U.K. It was deliberate policy to have a wide geographical spread within the early patterns of stations, and a variety in the size of areas (from populations of 8.5 million in London and 2.4 million in Manchester to 210,000 in Ipswich and 270,000 in Reading) and in the type of areas and cities served. The Government asked the IBA to

establish 'relatively small stations in order to determine the minimum size of community capable of sustaining a worthwhile local radio station'. In the smaller areas of Swansea and Plymouth where ILR has been operating for a while there is a good deal of evidence that stations serving smaller areas are effective, worthwhile, viable and very popular. The success of ILR in rural areas outside the urban centres of many areas is also encouraging.

### Finance for ILR

Parliament sanctioned a modest loan to cover the initial costs incurred by the IBA in setting up, maintaining and controlling the ILR system. The service is, however, required to become self-financing at the earliest possible date. This means that the Treasury loan is to be repaid (with interest) and the capital and operating costs of the IBA controls and transmitters are to be recovered from rentals paid by the companies. The system is therefore intended in due course to be completely self-financing – a public service without public expenditure.

There are two main aspects to the finances of the actual radio companies. These are their initial capital and the financing of their continuing operations.

**INITIAL CAPITAL STRUCTURE.** Each ILR programme company is a consortium of a wide range of interests and is subject to the controls of the Independent Broadcasting Authority Act 1973. Major local industrial concerns participate alongside local co-operative societies and trade unions in the same company. In Pennine Radio, for example, the largest shareholder is the National Union of Bleachers, Dyers and Textile Workers. Among the shareholders in other ILR companies are universities, local theatres and arts associations and many private individuals. Under the IBA Act local newspapers are offered the right by the Authority (subject to this being in the 'public interest') to take a shareholding in the local radio company but not a controlling one.

The holdings by ITV programme companies are also controlled by the IBA, which must in addition approve *any* transfer of voting shares in an ILR company.

Whatever the sources of capital, they are overwhelmingly local. The great majority of ILR shareholders come from the areas being served by each station. Once again this empha-

sises the constant theme of ILR: diversity and local identity, and useful, *local* service.

**CONTINUING FINANCE.** The companies pay an annual transmitter rental to the IBA. This rental is based in the first instance on population coverage; secondary rental also becomes payable as and when a certain level of profit is attained. The income of an ILR company is almost entirely derived from the sale of advertising time, which may not exceed nine minutes in any one hour. Out of this income the company seeks to pay its transmitter rental and its own programming and administrative costs, and derive profits to provide a return for investors and to contribute to the long-term development of the radio station.

The general pattern of finance for ILR is therefore similar to that for ITV. The IBA Act, however, requires the IBA to keep its radio and television finance separate.

# Programming on ILR

Variety and local identity; these are the twin themes of ILR. The ILR companies broadcast over 2,000 hours of locally originated programming every week, all of it special to each station and each area. The following pages take a broad look at the main subject areas and some of the common features.

### Music

Music is a major part of ILR entertainment. The stations set out to provide the companionship of music-based programming and to serve a wide range of musical interests and tastes.

Popular contemporary music provides common ground for local listeners. Although its growth and influence is international, ILR, by playing the best of such music and selecting it to suit local interests, gives local expression to a universal taste. The stations involve local listeners with their choice but also encourage their audience to sample and enjoy new types of music. In general, the popular music played aims to be the best of its kind; and the music-makers as well as the listeners welcome an alternative outlet for broadcast music. This



BRMB Radio's Asian presenter, Tajunnisa Hasnain, and the station's community relations officer, Sue Barker, preparing an edition of *Geet Mala*, a special community programme in Hindustani for Asians living in the ILR Birmingham area.

Some of the many awards already received by Capital Radio including the UNDA special award to local radio presented at last year's Festival of Religious Sound Broadcasting; The Performing Right Society 1975 Ivor Novello award for a programme on Geraldo; and the National Broadcast Advertising Festival Award 1974.

Journalist and newsreader Roy Saatchi out with the Radio City news car in Liverpool.



type of entertainment, where records and other music are interlinked with plenty of news, information, humour and discussion, is shown to be something which the majority of people like, value and listen to.

As well as the mixed musical programming there is also a wide range of specialist music programmes. These cover classical music and folk, 'progressive' pop and blues, jazz, reggae and country music and the various and different facets of musical interest. Local specialities are included, be they brass band music in Sheffield or Welsh choirs in Swansea. Although these are still early days, there have been some notable broadcasts of live music, including full-scale orchestral concerts, early Italian music, pop groups, soloists and small bands and more.

### News

The ILR stations gather news in two ways: they have their own newsrooms and journalists, who collect and broadcast local news; and they get national and international news from a company called Independent Radio News (IRN) which is part of the London Broadcasting Company (LBC), the company holding the franchise for the London news and information station.

IRN is a completely new source of news for radio listeners. It has its own staff and correspondents in the U.K. and around the world, and it prepares news bulletins and features – and a full 'agency-style' news service – for ILR 24 hours a day. Each station receives a teleprinter 'feed' from IRN and an 'audio' service, and it can broadcast the IRN bulletin live or use it to build up its own news programming. In this way, every ILR station can have interviews from Saigon, Melbourne, Ulster or Westminster. In addition, stories from each ILR area can be 'fed' to other stations through IRN.

IRN has won several major campaign honours in the last two years. Its correspondents have seen action in Vietnam, Cyprus, Portugal, East Africa and Australia. IRN's Julian Manyon was one of the handful of newsmen who remained in Saigon after the communist take-over, while in Kampala, Uganda, Jon Snow's interview with the freed British lecturer, Denis Hills, was flashed across Europe and America as an IRN scoop.

At home, IRN has an impressive list of reports to its credit covering major events like elections, budgets and the referendum.

Locally, each Independent Local Radio station specialises in news from its own area; and this news needs to be accurate, fast and lively. Now every listener can hear about local events as they happen (not just national ones) and can be more involved in the community as a result. And listeners can participate by phoning their own station with information, often taking part themselves in phone-ins about the news. The local news team at the ILR stations is specialised and enthusiastic, and the ILR journalists are developing a new style of radio journalism.

### Special Interest programmes

The local arts and entertainment 'scene' enjoys on ILR stations the type of wide but popular coverage which can bring local theatre, art gallery and concert hall right into the homes of people in the area. As well as regular arts features, stations can talk in detail with actors and producers, painters and poets, established or eccentric.

Sport is one of the principal ways in which people express their local identity. So ILR is there at the local football grounds, be they First Division or the Sunday league. But soccer is not the only sport and across the whole range of sports from lacrosse to gliding, from water polo to Highland Games, from cricket to rugby union or rugby league, enthusiasts can hear results, news and comment from a local angle on ILR.

ILR programming planners do not believe that education can only happen in a classroom. Helping local people to a greater awareness of the history of their area, showing them how local government works, advising them on their legal rights, are some examples of the useful education which is included through the day's ILR output, not just in a particular programme. There are some special programmes – would you like to learn Welsh with Swansea Sound, for example? – but the educative effort of ILR goes on all the time in differing ways.

Religious programmes have been referred to on pages 100–3. Even so, to make this review complete, the religious content of ILR must be mentioned. It varies – as all ILR programmes vary – from station to station. Some broadcast regular, formal religious programmes, some short talks; and 'religion' will encompass the faiths of the people in each area. ILR's programming goes out into the community as well, with religious counselling on-air often being



Sport is one of the principal ways in which people express their local identity. Here Piccadilly Radio's Brian Clarke reports from a local football match in the Manchester area.



followed up through clubs and by social welfare helpers in the transmission area.

Programming for ethnic minorities can be offered in two ways: special programmes in languages other than English, or 'integration' within the general programming mix. In its variety, ILR stations do either – or both. In co-operation with local community relations officers, the station uses its editorial judgement about useful ways to serve its local ethnic minority groups within the programming stream.

DJ Adrian Jay, with some of his fans, in action at a Swansea Sound outside broadcast.

## Broadcasting from Parliament

For a month from 9th June 1975, live sound broadcasts from the House of Commons were heard by the British public. The month's experiment agreed to by the House was generally thought to be a success, and it seems likely that radio broadcasting of Parliament may become a permanent feature of ILR (and BBC radio). IRN, on behalf of all the ILR companies, set up a special unit to make the detailed arrangements for these broadcasts last summer, supplying reports, live relays and recorded extracts direct to the other companies, including LBC. The IRN staff of six men and women helped ILR to join the BBC in making constitutional and broadcasting history.



Ed Boyle, IRN's political editor, reporting on the proceedings of Parliament.

*Right:* Jean Davis presents *Jellybone*, LBC's two-hour magazine programme for children in the ILR London area.

During the four weeks, Independent Radio News produced nineteen live relays from the Chamber, gave fifty live reports on the day's business, produced twelve-and-a-half hours of complete programmes reviewing the day in Parliament, and provided just under 500 recorded extracts for companies' own news programming. In addition there were eleven special reports, including recorded extracts for certain topics with particular interest to the various areas of the United Kingdom.

## Programming for Children

ILR programming does not generally separate people into groups - 'children', 'women', 'pensioners' or whatever - and the majority of radio broadcasts provide something for almost everyone. However, most companies present programmes for children, often in the mornings at weekends. In many ways these programmes are miniature versions of a whole ILR day, with features, interviews, some music and even phone-ins for children which have often proved attractive and successful.

There is a large response for programmes such as *Jellybone* (LBC), *Hullabaloo* (Capital), *Roundabout* (Radio Forth) and *Tripe and Onions* (Piccadilly). Phone calls, letters and the children who besiege the station's presenters when they are out and about in the area show how closely they identify with the new stations.



## Community Services Programming

Through their involvement with their locality, ILR stations are naturally concerned to give local people a better understanding of the workings of their community. As with all ILR

programming, much of this is included within the general mix of day-time information and entertainment but there are also special types of programmes on this subject.

Local Government is perhaps one of the most contentious and yet closed subjects of the present time as far as ordinary people are concerned. ILR stations have special programmes covering particular local issues and explaining in more general terms the working of local government, and many officials and representatives of the new Metropolitan Boroughs and the older County Councils have been quick to respond to the challenge of the new medium, where members of the public can question and consult them on the machinery and problems of local government and local services.

To give listeners an even more direct means of approach, the phone-in programme can give direct access to councillors and people involved with the local community. This type of programming can cover many items of local importance and deal with local social services, community relations and the issues which matter to people in the locality of the radio station. The station can also help to interpret national changes in a local way and allow the listener to ask and have explained what these really mean to him or her.

The stations also broadcast public service announcements. These may be advertisements or news, 'featurettes' or information items which the station thinks are particularly relevant to its listeners. They cover a very wide range of subjects - from public transport and traffic news, to information about changes in social service arrangements or explanations of new Acts of Parliament.

Consumer programmes are shown by research to be among the most popular items broadcast by ILR stations. These may be feature programmes giving consumer information or they may be investigations of specific points raised by listeners. Phone-ins of course have a part to play here as well. However, although some of these consumer items are concerned with complaints, it is not the only job of the radio stations to look at this aspect of shopping. They also broadcast a great deal of general information about what to buy and where. Advertisements, particularly from local shops and services, also help the listener to know what is available and at what price.



Independent Local Radio companies continually keep in touch with local people and activities. This purpose-built stereophonic outside broadcast unit, designed by Radio Hallam, has covered such important events as the Battle of Britain open-day at RAF Finningley and the three-day Sheffield Show.

## Advertising on ILR

Advertising on ILR is not just a source of revenue for the programme companies. It is also a major source of information (and often entertainment) for the listeners. Advertising, especially local advertising, helps shoppers plan their purchases, people to find jobs, cinema-goers to know about local films and generally gives listeners awareness of what is happening in the commercial part of their world. There is also public service advertising and also some advertising by private people; a man who had his car stolen in one city placed an advertisement on his local radio station, and a listener spotted the abandoned car very quickly.

Usually, advertisers buy 'packages' of advertisements; they may, for example, book 49 advertisement spots in a week. These are then 'rotated' so that they are broadcast at different times of day and through the week. Advertisements can be booked locally through the station or in London, for national advertising, through one of the sales agencies.

The division between the local and national advertising varies with individual areas but in general has so far been broadly fifty-fifty. Advertisers can book into specific time 'segments' - for example, a breakfast-cereal manufacturer can tell people about his product at breakfast time - or they can be booked for general broadcasting at any time.

Radio advertising offers the advertiser some special advantages. It is very immediate; just as you can tell people about cereals at breakfast,

**The Association of Independent Radio Contractors (AIRC)**  
20 Tudor Street,  
London EC4Y 0JS

AIRC is an association representing the nineteen programme companies appointed to ILR franchises by the Authority. It is the radio companies' central body for much of the practical side of advertisement control (representing the companies' views within the IBA's advertisement control system explained in pages 164-70) and also for audience research, as well as providing a forum for the discussion of standardisation and for the exchange of ideas between the companies. AIRC undertakes publicity and promotion on behalf of ILR.

so you can talk to the motorist about car spares when he is driving in his car and listening on the car radio. The advertiser can also create an 'image' on radio—the sound of waves can 'create' a beach without having to send a film crew out to the South Seas. If there is already a television commercial running, listeners hearing an advertisement will 'see' it, even if it is on the radio, as they recreate their memory of the TV advertisement. And radio advertising is very economical compared with much other

advertising, in the press or elsewhere.

Although many advertisements are prepared by advertising agencies or production companies, the radio stations also have their own production studios where they can make radio advertisements of a very high standard. This is particularly useful for the local advertiser. He can just go to the radio station and they will do the whole job for him, working within the IBA's Code of Advertising Standards and Practice.

# The Audience for ILR

## Joint Industry Committee for Radio Audience Research (JICRAR)

Institute of Practitioners  
in Advertising,  
44 Belgrave Square,  
London SW1X 8QS

The JICRAR Committee includes representatives of the radio programme companies, the Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising. It has been responsible for discussing and agreeing a specification for the major audience research commissioned by each radio company and therefore helps its research to be controlled and comparable. By representing the radio stations, the advertisers and their agencies, it helps to ensure that standards are maintained and that all sides of the industry are involved in the independent audience research. The JICRAR research contract is at present carried by Research Surveys of Great Britain Limited, a major independent market research company.

The chances are that you already listen to an ILR station. But did you know that you are one of *well over ten million adults* who listen to ILR every week? Independent audience research shows that, for the first ten stations alone, at least this many people tune in weekly. And the number is growing fast up and down the UK.

In the late 1950s and early 1960s it seemed that TV was going to take over completely from radio as a popular service. Before ILR started, the BBC estimated that people listened to radio for an average of 8½ hours per week. Most ILR stations alone are now listened to for between 10 and 12 hours weekly, and the total listening to radio as a whole has more than doubled in ILR areas.

Although the most popular time for listening is during the day, especially in the mornings, people listen at all times. The stations which broadcast for 24 hours may have tens of thousands of people listening in the 'small hours' of the night.

Men and women listen to ILR in equal proportion, and – although many people think of the new radio stations as having a youthful image – people of all ages listen. Research suggests that no station draws more than one third of its audience from those aged under 25: all age groups listen.

Two National Sales agencies serve the Independent Local Radio companies. Their names and addresses, and the clients of each are as follows:

### Air Services

Ground Floor,  
Brettenham House  
(South),  
Lancaster Place,  
London WC2  
Tel: 01-379 6751

Beacon Radio  
(Wolverhampton/Black  
Country); BRMB Radio  
(Birmingham); Downtown  
Radio (Belfast); LBC  
(London); Piccadilly  
Radio (Manchester);  
Plymouth Sound  
(Plymouth); Radio Hallam  
(Sheffield & Rotherham);  
Radio Orwell (Ipswich);  
Radio Tees (Teesside);  
Radio Victory  
(Portsmouth); Thames  
Valley Broadcasting  
(Reading).

### Broadcast Marketing Services,

Radio House,  
5, Newman Passage,  
Newman Street,  
London W1  
Tel: 01-580 8682

Capital Radio (London);  
Metro Radio (Tyne/  
Wear); Pennine Radio  
(Bradford); Radio City  
(Liverpool); Radio Clyde  
(Glasgow); Radio Forth  
(Edinburgh); Radio Trent  
(Nottingham); Swansea  
Sound (Swansea).



Downtown Radio, Kiltonga Radio Centre, PO Box 293, Newtownards, Co. Down, Northern Ireland. Tel: Newtownards (024 781) 2491

**Directors.** N Kennedy (*Chairman*); D Alexander; D Birley; J T Donnelly; J P Hinds; G Lavery; H A Nesbitt; J O'Hara; J C G Rodgers; E B Walmsley; T R C Willis; E M Wood; D G Hannon (*Managing*).

**Officers.** David G Hannon (*Managing Director*); Hedley Reilly (*Chief Engineer*).

Downtown Radio is to be the station name of Community Radio Services Ltd, which was awarded the franchise for Independent Local Radio in the Belfast area. It is expected to begin broadcasting early in 1976.

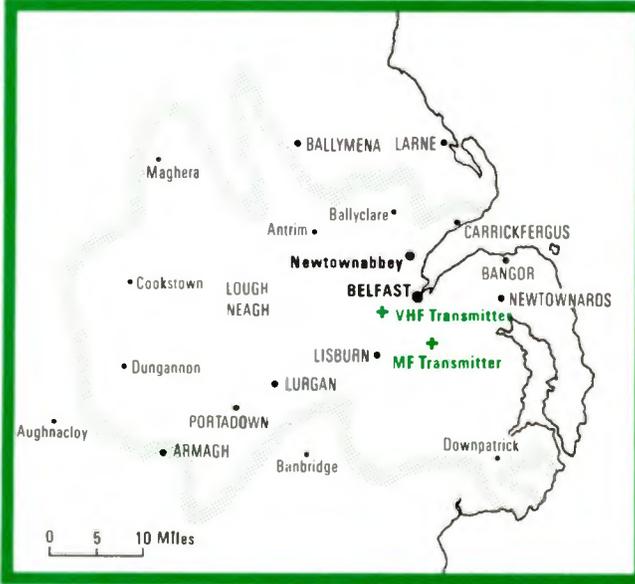
Downtown Radio has particular problems and opportunities. In the difficult situation in Ulster, there is an especial need for communications media which can inform, educate and entertain people in their own homes, and the local radio station has a special job to do in this. The company will blend music, news and information with a particular awareness of Belfast's hopes and difficulties.

**IBA Local Advisory Committee for Independent Local Radio in Belfast**

The Authority will be appointing a committee of local people to advise it about local radio in this area.

**ILR Belfast**

INDEPENDENT LOCAL RADIO



**IBA Transmitters**

VHF Transmitter (FM with stereo capability)  
Black Mountain (NGR: J 278 727)  
**96.0 MHz**  
Max erp 1 kW  
Circular polarisation  
Aerial ht. 1748 ft aod

MF Transmitter (medium wave, mono only)  
Knockbracken (NGR: J 372 675)  
**293 m (1025 kHz)**  
Transmitter power 1 kW

**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.



A view of Belfast.



RADIO

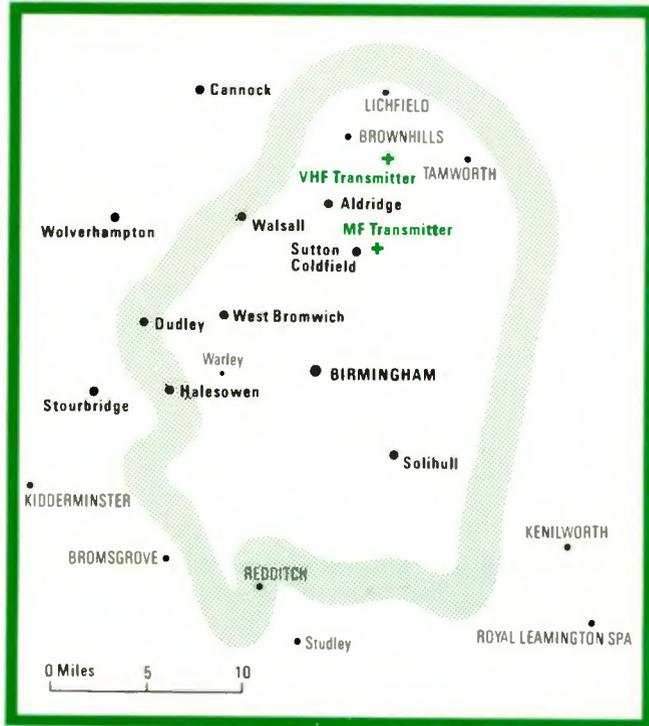
# ILR Birmingham

INDEPENDENT LOCAL RADIO

## IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Lichfield  
(NGR: SK 164 043)  
**94.8 MHz**  
Max erp 2 kW  
Circular polarisation  
Aerial ht. 1400 ft aod

MF Transmitter  
(medium wave, mono only)  
Langley Mill  
(NGR: SP 160 968)  
**261 m (1151 kHz)**  
Transmitter power 0.8 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Journalists at work in BRMB's electronic newsroom.



BRMB Radio (Birmingham Broadcasting Ltd), Radio House, PO Box 555, BIRMINGHAM B6 4BX. Tel: 021-359 4481/9

**Directors.** A J Parkinson (*Chairman*); D A Pinnell (*Managing*); G N Battman; J C W Daniels; R S Davies (*Sales*); B Foyle; J F Howard; J C Mason; J V G Russell (*Programme*); E Swainson.

**Officers.** David Wood (*Chief Engineer*); Tony Trethewey (*Company Secretary*); Roger Barlow (*Publicity & Promotions Executive*); Brian Sheppard (*News Editor*).

BRMB Radio, which came on air on 19th February 1974, is now firmly established as part of Birmingham life. Over three quarters of a million adult listeners tune in every week and the large number of hours listened and the mail response prove that affection and loyalty are the keynotes of BRMB's success.

A basic programming format of popular music, news and information provides non-stop entertainment 21 hours a day. The news service, broadcast every hour on the hour and also on the half hour in morning and afternoon drive-time periods, has achieved many 'firsts' and its credibility is largely due to the lively team of journalists employed in one of ILR's most modern newsrooms. The Sports Editor enjoys great popularity with comprehensive coverage of major and minor sports, both professional and amateur, on Saturday afternoons and in the twice-daily sports reports.

Listeners are encouraged to participate with Councillors, MPs and newsmakers in phone-in news programmes which deal with major local issues. Consumer affairs and personal problems are other areas where BRMB Radio provides advice and guidance.

BRMB has developed a very strong relationship with the worlds of music and theatre, and apart from featuring national stars appearing in the area, local performers have found that their ILR station can provide a platform from which to launch themselves towards national success.

BRMB keeps in touch with its public. By promotions in local concert halls and clubs, listeners meet their favourite DJs and profit from the stimulation of the entertainment world that BRMB Radio has provided.

Recent additions to BRMB's extensive repertoire in programming are *Geet Mala*, an hour of Asian popular music and information with a commentary in Hindustani of service to the large Asian community in the Midlands, and a weekly two-hour programme of classical music in full stereo.

All part of the contribution BRMB Radio has tried to make: to weld together a community which stretches right across the Midlands.

**IBA Local Advisory Committee for Independent Local Radio in Birmingham** F E Pardoe (*Chairman*); Councillor M A F Ellis; Miss S Farley; Mrs S Gaunt; Miss B Glasgow; W Jones; M Joseph; Councillor Mrs M J Stubbs, JP; Councillor C Wilkinson; Sir S Yapp.

Pennine Radio (Bradford Community Radio Ltd), PO Box 235, Pennine House, Forster (0274) 31521; (Sales 0274 392211)

**Directors.** R K Denby (*Chairman*); P J D Marshall (*Vice Chairman*); S R Whitehead (*Managing*); K Marsden; F Dyson; J H Brunton; J N Smallwood; J S D Towler; Mrs A Firth; D V Brennan; Mrs S C Jackson; D Roebuck; A H Laver; S E Scott; A V Mitchell; S W Harris.

**Executives.** Stephen Whitehead (*Chief Executive*); Steve Merike (*Head of Entertainment*); Tony Cartledge (*Head of Current Affairs*); Stephen Harris (*Deputy News Editor*); Mike Waddington (*Sales Manager*); Michael Boothroyd (*Company Administrator*); John Orson (*Chief Engineer*).

With the experience of the thirteen other stations as a guide, Pennine Radio, the fourteenth ILR station in the network, began broadcasting on 16th September 1975. The station came on air at 6 a.m., exactly as planned, from its studios in the centre of Bradford.

The emphasis throughout the station's nineteen hours of daily broadcasting is placed on a close and continuing involvement with the local community which the station serves. Each of its six staff presenters concentrates during the programmes on giving the audience the fullest possible service of local community news, information and gossip, plus frequent interviews with local people in the news or with something special to say.

In picking its presenters, Pennine has looked not for slick disc spinners but for people with intelligence, wit, and an ability to communicate easily - men like Stewart Francis, the station's mid-morning man who learned his trade with London Broadcasting and has thus spent most of his broadcasting career talking to people either in the studio or on the famous *Nightline* programme, which he hosted for five exhausting weeks. Or like Steve Merike, who also spent some time at LBC specifically to learn about news and current affairs presentation so that he could move away from being just another disc jockey - or, worse still, the man who once stood in for Tony Blackburn on Radio 1.

Though most of the day's programming is music based, the station does cater for minority tastes for almost three hours every night, including regular programmes for the area's substantial Asian minority. Throughout the day, of course, there is also a constant flow of up-to-the-minute local, national and international news from the station's staff of professional journalists.

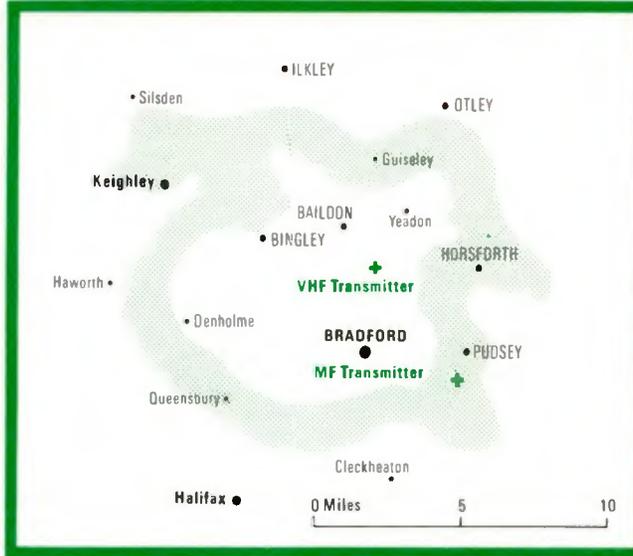
**IBA Local Advisory Committee for Independent Local Radio in Bradford**  
P Owthwaite (*Chairman*); G Burnley; Mrs F Burns; Councillor E Newby, OBE; Mrs J Oddy; Councillor A Pollard; Dr H K Shah; Miss A Tommis; Councillor J Womersley.



## 235 Pennine Radio

# ILR Bradford

INDEPENDENT LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aeriels, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.



### IBA Transmitters

**VHF Transmitter**  
(with stereo capability)  
Idle  
(NGR: SE 164 374)  
**96.0 MHz**  
Max erp 0.5 kW  
Circular polarisation  
Aerial ht. 849 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Tyersal Lane  
(NGR: SE 197 322)  
**235 m (1277 kHz)**  
Transmitter power 0.1 kW

Pennine people are left to right (back) Tony Cartledge, Austin Mitchell, Steve Merike, Stephen Whitehead, John Orson: front Stephen Harris, Mike Waddington.

# 194

## Radio Forth

# ILR Edinburgh

INDEPENDENT LOCAL RADIO

Radio Forth Ltd, Forth House, Forth Street, EDINBURGH EH1 3LF. Tel: 031-556 9255. Telex: 727374

**Directors.** Sir James W McKay (*Chairman*); Christopher Lucas (*Chief Executive*); P E G Balfour; Mrs Wendy Blakey; J H Currie; Donald Ford; L M Harper Gow; K P Hannay; Lennox Milne; D G MacDonald; R McPherson; J A Romanes; D K Snedden.

**Executives.** Richard Findlay (*Programme Controller*); Tom Steele (*Head of News*); Freda Todd (*Sales Manager*); Alan Wilson (*Financial Controller*); Hamish Wilson (*Arts Producer*); Ian Anderson (*Head of Music Policy*); Murdoch MacDonald (*Promotions, Press & Public Relations*); Ian Wales (*Senior Engineer*).

Radio Forth is instantly identifiable as a local radio station which belongs to East Central Scotland. With programme titles like *Double Scotch*, *Forth Report*, *Edinburgh Rock*, *A Walk Through Forth Country*, *The Forth Line*, etc., there cannot be much doubt about the target audience.

Radio Forth is much more than a local popular music station. It has to be, broadcasting as it does from the centre of one of Europe's most spectacular cities, a capital city which looks back on a fiercely dramatic history and forward to being the political, cultural and financial centre of an increasingly self-supporting Scotland.

Radio Forth's transmission area takes in the Fife and Lothian regions and also parts of Central and Border regions. Many listeners are to be found as far north as Perth and Dundee and as far south as Peebles and Galashiels. The total area makes up the eastern half of the so-called Central Belt of Scotland, an area which, with the help of North Sea oil, is justifiably optimistic for a steadily improving economic future.

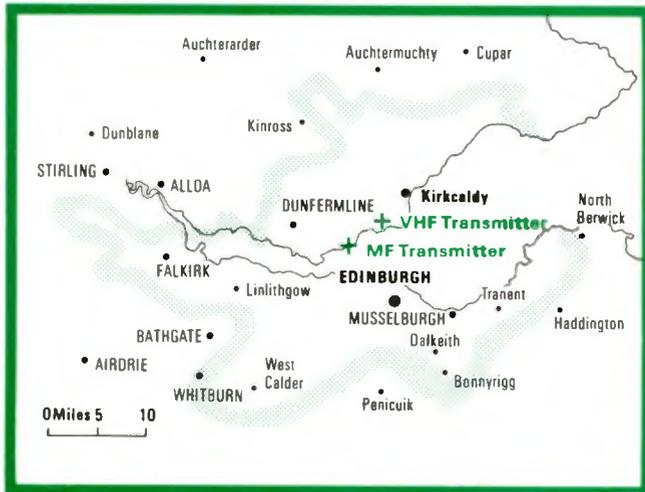
To satisfy the particular tastes of its very diverse audience Radio Forth chooses its music by the most painstaking local analysis. 'First with the News' is the slogan of the station's enviably spacious and well-equipped newsroom and 'second to none' is the news staff's uncompromisingly confident description of their local, national and international news output. Serious community interest programmes attract a gratifyingly large audience in the evenings, and Radio Forth has already made a unique contribution towards the origination and production of drama in Independent Local Radio. The cheerful skill of Radio Forth's presenters wraps up the whole output into a package of radio entertainment that the local population has welcomed with open arms.

**IBA Local Advisory Committee for Independent Local Radio in Edinburgh** Mrs A Kane (*Chairman*); B Gannon; Councillor P McCafferty; Mrs G I Macmillan; D M Nicolson; Councillor R Sim; D M Smith; Mrs A Wallace; Provost G L Wood, JP.

### IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Craigkelly  
(NGR: NT 233 872)  
**96.8 MHz**  
Max erp 0.5 kW  
Circular polarisation  
Aerial ht. 1050 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Barns Farm  
(NGR: NT 178 842)  
**194 m (1546 kHz)**  
Transmitter power 2 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Radio Forth radio car leading the Police Pipe Band along Edinburgh's Princes Street at the height of the 1975 Edinburgh International Festival.



Radio Clyde Ltd, Ranken House, Blythswood Court, Anderston Cross Centre, GLASGOW G2 7LB. Tel: 041-204 2555 (Sales: 041-221 6615/8)

**Directors.** F Ian Chapman (*Chairman*); James Gordon (*Managing Director*); William Brown, CBE; W K Forgie, CA; Kenneth McKellar; A J Murray, CA; Sir Iain Stewart.

**Executives.** Alex Dickson (*Head of News and Current Affairs*); Peter Elliott (*Sales Manager*); John Lumsden (*Chief Engineer*); Andy Park (*Head of Entertainment*); Norman Quirk (*Chief Accountant*).

Radio Clyde is now two years old, and firmly established as the most popular station in the West of Scotland. Plans are well advanced to commence broadcasting 24 hours a day. Radio Clyde sets out to provide its listeners with balanced programming throughout the week. In the daytime its aim is to attract and hold the maximum number of listeners by interspersing suitable news and feature material into a general bed of acceptable music. From 6 to 9 a.m. and from 4.30 to 6 p.m. news content is heavier than at other times, and frequent traffic reports help to strengthen the local identity of the station. During these periods, the station also broadcasts information about events in the West of Scotland in a *What's On* slot.

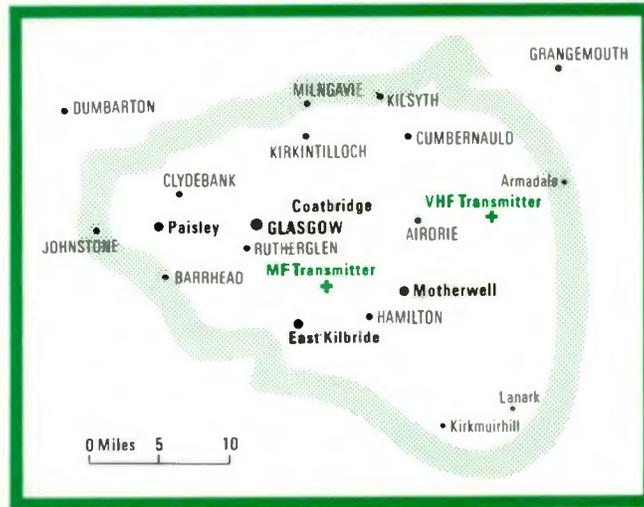
From 9 a.m. to 4.30 p.m. the station allows the personality of the DJ to come through a little more. Features during these hours include recipes, home hints, consumer advice, an OAP spot, and a lunchtime sports desk. In the evening, the aim is to cater for tastes in specialist music and to provide in-depth current affairs programmes. *Plain Man's Guide* offers an expert a chance to popularise his subject to a mass audience and equally important, offers the listener at home a chance to quiz the expert by telephone. *Citizens' Advice* is another phone-in programme featuring each week Mrs Joan Macintosh, recently appointed by the government Chairman of the Scottish Consumer Council, answering queries from listeners on specific subjects. Local and national politics are featured in *Clyde Comment* each week, and *Social and Personal* provides an hour-long in-depth interview with someone worth interviewing for an hour. Specialist music programmes include big bands, folk music, brass bands, country and western, guitar, jazz, soul, and classics. Radio Clyde is very encouraged by the substantial listening audience they have been able to attract for classical music programmes, and the time devoted to these has now been increased.

A late news magazine at 10 p.m. is followed by an interview with an author or book reviews, and from 10.30 to midnight music which might be thought more suitable for the middle aged has been found to have a surprisingly high following among the young. Indeed, Frank Skerret, who presents *When Music Was Music* on Wednesdays and Saturdays, was elected Radio Personality of the Year in Scotland in 1975.

# RADIO CLYDE

## ILR Glasgow

INDEPENDENT  
LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Weekend programming is a bit more relaxed, though perhaps the most hectic programming on the station is the sports programme on Saturday afternoon, bringing live reports from ten Scottish football matches as soon as the games have finished. Every Sunday morning, Radio Clyde broadcasts a religious service which is followed by *Talk-in-Sunday*, an opportunity for the community to discuss matters of current interest to it. These are followed by *Visiting Time* where hospital patients request records for relatives outside, and *Radio Clyde World Wide* which, as the name indicates, links Scots at home with those round the world.

**IBA Local Advisory Committee for Independent Local Radio in Glasgow**  
C Johnston (*Chairman*); Bailie Mrs Brownlie; Councillor F Carlin; R Craig; Miss E Ferguson; I S Jay; J Kay; F MacMahon; Miss E Quinn; Councillor John Ross; Bailie G Wallace.

### IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Black Hill  
(NGR: NS 828 647)  
**95.1 MHz**  
Max erp 3.4 kW  
Circular polarisation  
Aerial ht. 1653 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Dechmont Hill  
(NGR: NS 647 578)  
**261 m (1151 kHz)**  
Transmitter power 2 kW

**HRH Princess Margaret and Glasgow's Lord Provost, Sir William Gray, visit Radio Clyde's outside broadcast caravan during the City's 800th birthday celebrations.**



# 257

Radio Orwell

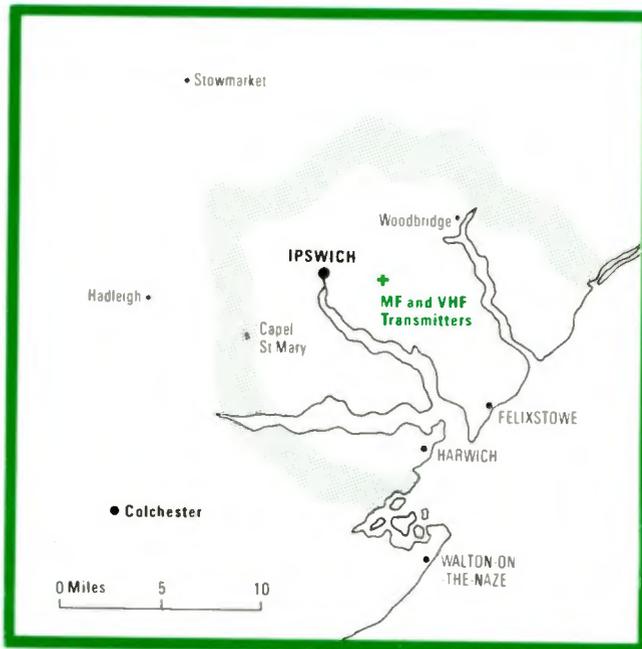
## ILR Ipswich

INDEPENDENT LOCAL RADIO

### IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Foxhall Heath  
(NGR: TM 212 445)  
**97.1 MHz**  
Max erp 1kW  
Circular polarisation  
Aerial Ht. 265 ft aod

MF Transmitter  
(medium wave, mono only)  
Foxhall Heath  
(NGR: TM 212 445)  
**257 m (1169 kHz)**  
Transmitter power  
0.3 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aeriels, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Radio Orwell Ltd, Electric House, Lloyds Avenue, IPSWICH IP1 3HU. Tel: Ipswich (0473) 216971. Telex: 98548

**Directors.** Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); R Blythen; A C Briault; A H Catchpole; T R Edmondson; W Le G Jacob; J P Margetson; D H S Missen; Mrs R A Skerritt; S F Weston.

**Executives.** John Wellington (*Controller of Programmes*); Tim Ewart (*Head of News*); David Cocks (*Head of Sales*); Richard Allison (*Chief Engineer*).

Radio Orwell is the smallest of the ILR stations, covering a population of 210,000 people in Ipswich, Harwich, Felixstowe and Woodbridge. The studios are located in Electric House in the heart of Ipswich and occupy a commanding ground floor position overlooking the main town bus terminus. Transmissions began late October 1975.

Since it serves a very well-defined community with a strong sense of identification with the area, Radio Orwell devotes a major part of its resources and energy to providing a comprehensive service of local news and information programmes, based on music and entertainment of wide general appeal.

The only other radio coverage of events in the Radio Orwell area comes from BBC Norwich which, because of the large area it serves, cannot devote more than limited time to Ipswich and around. Radio Orwell believes that it has a first class opportunity to demonstrate the ability of a lively ILR station by encouraging the pride and interest of its listeners in their home towns and villages.

Radio Orwell's aim is to involve as many local people in their own local radio station at every level, and the work being done to implement this in terms of programme execution is mirrored by the ownership of Radio Orwell. The company succeeded, at the first attempt, in raising local money publicly for the financing of the station.

### IBA Local Advisory Committee for Independent Local Radio in Ipswich

The Authority will be appointing a committee of local people to advise it about local radio in this area.

Malcolm Hall, Engineer; Nigel Hunt, Engineer; and Richard Allison, Chief Engineer, in the Racks Room of Radio Orwell during the equipment installation period.



Radio City (Sound of Merseyside) Ltd,  
PO Box 194, 8-10 Stanley Street, LIVERPOOL  
L69 1LD. Tel: 051-227 5100. Telex: 628 277

**Directors.** G K Medlock, JP (*Chairman*);  
J S Swale (*Vice Chairman*); T D Smith  
(*Managing Director*); W H Alldritt, JP;  
K A Dodd; W G Gentry; Mrs R Hollins;  
Sir Harry Livermore; Mrs P Marsden;  
I G Park, JP; Mrs M G Rogers; W J L  
Rushworth, JP, OBE, MA; G C Thomas;  
J F Wood.

**Senior Staff.** David Maker (*Programme  
Controller*); Nicholas Pollard (*News Editor*);  
Peter Duncan (*Chief Engineer*); Geoffrey  
Moffatt (*Sales Manager*); Walter Nelson  
(*Financial Controller*).

Radio City, the Merseyside Independent  
Local Radio Station, was the first non-  
London station to start 24-hours-a-day  
broadcasting which it has maintained ever  
since it started broadcasting at 6 a.m. on  
21st October 1974.

The station prides itself on providing  
'good music', mostly album tracks, and a  
well-organised news and information service.

The station's news staff are responsible for  
28 news bulletins a day plus a half-hour local  
news magazine, *City at Six*, and traffic and  
other inserts into general programmes. The  
sports unit provides regular bulletins during  
the day and on Saturdays a four-hour  
marathon featuring live reports on Everton,  
Liverpool, Blackpool, Preston, Wrexham,  
Southport and Chester football matches, as  
well as lower leagues, Rugby League and  
Rugby Union.

Apart from general music and current  
affairs programmes, Radio City's weekly  
schedules feature a wide range of specialised  
programmes: Book Reviews, Folk Music,  
Country and Western, Church News, a  
preview of forthcoming music concerts and a  
Sunday evening Concert Hall. They also  
feature two original comedy series each week,  
*Scully* written by Alan Bleasdale and  
*P C Plod* written by John Gorman.

The news and programme staff regularly  
combine efforts for major programmes such  
as *Election Special* and in one they featured  
exclusive extended interviews with the  
Prime Minister, Mrs Margaret Thatcher  
and Mr Jeremy Thorpe.

Last autumn, to mark the station's first  
birthday, Radio City sponsored a concert  
featuring the Royal Liverpool Philharmonic  
Orchestra with Sir Vivian Dunn as guest  
conductor.

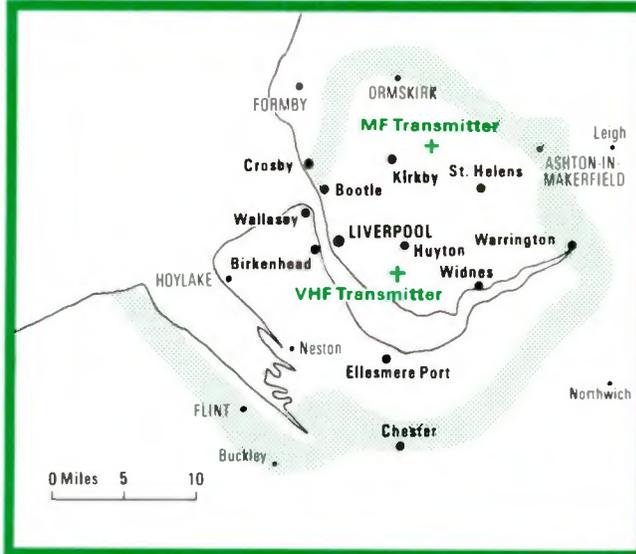
#### IBA Local Advisory Committee for Independent Local Radio in Liverpool

A Waterworth (*Chairman*); Canon G Bates;  
Councillor Miss R Cooper; G Eustance,  
MBE; Councillor Mrs D Fogg; Councillor  
J F Jenkins; Mrs P Joyce; Miss I H Frost;  
Councillor C S McRonal; Dr E O Okeem;  
Mrs P F C Ridley; Dame Ethel Wormald.



## ILR Liverpool

INDEPENDENT  
LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Radio City journalist Roy Saatch, standing,  
with engineer Edward Leetham.



#### IBA Transmitters

VHF Transmitter  
(FM with stereo  
capability)  
Allerton Park  
(NGR: SJ 412 866)  
**96.7 MHz**  
Max erp 5 kW  
Circular polarisation  
Aerial ht. 353 ft aod

MF Transmitter  
(medium wave,  
mono only)  
Rainford  
(NGR: SD 464 001)  
**194 m (1546 kHz)**  
Transmitter power  
1.2 kW

# CAPITAL RADIO 194

## ILR London

INDEPENDENT  
LOCAL RADIO

### General & Entertainment Service

Capital Radio Ltd, Euston Tower, LONDON  
NW1 3DR. Tel: 01-388 1288

**Directors.** Richard Attenborough, CBE (*Chairman*); John Whitney (*Managing Director*); Tony Vickers (*Sales Director*); B Barclay-White; A F Bartlett; W H Beets; Graham Binns; R F G Dennis; Bryan Forbes; D R W Harrison; The Hon Norton Knatchbull; H T McCurdy; Jocelyn Stevens; R A Stiby; Sir Alan Walker; Lord Willis.

**Senior Executives.** Tony Vickers (*Sales Director*); Keith Giemre (*Financial Comptroller/Secretary*); Peggy Davidson (*Head of Administration*); Gerry O'Reilly (*Chief Engineer*); Michael Bukht (*Programme Controller*).

**Officers.** Peter Black (*Programme Co-ordinator*); Aidan Day (*Head of Music*); Bryan Wolfe (*Head of Talks and Drama*); Noelle Osborn (*Head of Publicity*); Philip Pinnegar (*Sales Manager*); Jan Bradshaw (*Head of Commercial Production*); Gordon Sheppard (*Promotions Manager*).

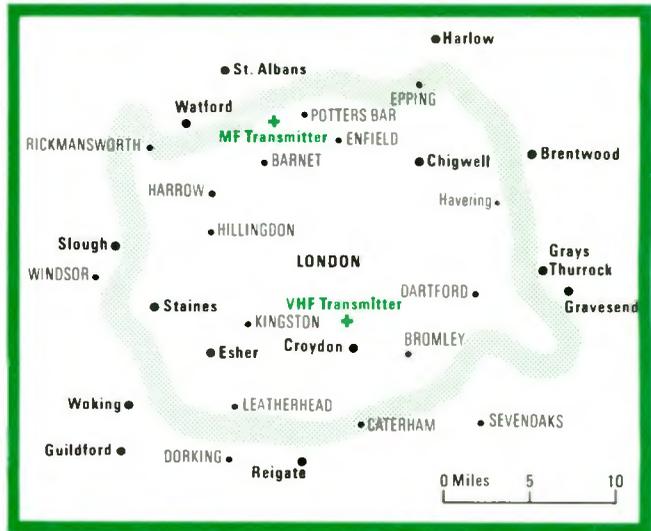
Capital Radio began broadcasting on 16th October 1973 and provides Londoners with programmes 24 hours a day. Because the output is to some extent complementary to that of the London news and information service, entertainment plays a specially prominent role in the company's output.

The music changes mood throughout the day, beginning with Graham Dene's pop record show until 9 a.m. when the accent changes to middle-of-the-road music introduced by Michael Aspel. Dave Cash's quiz show *Cash on Delivery* at noon is followed at 3 p.m. by Roger Scott playing a mixture of pop and oldies, followed by *London Today*, a half-hour look at the day's happenings in the capital, introduced by Jane Walmsley and Bryan Wolfe; from 7.30-9 p.m. Londoners

#### IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Croydon  
(NGR: TQ 332 696)  
95.8 MHz  
Max ERP 2 kW  
Circular polarisation  
Aerial ht. 905 ft AOD

MF Transmitter  
(medium wave, mono only)  
Saffron Green  
(NGR: TQ 216 977)  
194 m (1546 kHz)  
Transmitter power 27.5 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

have the opportunity of airing their views in *Open Line*; late night listening is enlivened by Nicky Horne's rock show *Your Mother Wouldn't Like It* from 9-11, with the *Late Show* hosted by Tony Myatt changing the tempo through until 2 a.m. Through the night programming continues with Peter Young playing music, with telephone calls and features. News bulletins from IRN go out on the hour, every hour.

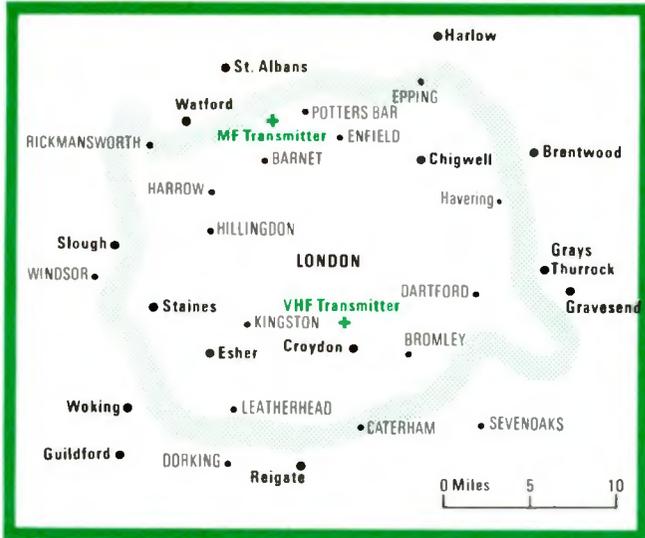
Live music is frequently broadcast from Capital's studios, often featuring musicians appearing in the London area. The weekend gives scope for more specialised taste: the Arts are regularly reviewed in *Alternatives* presented by Susannah Simons; classical music on record and performed live is

featured in Peter James' *Collection*; for children *Kerrygoround* with Kerry Juby and *Hullabaloo* featuring Maggie Norden; a hospital link-up programme presented by Joan Shenton, *Person to Person*; and adding to the weekend mix is radio's zaniest presenter, Kenny Everett.

**IBA Local Advisory Committee for Independent Local Radio in London**  
Miss K Webb (*Chairman*); Ald. L Freeman, OBE; Cllr. Mrs M J Rees; Ald. Lady Sherman; Cllr. C Granville-Smith; Miss M M Biggart; Miss F Lane Fox; Prof. M Kogan; Mrs A Secker, MVO; J Milner, CBE; M Elwes; Miss J Walcott; P Willmott; Mrs M Lewis; Mrs S King; T Hamston.

Michael Aspel.





**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

**Directors.** Sir Gordon Newton (*Chairman*); Brian Harpur (*Deputy Chairman*); Patrick Gallagher (*Managing Director*); Kenneth Baker (*Canada*); Adrian Ball; John Bowman; George Clouston; Alfred Geiringer; William Gibbs; William Hutton; Michael Rapinet.

**Executives.** Marshall Stewart (*Chief Editor*); Brian Wallis (*Company Secretary and Financial Controller*); Ron Onions (*Deputy Chief Editor*); Peter Robbins (*Director of Output LBC*); Keith Belcher (*News Editor*); Mervyn Hall (*Sports Editor*); Michael Barton (*Head of Engineering*); David Mason (*Traffic Manager*).

The IRN/LBC newsroom in London, linked to Independent Local Radio stations throughout the United Kingdom.



## IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Croydon  
(NGR: TQ 332 696)  
**97.3 MHz**  
Max erp 2 kW  
Circular polarisation  
Aerial ht. 905 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Saffron Green  
(NGR: TQ 216 977)  
**261 m (1151 kHz)**  
Transmitter power 5.5 kW

**261**  
**LBC News**  
261m 1151kHz 97.3VHF

**ILR London**  
INDEPENDENT LOCAL RADIO

**News & Information Service**

London Broadcasting Company Ltd (LBC),  
Gough Square, LONDON EC4 4LP. Tel:  
01-353 1010

LBC, Britain's only news and information station, began broadcasting on 8th October 1973. Its radio news format has already attracted an audience approaching 1½ million Londoners. As a basic part of its service, LBC broadcasts the hourly national bulletins from Independent Radio News 24 hours a day. In addition to its headline flashes every 15 minutes, the station provides a half-hourly cycle of sports news, London weather and traffic information, together with fixed-time financial news features. LBC's weekday programmes include the popular *AM* breakfast-time sequence presented by Bob Holness and Douglas Cameron. At week-ends, the station devotes 4½ hours to Saturday afternoon sport and an equal

amount of time on Sundays to religion. Specialist programmes include *Jellybone*, a two-hour magazine for children, and *Artis-week* which reviews the London theatre, film and music scene.

As a subsidiary of LBC, Independent Radio News (IRN) acts as a news agency for all other ILR companies by providing a teleprinter service and voice material. The companies can either use the news direct or edit it in keeping with the individual style of their service. Further information on page 140.

Much of LBC's broadcasting is dictated by the news; a large amount of it is therefore live. The station broadcast Prime Minister's Question Time live each Tuesday and Thursday during the highly successful Parliamentary broadcasting experiment. At the local government level it presents live transmissions of question time from the Greater London Council and also provides listeners with an opportunity to question GLC leaders in regular phone-in discussions.

Access programmes are also provided in George Gale's *Open Line*; a nightly phone-in hosted by Adrian Love; and the weekend *Nightlines*. Among prominent personalities who have faced Londoners on major issues are the Foreign Secretary, Mr Callaghan, who took phone-in questions on the European Referendum, and Mr Reg Prentice, who appeared at the height of the controversy involving local Labour Party officials.

**IBA Local Advisory Committee for Independent Local Radio in London**  
Miss K Webb (*Chairman*); Ald. L Freeman, OBE; Cllr. Mrs M J Rees; Ald. Lady Sherman; Cllr. C Granville-Smith; Miss M M Biggart; Miss F Lane Fox; Prof. M Kogan; Mrs A Secker, MVO; J Milner, CBE; M Elwes; Miss J Walcott; P Willmott; Mrs M Lewis; Mrs S King; T Hamston.



# ILR Manchester

INDEPENDENT LOCAL RADIO

'Yes, we listen to Piccadilly all the time. We like the music. But it's more than just that, it's a good laugh . . . and we feel it's *our* station.' This recent comment from a typical listener was pleasant to hear. It was nice because Piccadilly Radio has set out to become a real friend and companion to all kinds of people . . . and from comments like this it certainly looks to be succeeding.

To achieve its aim the station provides bright and lively popular music that most people enjoy; friendly conversation and plenty of humour; lots of local chat, gossip and news; features from different groups in the Manchester area - anglers, church-goers, folk fans, councillors, the disabled.

Other station features have helped Piccadilly win success. For instance, it broadcasts 24 hours a day. News bulletins, which look at the nation and the world through Manchester eyes, are half-hourly through the day and hourly at night. There are two authoritative news-in-depth programmes at 12.30 p.m. and 5.30 p.m. Serious feature programmes broadcast include *Agenda* (on civic affairs), *Arena* (on the area's social and economic problems), *Too Young To Vote* (on teenage problems), *More Than Just A Job* (on careers) and *Think On This* (religion).

Piccadilly could not neglect sport in an area like Greater Manchester. Each Saturday in the football season the station broadcasts live a pre-match music and dedications show from either Manchester City or Manchester United. The show is also transmitted on the public address systems round the grounds. This plus a full Saturday afternoon score and results service, two major sports features each day and a sports quiz.

It's no good putting out a radio service and then sitting back and hoping for the best. You've got to get the station involved in all aspects of local life so people can see for themselves that it is alive, involved and theirs. So disc jockeys do discos and charity functions round Greater Manchester. The station's football team, the Piccadilly Attackers, play local teams for charity. A major beauty competition run by Piccadilly drew applications from girls throughout the area. Piccadilly has promoted concerts at the Free Trade Hall, Manchester and the Hardrock, Stretford. These and other activities have helped win support from the people of Greater Manchester.

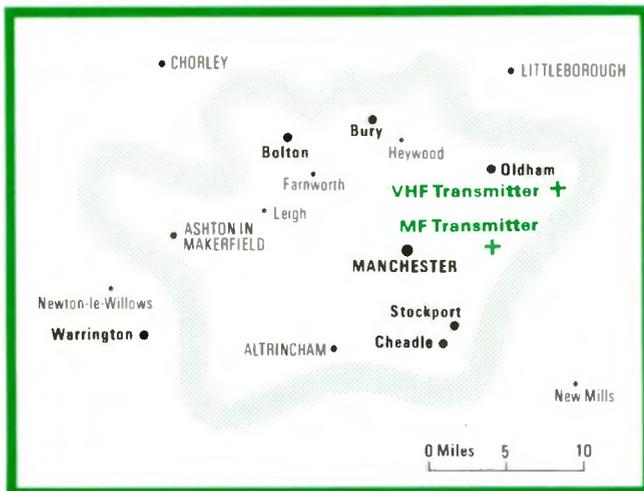
The station has a staff of just over sixty and occupies large premises in the Piccadilly Plaza in the heart of Greater Manchester.

**IBA Local Advisory Committee for Independent Local Radio in Manchester**  
 B Crossley (Chairman); Cllr. L Bullas; Cllr. J C Hanscomb; Mrs S V Hartshorne, JP; J B Haynes; V N Lewis; Cllr. A R Littler; Miss V Long; Mrs P MacLaren; Miss P McManus; Cllr. Mrs J Read; G Scargill.

## IBA Transmitters

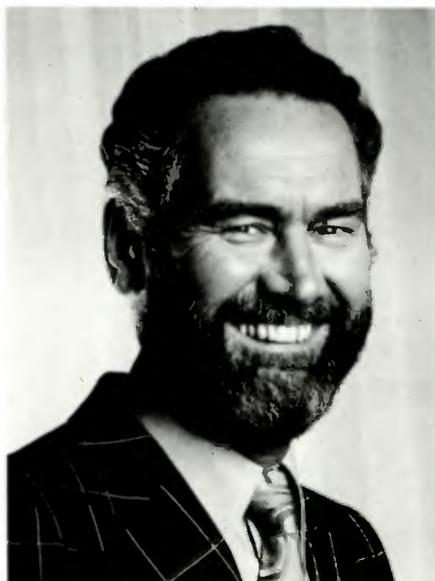
**VHF Transmitter**  
 (FM with stereo capability)  
 Saddleworth  
 (NGR: SD 987 050)  
**97.0 MHz**  
 Max ERP 2 kW  
 Circular polarisation  
 Aerial ht. 1278 ft aod

**MF Transmitter**  
 (medium wave, mono only)  
 Ashton Moss  
 (NGR: SJ 925 994)  
**261 m** (1151 kHz)  
 Transmitter power  
 0.35 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Philip T Birch,  
 Managing Director



Piccadilly Radio Ltd, 127-131 The Piazza,  
 Piccadilly Plaza, MANCHESTER M1 4AW.  
 Tel: 061-236 9913

**Directors.** Joe Wilmot (Chairman); Norman Quick (Vice-Chairman); P T Birch (Managing Director and Chief Executive); S Porter; Sir Paul Bryan; A Blond; S Friedland; H A Kirkpatrick; D H May; J H Perrow; A R Armitt; I M Peacock; Dr M P Winstanley; A Hopcraft; Dame Kathleen Ollerenshaw; Mrs M E Mason.

**Senior Executives.** Richard Bliss (Sales Director); Geoffrey Jones (Company Secretary); Colin Walters (Programme Controller); Phil Thompson (Chief Engineer).

**Senior Staff.** Roger Finnegan (Topicality); Steve England (Commercial Production); Jim Hancock (Current Affairs); Roger Day (Head of Music); Shiona Nelson Hawkins (Commercial Traffic); Mike Hill (News Editor); Tony Ingham (Publicity); Pete Reeves (Head of Presentation); Tom Tyrrell (Sports Editor); Judith Weymont (Education).

Radio Trent Ltd, 29-31 Castle Gate,  
NOTTINGHAM NG1 7AP. Tel: Nottingham  
(0602) 581731

**Directors.** N Ashton Hill (*Chairman*); Lord John Manners (*Vice-Chairman*); D P F Maitland (*Managing Director*); Mrs V J Baker; E B Bateman; G Boulton; Alderman C A Butler; M T Dearden; J E Impey; T W H Kearton; T P Kelly; Miss M J Lyon; R W K Parlyb; L J Robson; Mrs A Stanley; S Williams.

**Executives.** D P F Maitland (*Managing Director*); R N Snyder (*Programme Director*); A D Churcher (*Sales and Promotion Manager*); G E Woodward (*Chief Engineer*); J Edwards (*Head of News*); J Barter (*Administrator*).

At 6 a.m. on 3rd July 1975 Radio Trent first began broadcasting. Based in the heart of Nottingham and run by Nottingham people, the station has one sincere ambition: to give its listeners a service completely geared to their hour-by-hour needs.

Radio Trent has 600,000 people to reach and communicate with in its widely-spread transmission area. Nottingham is a progressive forward-looking city and a thriving commercial centre. On its outskirts there are country towns fast turning into commuter centres for Nottingham's professional people. There are mining and industrial villages, all surrounded by fertile farming land.

With this multiplicity of trades and interests, the population has many and varied requirements from its radio station. The programming is therefore composed of informative, buoyant and easy-listening material. Radio Trent broadcasts 18 hours a day, seven days a week; and within that week there is great variety and pace. The highly flexible programme schedules provide plenty of latitude to transmit the local and national news flashes as they happen. Music of all kinds can be found on Radio Trent, plus high-speed, accurate news reports and sports coverage. In fact within the schedules there is something of interest to the whole community, up and down the age scale. The wealth of local talent in the Nottingham area, from folk to jazz and local choirs, all find an opening on Radio Trent, since it is essentially their radio station.

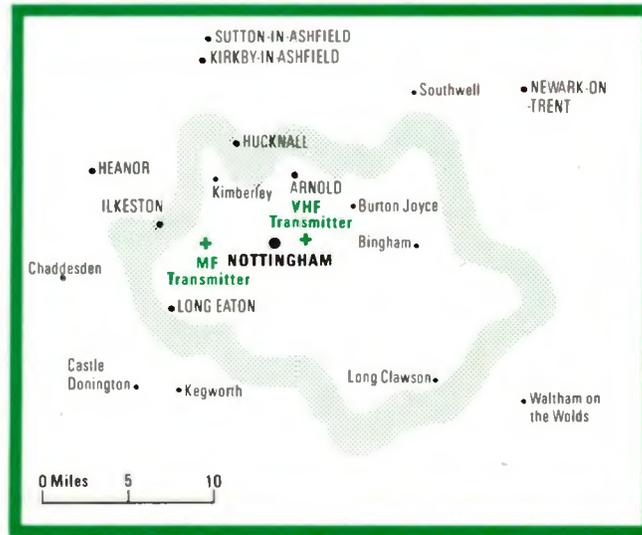
A core of skilled radio people run the station on a day-to-day basis. All the station's personnel have homes in the Nottingham area, and are deeply committed to running a radio station which truly serves its community.

**IBA Local Advisory Committee for Independent Local Radio in Nottingham**  
Miss Esme Lewis (*Chairman*); J McMeeking; Mrs B Thornton; Mrs J Woodhouse; Miss A Tiwana; J Wray; G Parker; Mrs H Holden; Cllr. J M Carroll; Cllr. Mrs S Read; R F O'Brien; Cllr. S R Beeching.

# Radio Trent

## ILR Nottingham

INDEPENDENT LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Kid Jensen at work in part of the Radio Trent studio complex where the station's exciting sound is created.



### IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Colwick Wood  
(NGR: SK 597 398)  
**96.2 MHz**  
Max erp 0.3 kW  
Slant polarisation  
Aerial ht. 436 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Trowell  
(NGR: SK 506 398)  
**301 m (998 kHz)**  
Transmitter power 0.2 kW



# ILR Plymouth

INDEPENDENT LOCAL RADIO

Plymouth Sound Ltd, Earls Acre, Alma Road, PLYMOUTH PL3 4HL. Tel: Plymouth (0752) 27272

**Directors.** The Earl of Morley, DL, JP (Chairman); R B Hussell (Managing Director); J D Campbell; D J Cherrington; J A Constable; G E H Creber; S J Day; Mrs J Doyle; S Edgcombe; T T Fleet; B V C Harpur; R K L Hill; J D Parsons; Mrs E Sitters; J H Trafford.

**Executives.** T D Bassett (Programme Controller); R B Hussell (Sales Director); J M Carroll (Head of News & Public Affairs); Louise Churchill (Head of Women's & Children's Programmes); T Mason (Chief Engineer).

Deep in the South-West of England, Plymouth Sound commenced broadcasting on 19th May 1975. Early research suggests that the station has made a very swift and good impact on its audience.

The station is unique in many ways: it is the first to have a *Civic Open Line* in which members of the Council and its officers are questioned by the public; its local second division football team, Plymouth Argyle, has a show every week, again with telephone participation from the fans; and on Saturday nights the last 2½ hours are devoted to anybody or any organisation who wishes to use the medium.

It is not a 'pop' station. Plymouth Sound is building one of the largest libraries in the system and plays, on average, 1,100 records per week. The station's 'secret weapon' is the telephone and for two hours in the morning and two hours in the afternoon open-line discussions and interviews are conducted. On 29th September the station extended its broadcasting hours from 10 p.m. to midnight seven days per week.

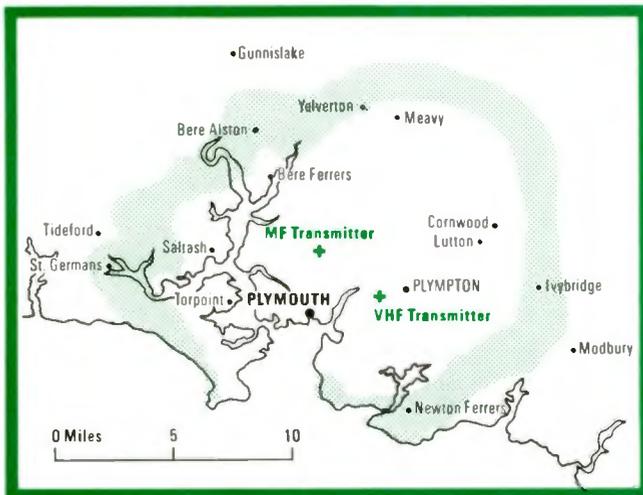
With a news room consisting of a Head of News and four reporters, the station produces local and national news reports from 7 a.m. to 6 p.m. each day. 50 per cent of the station staff are women, as are two of the five on-air presenters.

**IBA Local Advisory Committee for Independent Local Radio in Plymouth** D Aldous (Chairman); Mrs W Cluff; C Meek; Cllr. R. Morrell; Mrs J Mutton; Mrs D Painter; Cllr. R Scott; S Scott; Cllr. Mrs J Woodcock.

## IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Plympton  
(NGR: SX 531 555)  
**96.0 MHz**  
Max erp 1 kW  
Circular polarisation  
Aerial ht. 513 ft ad

MF Transmitter  
(medium wave, mono only)  
Plumer Barracks  
(NGR: SX 490 585)  
**261 m (1151 kHz)**  
Transmitter power 0.5 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Plymouth Sound on-air presenters. *Back row (left to right): Carmella McKenzie; Colin Bower; Louise Churchill. Front row: Ian Calvert; David Bassett.*





Radio Victory (Portsmouth) Ltd, PO Box 257, PORTSMOUTH PO1 5RT. Tel: Portsmouth (0705) 27799. Telex: Victory Prtsmth: 86856

**Directors.** J P N Brogden (*Chairman*); G Paine (*Managing Director*); P S Ashley; A Ball; E W Borrow; E A Bateson; Mrs K Childs; G A Day; P Duncan; G C Edyvane; F P Faulkner; R T Glanville; A D W Hoskyns-Abraham; Miss C Hurlin; K Mason; J S McKerchar; J L S Mitchell; J A Nye; A B Logan.

**Senior Executives.** G B Paine (*Managing Director*); David Symonds (*Head of Programmes*); Eugene Fraser (*Assistant Head of Programmes*); Paul Ingrams and Tricia Ingrams (*Joint Heads of News*); Russell Tollerfield (*Chief Engineer*); Bruce Jenkins (*Accountant*); Kevin Ward (*Sales & Promotions Manager*).

Radio Victory began broadcasting on 14th October 1975 and is on the air from 6 a.m. to midnight from Monday to Saturday, and 7 a.m. to 10 p.m. on Sunday.

The company has brought together a team of outstanding talent who blend to create a truly local service for the community. Dave Symonds, Head of Programmes, has assembled a team that includes Eugene Fraser, Sarah Ward, Dave Christian, Andy Ferriss and Jack McLaughlin. Complimenting this extremely experienced team, Radio Victory has both Kenny Everett and Don Moss contributing regular shows at the weekends.

Radio Victory News, run jointly by Paul and Tricia Ingrams is people news; in fact everything that touches you from town planning to central government policy to the failure of the Soviet harvest. Using IRN audio in conjunction with their own coverage, they produce a mix that reflects the context for the city. That mix extends into programming, with a more flexible division between news and entertainment than is seen in any other broadcast media available in the South - helping thereby to create a concept station, but one that remains quite identifiable to the listener.

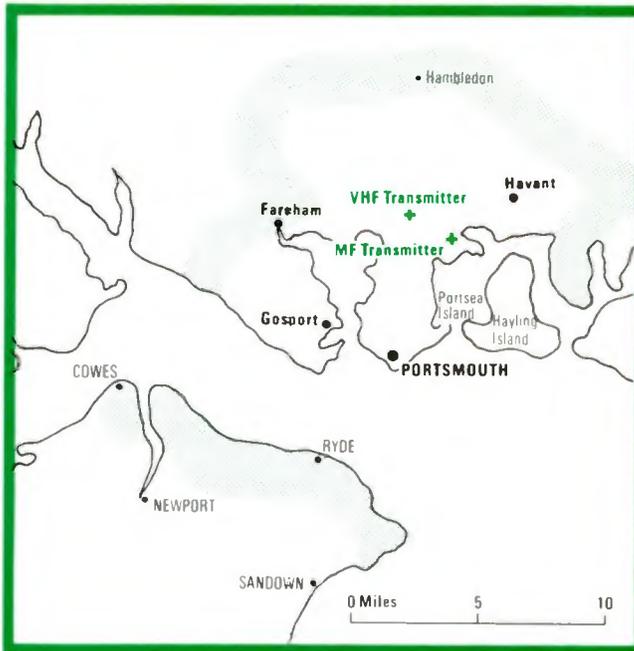
The station's work in the educational field has been received with great interest and support from the local schools.

#### **IBA Local Advisory Committee for Independent Local Radio in Portsmouth**

The Authority will be appointing a committee of local people to advise it about local radio in this area.

## ILR Portsmouth

INDEPENDENT  
LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

#### **IBA Transmitters**

**VHF Transmitter**  
(FM with stereo capability)  
Fort Widley  
(NGR: SU 657 065)  
**95.0 MHz**  
Max erp 0.2 kW  
Circular polarisation  
Aerial Ht. 420 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Farlington Marshes  
(NGR: SU 688 052)  
**257 m (1169 kHz)**  
Transmitter power 0.2 kW



The Continuity Studio at Radio Victory.

# Thames Valley Broadcasting

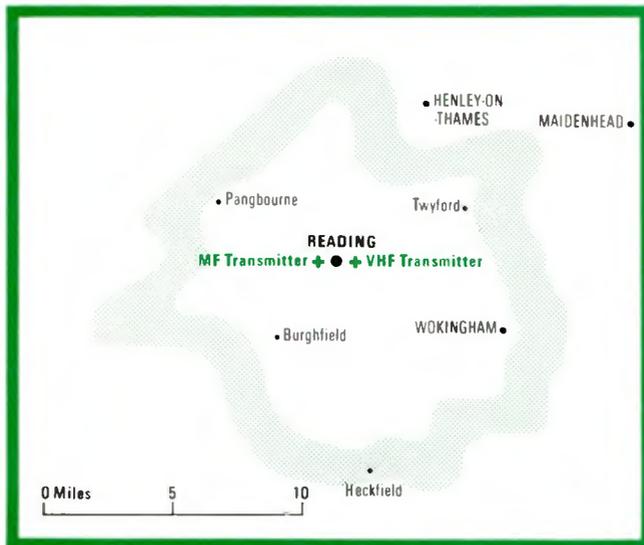
## ILR Reading

INDEPENDENT LOCAL RADIO

### IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Butts Centre  
(NGR: SU 713 734)  
**97.0 MHz**  
Max erp 0.25 kW  
Circular polarisation  
Aerial ht. 320 ft aod

MF Transmitter  
(medium wave, mono only)  
Manor Farm  
(NGR: SU 710 709)  
**210 m (1410 kHz)**  
Transmitter power  
0.2 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aeriels, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.



An aerial view of Reading.

Thames Valley Broadcasting, PO Box 210, READING, Berkshire. Tel: Reading (0734) 413131

**Directors.** Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Neil French Blake; H E Bell; F A Butters; Rupert Hambro; Gerald Harper; Kevin Goldstein-Jackson; Mrs Bunty Nash; Kenneth F Rivers; Max Lawson; Michael Moore; Howard Thomas; Bert Hardy; Michael Jones; A Steel.

**Executives.** Neil French Blake (*Programmes*); Michael Moore (*Sales*); Robin De'ath (*Chief Engineer*); Jean Barclay (*Administration*).

The station broadcasts from Reading to an area of the Thames Valley including parts of Berkshire, Hampshire, Oxfordshire and Buckinghamshire. Its planned air-date is early 1976.

Its studios are located in an environmentally pleasant area of Tilehurst, three miles to the west of Reading, on the A4 about half a mile from Exit 12 of the M4. The studio complex is a conversion of the former Berkshire County Council Civil Defence Emergency Headquarters, broadcasting taking place from two fully-equipped studios in a former fire-engine garage, with a nearby house providing ancillary offices. The buildings are set in their own grounds of about an acre.

With a strong audience of commuters, the station's programmes are directed towards those who have to stay at home during the day, with a concentration of motorists at certain times. Its music policy is firmly middle-of-the-road with an emphasis on popular hits of the past two decades. Local news and information play a major part in the schedules, since, despite its proximity to London, the area has a very definite character of its own. As a renowned consumer area, test-marketing is planned to play a major part in its sales policy.

**IBA Local Advisory Committee for Independent Local Radio in Reading**  
The Authority will be appointing a committee of local people to advise it about local radio in this area.

Radio Hallam Ltd, PO Box 194, Hartshead,  
SHEFFIELD S1 1GP Tel: Sheffield (0742) 71188.  
(Sales 0742 78771)

**Directors.** Gerard Young, CBE, JP (*Chairman*); William S MacDonald (*Managing Director*); Mrs Dawn de Bartolome; John P Graham; John J Jewitt, JP; Thomas P Watson, JP; Herbert Whitham; Keith Skues.

**Senior Executives.** Darryl Adams (*Sales and Promotions Manager*); Graham Blincow (*Company Secretary*); Derrick Connolly (*Chief Engineer*); Jean Doyle (*Women's Editor*); Michael Lindsay (*Production Manager*); Stuart Linnell (*Sports Editor*); Bill MacDonald (*Managing Director*); Ian Rufus (*News Editor*); Keith Skues (*Programme Director*).

Radio Hallam began broadcasting from purpose-built studios in the heart of Sheffield on 1st October 1974. It is now on air 20 hours per day during the week and 22 hours per day during the weekend.

Radio Hallam's style of presentation, and indeed its programme policy, is one of informal involvement with the community of South Yorkshire and that part of the North Midlands centred around Sheffield and Rotherham. Outside broadcasts have emphasised this involvement with the listening audience. Lunchtime broadcasts have come from such diverse places as the roof of a local hostelry, a barge on the Sheffield canal and the hairdressing salon of a large department store. The acquisition of a stereophonic mobile studio has enabled outside broadcasts to be on the air at virtually a moment's notice and further increased public participation.

Studio interviews and informal chats are incorporated into daytime programmes; guests have ranged from visiting personalities from the entertainment world to a gynaecologist and a group of battered wives. A number of well-known broadcasters, including Keith Skues, Roger Moffat, Johnny Moran and Bill Crozier, supplemented by local personalities, successfully provide a middle of the road format that is thoroughly professional, yet extremely warm and friendly.

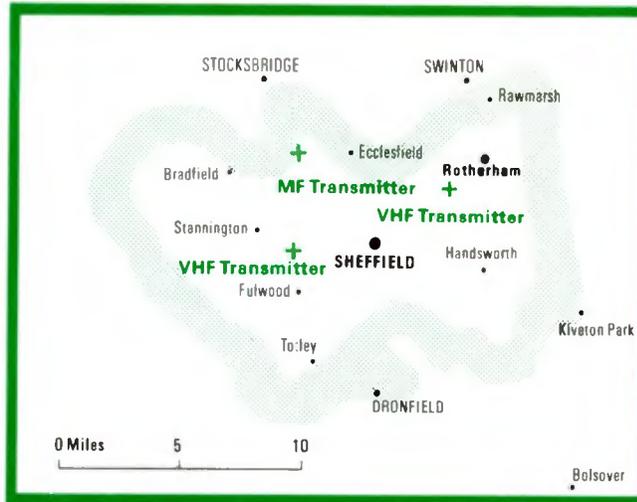
Evenings and weekends provide for more specialist listening. Evening features include a motoring programme, programmes devoted to home and family interests and an access programme which provides a platform for local organisations. There are also specialist music programmes catering for every taste: heavy rock, brass band music, soft rock and soul, country music, northern soul and classical music. Members of the public are invited to present their own choice of music for an hour on Sunday afternoons. There is also a programme devoted to the Arts and leisuretime pursuits. A weekly half-hour religious programme is broadcast on Sunday evening. This is in addition to the daily religious broadcasts in the breakfast programme.

The news service provided by Radio



# ILR Sheffield & Rotherham

INDEPENDENT LOCAL RADIO



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Hallam is second to none in the area, and makes use of the facilities of IRN to cover national topics, whilst a highly-skilled team of radio journalists based in Sheffield gathers the regional information so essential to the make-up of Independent Local Radio.

Sport also plays an important part in the range of interest and activities reflected by the station. Weekday sports features culminate every Saturday with *Sportacular*, a highly entertaining programme of reports and results presented in a musical setting.

Radio Hallam presents a balanced format

tailored to its listening public. The whole concept of the station is based on the company's slogan: 'It's nice to have a Radio Station as a friend'.

## IBA Local Advisory Committee for Independent Local Radio in Sheffield & Rotherham

A T Wickham Robinson (*Chairman*); Dr A K Admani, JP; Cllr. R Barton; P Bennett-Keenan; Mrs E Galbraith; Cllr. G H Moores; Mrs P Spittlehouse; Miss L Waldie; Cllr. Mrs D Walton, JP.



Keith Skues,  
Programme Director,  
with guest Neil  
Sedaka.

## IBA Transmitters

**VHF Transmitters**  
(FM with stereo capability)  
(i) Tapton Hill  
(NGR: SK 324 870)  
**95.2 MHz**  
Max erp 0.1 kW  
Horizontal polarisation  
Aerial ht. 950 ft aod  
(ii) Rotherham  
(NGR: SK 432 913)  
**95.9 MHz**  
Max erp 0.05 kW  
Circular polarisation  
Aerial ht. 486 ft aod

**MF Transmitter**  
(medium wave,  
mono only)  
Skew Hill  
(NGR: SK 327 933)  
**194 m** (1546 kHz)  
Transmitter power  
0.3 kW



# ILR Swansea

INDEPENDENT LOCAL RADIO

Swansea Sound Ltd, Victoria Road, Gower-ton, SWANSEA SA4 3AB Tel: Gorseinon (0792) 893751

**Directors.** Prof. J Howard Purnell (*Chairman*); Charles Braham (*Managing Director*); Mrs Margaret Aeron-Thomas; John Allison, JP, CBE; William Blyth, JP; Vernon Rees Davies, JP; Clive Gammon; David Goldstone; Brian Harpur; Leslie Rees (*Secretary*); Selwyn Samuel, OBE.

**Executives.** Trevor Curtiss (*Head of News*); Gordon Davis (*Sales Director*); Stanley Horobin (*Chief Engineer*); Colin Mason (*Programme Director*); Colin Stroud (*Financial Controller*); Wyn Thomas (*Head of Welsh Programmes*).

Swansea Sound, Britain's first bi-lingual independent radio station, has established a strong local identity since it began broadcasting on 30th September 1974. Operating from purpose-built studios five miles west of Swansea, the company has come out firmly against too rigidly separating Welsh and English language programmes and instead has adopted a policy of integration, allowing the languages to mix naturally as they do in the market place.

News and information has high priority and no fewer than 287 bulletins a week go out, including headlines in English at 20 minutes to the hour and in Welsh at 20 past.

Popular music output changes tempo throughout the day, and in keeping with its prime objective of setting up a dialogue between itself and its listeners there is an hour-long midday phone-in and regular spots for the Arts, children, local music talent (in which the area is rich), and uniquely two church services in stereo on Sundays – one in English and the other in Welsh.

Basically programme philosophy is popular, bright up-tempo music with talk, opinion and news features aimed at an all-age audience. National and local news is mixed, assessment of its importance being made on community effect. There is an as-it-happens sports results service on Saturdays and so-called minority sports which have a large following are given lively coverage.

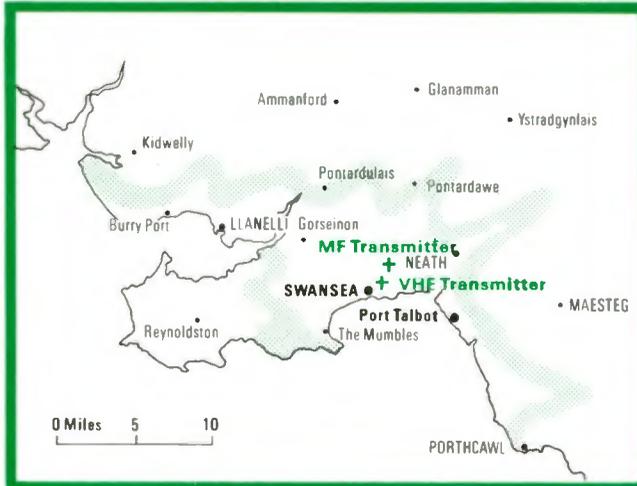
Listeners have heard the first-ever Welsh language commercials and respond readily to a standing invitation to talk with the station's executives and personalities about programmes and future plans.

**IBA Local Advisory Committee for Independent Local Radio in Swansea**  
Mrs Elizabeth Jones (*Chairman*); E J Daniels; Rev D Islwyn Davies; Councillor F C Evans; Miss Georgina Graham; M J Murphy; Cllr. D I J Thomas; Dr W D Treharne; Mrs Eurwen White.

## IBA Transmitters

VHF Transmitter  
(FM with stereo capability)  
Kilvey Hill  
(NGR: SS 672 940)  
**95.1 MHz**  
Max ERP 1 kW  
Circular polarisation  
Aerial ht. 752 ft aod

MF Transmitter  
(medium wave, mono only)  
Winch-wen (Jersey Road)  
(NGR: SS 681 966)  
**257 m (1169 kHz)**  
Transmitter power  
0.8 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

Swansea Sound presenter Meurig Jenkins pictured with boys and girls recording an item about Welsh castles for the weekly children's programme *Up & Away*.



# TEES 257 ILR Teesside

INDEPENDENT  
LOCAL RADIO

Radio Tees, 74 Dovecot Street, Stockton-on-Tees, CLEVELAND TS18 1LL. Tel: Stockton-on-Tees (0642) 615111

**Directors.** J B Robertson (*Chairman*); J R F Bradford (*Managing Director*); M L Cohen; R Crosthwaite; The Hon James Dugdale; M A Heagney; W Heeps; P A Hill-Walker; A D W Hoskyns-Abrahall; M E Humphrey; T W G Jackson; Mrs M Jeffery; Mrs R Mackenzie; D G Packham; H Whitehead.

**Executives.** Jeffrey Blood (*Financial Controller*); Terry Cassidy (*Sales Controller*); D Cline (*Commercial Producer*); Bill Hamilton (*News Editor*); Bob Hopton (*Programme Controller*); Chas Kennedy (*Chief Engineer*).

Radio Tees began broadcasting on 24th June 1975. The Victorian exterior of its headquarters in Stockton-on-Tees conceals modern purpose-built studios, providing programming throughout the day to Cleveland and parts of North Yorkshire and County Durham.

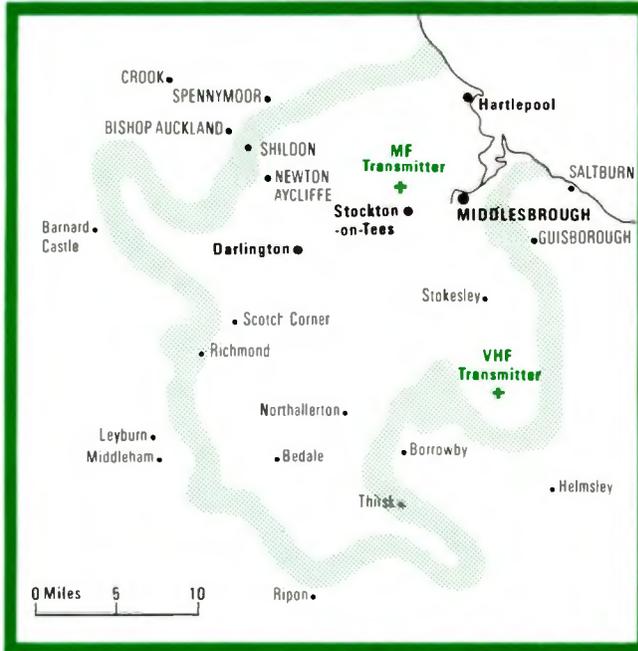
The entertaining programmes combine music and information, news and comment with a strong personal flavour – a personal approach seeking to establish a friendship with groups and individuals throughout the area. The presenters, from a wide range of backgrounds, combine a professional attitude with enthusiasm for Radio Tees and its audience.

The programmes cover a wide range of tastes to provide information and entertainment that make life within the area both interesting and more exciting. There is also an up-to-the-minute news service, with local journalists gathering all the vital information throughout the area, and the well established facilities of Independent Radio News (IRN) taken live on the hour every hour providing comprehensive national and international news.

The Station provides its audience with a wide range of up-to-date information about local shopping, jobs and entertainment and offers the advertiser a new medium within the area at a very reasonable cost.

Radio Tees lives for and with its local audience. It seeks to entertain and inform in the fullest and broadest sense.

**IBA Local Advisory Committee for Independent Local Radio in Teesside**  
N Moir (*Chairman*); Cllr. W Chaytor; Miss N Clark; Cllr. S Cutler; Cllr. Mrs E Keenan; Mrs M Richardson; H Robson; Mrs E Smith; D Williams.



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.



The developing economy of the area reflects the development of North Sea Oil. The developing community is reflected in Radio Tees.

## IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Bilsdale  
(NGR: SE 553 962)  
**95.0 MHz**  
Max erp 2 kW  
Circular polarisation  
Aerial ht. 214.4 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Nr. Stockton  
(NGR: NZ 420 218)  
**257 m (1169 kHz)**  
Transmitter power 0.5 kW



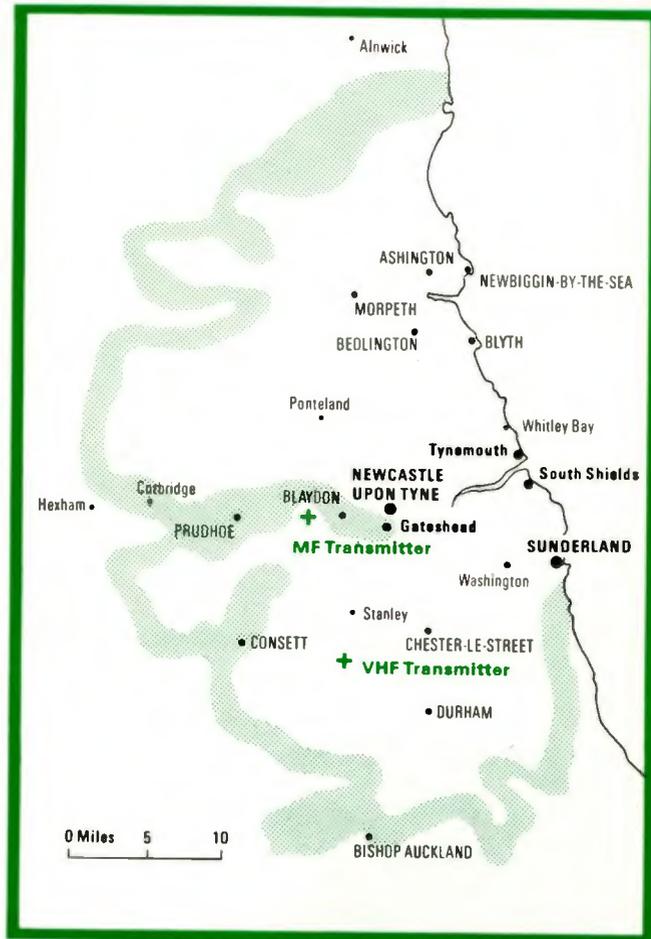
# ILR Tyne/Wear

INDEPENDENT LOCAL RADIO

## IBA Transmitters

**VHF Transmitter**  
(FM with stereo capability)  
Burnhope  
(NGR: NZ 184 474)  
**97.0 MHz**  
Max erp 5 kW  
Circular polarisation  
Aerial ht. 1407 ft aod

**MF Transmitter**  
(medium wave, mono only)  
Greenside (Nr. Ryton)  
(NGR: NZ 151 627)  
**261 m (1151 kHz)**  
Transmitter power 1 kW



**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.

**IBA Local Advisory Committee for Independent Local Radio in Tyne/Wear**  
E Wilkinson (*Chairman*); Cllr. Mrs J Deas; Mrs O Jenkins; Miss A Marlee; Cllr. W J Nicholson; M J Payling; T Rounthwaite; D N White.

Metro Radio, NEWCASTLE UPON TYNE NE99  
IBB. Tel: Newcastle upon Tyne (0632) 884121.  
Telex: 537428

**Executive Directors.** Sir John Hunter, CBE, DSC, DL (*Executive Chairman*); N S Robinson (*General Manager*); G Coates (*Programme Controller*); J Josephs, BA, ACA (*Company Secretary*); K Rowntree (*Director of News and Current Affairs*).

**Directors.** W Hall; F Staniforth, CBE; J W Harper, CBE; L Harton, JP; P Nicholson, ACA; Mrs S Ramsden; Miss N Ridley; E Ward, FCA; H Whitehead.

**Executives.** A Hatton (*Sales Manager*); K McKenzie (*Commercial Producer*); C Harrison (*Sports Editor*).

Metro Radio began broadcasting on 15th July 1974. It broadcasts between 06.00 and 02.00 Monday to Saturday and 07.00 and 01.00 on Sundays. In the time since it came on air Metro has established itself strongly as the local radio station for the Tyne/Wear area. Musically Metro aims to provide listeners through the day and through the late evening with quality contemporary music. Geoff Coates, Programme Controller, defines Metro as a 'good music station' and records only find their way into the Metro playlist if they come up to the station's standards of both musical and technical quality.

Whilst daytime programming on Metro is largely devoted to music, the station's unique appeal to North-East listeners comes through its news and information service. A complete, national, international and regional news service is provided by Metro's own skilled news team making use also of the IRN service from London. Each weekday 27 news bulletins are broadcast on the station. Local road, traffic and weather reports and a non-stop information service of events in the area combine with the news to keep Metro listeners completely up-to-date at all times on all subjects of interest to them.

In addition there are several hours of local interest programming each week, ranging from *A Question of Faith* which looks at the region and the activities within it which support or comment upon religious faiths, to *Sampson on Thursday* a weekly programme in which issues of local importance are examined using commentators, spokesmen, opinion and editorial comment.

In an area like the North-East sport is obviously of great importance and it receives a high priority on Metro with six hours of programmes per week, plus morning and evening sports news roundups from Charles Harrison, the Sports Editor.

As well as music, news and sport Metro also has programmes specifically for motorists and enthusiasts of jazz, country and western, folk, big bands, nostalgic music and progressive music, plus 3½ hours of classical music each week.

# beacon radio303

267 Tettenhall Road, Wolverhampton  
 Postal address: Beacon Radio, PO Box 303,  
 WOLVERHAMPTON WV6 0DQ Tel: *Wolver-*  
*hampton (0902) 757211 (Sales: 0902 756111)*

**Directors.** Alan Henn, JP (*Chairman*); Jay Oliver (*Managing Director*); Ken Baker; Bernard Blakemore; Lindsay Bury; Alan Graham; Christopher Halpin; Jimmy Hill; John Ireland; Clement Jones, CBE; John Sykes; Dr Eric Wallsgrave; Peter Woodman.

**Executives.** Jay Oliver (*Station Manager*); Allen Mackenzie (*Programme Controller*).

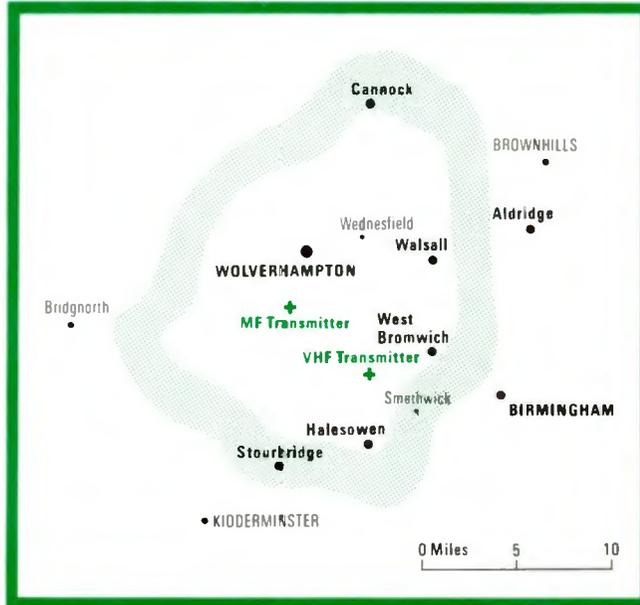
Beacon Radio is the station name for Beacon Broadcasting Limited which was awarded the franchise for Independent Local Radio in the Wolverhampton and Black Country area. It is expected to begin broadcasting early in 1976.

The area is a large and diverse one. The 'Black County' is a very distinctive part of England and yet, within it, are towns which are themselves very separate from each other. Beacon Radio 303 will provide a news, music, information and entertainment service which will seek to unite its area and serve it as a whole, and yet at the same time meet the different needs of people in individual towns within the coverage area.

**IBA Local Advisory Committee for Independent Local Radio in Wolverhampton/Black Country**  
 The Authority will be appointing a committee of local people to advise it about local radio in this area.

## ILR Wolverhampton/ Black Country

INDEPENDENT  
LOCAL RADIO



### IBA Transmitters

VHF Transmitter  
 (FM with stereo capability)  
 Turners Hill  
 (NGR: SO 969 887)  
**97.2 MHz**  
 Max erp 1 kW  
 Circular polarisation  
 Aerial ht. 975 ft aod

MF Transmitter  
 (medium wave, mono only)  
 Sedgley  
 (NGR: SO 905 939)  
**303 m (989 kHz)**  
 Transmitter power  
 0.25 kW

**VHF COVERAGE.** The map shows the area within which most listeners should obtain satisfactory mono reception on VHF and, with adequate aerials, good stereo reception. Medium wave coverage is designed as far as possible to match VHF.



Jay Oliver, Managing Director (*centre*), Allen Mackenzie, Programme Controller (*right*) and Steve Cossar, DJ (*left*) reviewing studio plans during the early days.

# Advertising Control

## in Independent Broadcasting

Independent Television and Independent Local Radio are financed by the sale of advertising time: they receive no Government grants and no part of the licence fees paid by members of the public for the right to operate receiving sets. But unlike some self-supporting broadcasting systems abroad there is no sponsorship of programmes by advertisers. 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 IBA. The advertiser's role is limited to buying time for the insertion of his advertisement, just as he buys space in a newspaper or magazine.

The total distinction between programmes and advertisements is a fundamental principle of the Independent Broadcasting Authority Act 1973. It is the IBA's duty to secure that the advertisements are 'clearly distinguishable as such and recognisably separate from the rest of the programme'. Nor must any programme state, suggest or imply that any part has been supplied or suggested by any advertiser; and nothing must be included in any programme in return for payment or other valuable consideration. These provisions do not prevent the inclusion in programmes of approved charitable appeals, reviews of publications or entertainments and certain industrial documentary films, provided that they do not contain an undue element of advertising.

*The IBA has two main duties in regard to advertising. First, it controls its amount and distribution. Secondly, it secures the compliance of advertisers with a stringent code of advertising standards.*

### THE AMOUNT OF ADVERTISING

The Independent Broadcasting Authority Act does not lay down precisely the amount of advertising that may be allowed: it simply



places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'. Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. A further rule restricts the maximum, normally, to seven minutes in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc). In radio the maximum is nine minutes in any one clock-hour.

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 from time to time with the need for flexibility in the timing of programmes and with the natural incidence of intervals in which the advertisements may be shown. Therefore the Authority is prepared to allow a few departures from the seven-minute maximum in television, 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.

Control of the amount and distribution of television advertising in relation to the Authority's rules is carried out in three ways:—

(i) At the stage at which the programme schedules are approved by the Authority, the Advertising Control Division agrees with every company a commercial break allowance for every programme, laying down not only the number of natural breaks that may be used



within each individual programme, but the total number of breaks including breaks between programmes and the maximum amount of advertising that may be transmitted in each break. Coupled with the timing of the programmes themselves, this establishes the pattern for the average of six minutes of advertising an hour over the day, the normal maximum of seven minutes and the particular clock-hours in which the nature of the programme calls for a reduction in the amount of advertising and redistribution to a neighbouring hour or, very exceptionally, another day;

(ii) By adjustment of the break schedule and the distribution of advertising in the light of any changes in programme plans – all changes being agreed in advance with the programme company or companies concerned; and

(iii) A weekly inspection of a statistical report provided by Audits of Great Britain (AGB) to show the actual minutes and seconds of paid-for advertising broadcast each hour throughout the day in every transmission area. Any discrepancies are taken up with the programme company concerned.

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

### DISTRIBUTION OF ADVERTISEMENTS

The Independent Broadcasting Authority Act 1973 provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impracticably long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between



Education



This Week



Religion

## OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING

Of the 180 programmes in a typical week:

**100 programmes have no internal advertising**

eg, *This Week*,  
*World in Action*,  
etc

School programmes

Half-hour adult education

Religion

Some half-hour plays

Some children's programmes

Programmes under 20 minutes

**60 programmes have one internal advertising interval**

eg, Certain half-hour programmes  
Mid-week sports  
Some plays and documentaries

**20 programmes have two advertising intervals\***

\*Including one or two extra-long programmes such as full-length feature films and suitable sports programmes which may have three advertising intervals.

scenes. The Authority has been concerned to keep the number of intervals on television down by extending their length as far as may be consistent with good presentation of both programmes and advertisements.

The length and nature of each ITV programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *This Week* and *World in Action*; programmes for schools; half-hour adult education programmes; religious programmes and services; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions, and appearances of the Queen or Royal Family; and any programme lasting less than 20 minutes. In programmes of more than 20 minutes and up to 40 minutes one natural break of up to 2½ minutes of advertising is normally allowed, but a few of the 60-minute plays and longer documentaries are also restricted to a single advertising break. In programmes of more than 40 and up to 70 minutes duration one natural break for up to 3 minutes or two for up to 2½ minutes are allowed, depending on the nature and timing of the programme. In programmes of more than 70 and up to 100 minutes duration two breaks for up to 3½ minutes or three for up to 2½ minutes are allowed. In boxing and wrestling programmes and in programmes of more than 100 minutes the advertising may be distributed in intervals that best serve the interest of good presentation of the programmes.

The practical effect of the IBA's rules on the amount and distribution of television advertising is that the number of intervals at the beginning and the end of television programmes and in natural breaks is on average fractionally less than three an hour. During the 35 hours from 6 to 11 p.m. in a typical week there are 54 programmes with a total of 98 advertising intervals, 48 of which are between programmes and 50

within programmes.

Taking the whole of an average week, in which about 180 programmes are transmitted from a single station, the distribution of advertising breaks is shown in the diagram on the previous page.

Successive advertisements must be recognisably separate and must not be arranged or presented in such a way that any separate advertisement appears to be part of a continuous feature. Advertisements must not be excessively noisy or strident.

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 authorised by law and for which the revenue comes from the sale of time for that purpose.

## CONTROL OF STANDARDS OF ADVERTISING

There are over fifty Acts of Parliament that restrict, control, or otherwise affect advertisements in Britain – among them the Trade Descriptions Act 1968 and the Medicines Act 1968. In a sense, however, the Independent Broadcasting Authority Act 1973 is among the most generally powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power:

*to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.*

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may feel the need to issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do.

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 five- or seven-second slides. These 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.

The advertisers and agencies subscribe to voluntary codes of practice. But the use of such a powerful medium as television presents special problems and calls for a great degree of responsibility. *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 Home Secretary. 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

S Howard  
CBE  
(Chairman)  
H F Chilton  
M English  
Dr H Fidler  
Dr G Fryers  
Miss Sylvia Gray  
CBE  
D F Lewis  
Mrs Hilary Halpin  
JP  
R Wadsworth  
Mrs Alma Williams  
MBE

### The Medical Advisory Panel

Dr P Emerson  
MA, MD, FRCP, FACP  
Prof R D Emslie  
MSc, BDS, FDS  
Dr Philip Evans  
MD, MSc, FRCP  
Miss Dorothy Hollingsworth  
OBE, BSc, FRIC, FIFST, FIBiol  
Prof H Keen  
MD, FRCP  
Mr T L T Lewis  
FRCS, FRCOG  
Sir John Richardson  
Bt, MVO, MA, MD, FRCP  
Mr Ian G Robin  
MA, FRCS  
Prof Sir Eric Scowen  
MD, DSc, FRCP, FRCS,  
FRCPed, FRCPPath  
Mr W B Singleton  
CBE, MRCVS, DACVS  
Dr Peter Smith  
MB, BSc, FRCP  
Dr K A Williams  
BSc, PhD, MInstPet,  
AInstP, FRIC

## THE ADVERTISING ADVISORY COMMITTEE

Under the Independent Broadcasting Authority Act 1973 the Authority is required to appoint: *a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .*

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the 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.

The members of the Advertising Advisory Committee serve under an independent Chairman. The three women members are broadly representative of the public as consumers. Two members are concerned in particular with the principles of medical advertising – from the British Medical Association and the Pharmaceutical Society. Finally, there are four members from organised advertising bodies that are concerned with standards of conduct in the 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.

The Committee plays an important part in the preparation and periodic review of the code of standards and practice. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

### THE MEDICAL ADVISORY PANEL

The Independent Broadcasting Authority Act 1973 requires that the Authority 'shall, after consultation with such professional organisations as the Home Secretary 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 professional organisations of medicine agreed by the Minister, the Authority has appointed a Medical Advisory Panel of distinguished consultants in general medicine, pharmacology, chemistry, dentistry, veterinary science, nutrition, paediatrics, gynaecology, dermatology, and conditions of the

### CONSULTATION

When examining specialised advertisements the IBA is able to call on independent advice:



For medicines it has the help of doctors.



For toothpastes, the help of dentists.



For petfoods and so on, the help of a veterinary consultant.



For motor oils, detergents, and other technical things, the help of other experts.

car, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, but their continuing function is to advise the Authority on the claims made and general merits of particular advertisements.

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.

## The IBA Code of Advertising Standards and Practice

The Independent Broadcasting Authority Act 1973 makes it 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 Home Secretary. It is to be noted that the Independent Broadcasting Authority Act 1973 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 IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with these advisers, is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

The general rules range from the prohibition of 'subliminal' advertising, the exclusion of advertisements by money lenders, matrimonial agencies, undertakers, betting tipsters and bookmakers, private investigation agencies, or for cigarettes and cigarette tobacco, through conditions for the offer of guarantees, mail

ordering and the sale of goods direct to the public (to keep out the 'bait' advertiser and 'switch' seller) to restraints on trade descriptions and claims.

As well as rejecting misleading claims and presentations which might cause harm, the Authority ensures that no advertisements broadcast are offensive to viewers or listeners generally.

The Authority's requirements mentioned earlier concerning the amount and distribution of advertising are applied to avoid annoyance by the interruption of programmes or the appearance of advertisements within or alongside certain types of programme where they would be incongruous. In addition, conditions as to the timing of certain advertisements are sometimes imposed - for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. In making judgements in such matters, the Authority seeks to reflect public opinion generally, bearing in mind that television in particular is a medium where embarrassment can easily arise in a family viewing situation.

The object of the detailed rules on advertising and children (Appendix 1 of the IBA Code) is to exclude from advertisements in



Safety first - a child is always ready to imitate

### Why ban these advertisements?

None of the scenes below would be permitted in television advertisements because they might encourage unsafe practices.

Have you spotted why?

1	2
3	4

ANSWERS  
 1. A child is playing with fireworks. 2. A child is on an arched floating in the sea. 3. A man is about to drive his car after drinking at a pub. 4. A child is leaning out of a high window.

association with children's programmes, or which large numbers of children are likely to see, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty. For example, children must not be encouraged to enter strange places or speak to strangers in an effort to collect coupons, etc; toys may have to be shown against something that reveals their true size; children should not appear to be unattended in street scenes unless they are obviously old enough; and an open fire must always have a fireguard if children are in the scene. The rules are strictly applied. For instance, an advertisement has had to be re-shot before acceptance because a bottle of medicine had been left on a bedside table within reach of a small child.

Appendix 2 of the IBA Code sets out the searching controls over financial offers of all kinds. These include the conditions under which investment and savings, prospectuses, insurance, lending and credit, and financial information may be acceptable in advertisements.

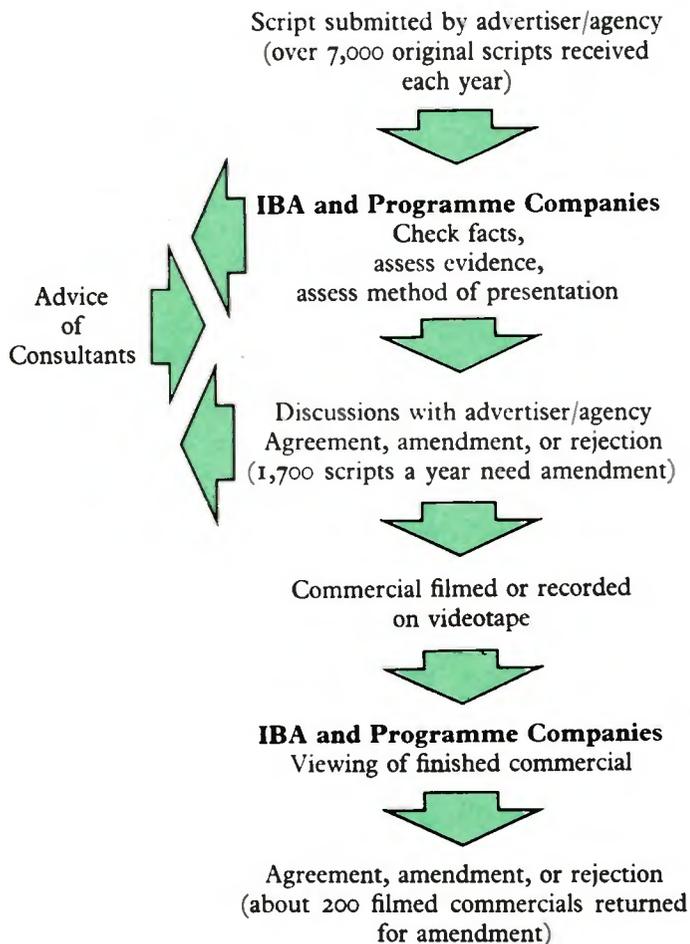
Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above. Certain products or services may not be advertised at all - for example, smoking cures, clinics for the treatment of the hair and scalp and pregnancy testing services. It is not allowed in advertisements to give presentations of doctors, dentists or others who might seem to be giving direct professional advice to viewers. This part of the Code also rules out testimonials by people well known in public life, sport, entertainment, etc; appeals to fear; encouragement to indiscriminate, unnecessary or excessive use of medicines; and many other practices which could be undesirable.

The result of these stringent controls is to be seen on the screen. The television advertising of medicines is confined to simple palliatives for simple ailments and conditions for which self-medication is safe; and it is honest and restrained in its claims. A serious effort has to be made nowadays by any viewer who seeks to misunderstand its meaning.



# How the IBA Code is applied

## Checking TV Commercials



The IBA 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 television or radio may be aware of the standards that apply.

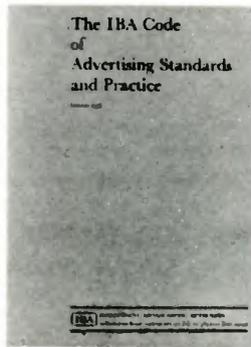
In addition, the Independent Television Companies Association publishes a series of Notes of Guidance in booklet form. These indicate in considerable detail the way in which the Code requirements are likely to be interpreted in particular circumstances, state the form of certain undertakings to be given and give additional requirements of the Independent Television programme companies themselves. 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 television 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 over 7,000 new television 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 automotive engineering or soaps and detergents 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 discussion of any seemingly doubtful points between the ITCA and the advertising agencies, ensures that the television 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 750 scripts and the 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, eight out



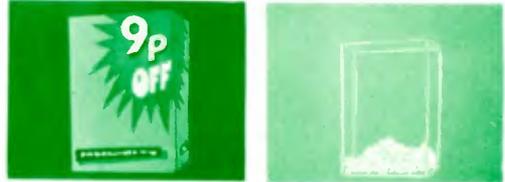
**Independent Local Radio**

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice. The speedy clearance of radio commercials is achieved by programme company staff experienced in the field of copy control clearing local advertisements in consultation with IBA staff when necessary. Commercial scripts for medicines and treatments, veterinary products, etc, and those involving the vetting of technical claims or presenting particular copy problems, are referred to the central copy clearance office operated jointly by the Independent Television Companies Association and the Association of Independent Radio Contractors. In consultation with IBA staff and, when necessary, the Medical Advisory Panel, scripts are speedily processed to enable advertisers to reach the air without delay in an inexpensive medium.

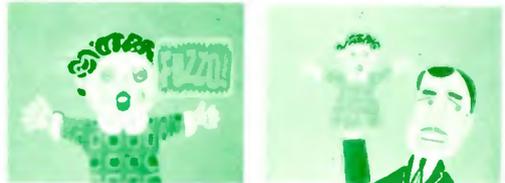
**THE IBA IS PARTICULARLY CONCERNED THAT ADVERTISEMENTS SHOULD NOT MISLEAD:**



A misleading demonstration is just as unwelcome as a misleading claim.



Bargain offers are investigated.

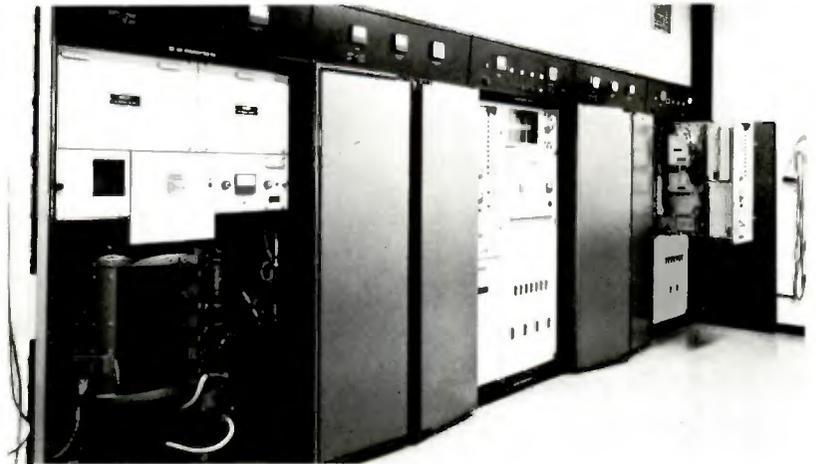


Testimonials are checked. A lady appearing as a housewife from Hounslow must be genuine and her opinion truthful.

of ten advertisement scripts are found to meet the requirements of the Code as originally submitted. The other twenty 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 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 IBA 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, to discuss new trends, 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.

# Completing UHF Television Coverage



The coverage of the IBA's UHF network of television transmitters already exceeds 39 out of every 40 people in the United Kingdom. But the problems of reaching that final one person in forty are formidable, costly and, to some extent, unsolvable. The limitations of UHF coverage from a large network of stations mean that there will always be a few people out of range: in isolated valleys, screened from any stations, or in pockets of urban shadowing, hemmed in by steel and concrete.

But the IBA hopes and expects to continue closing the gap. Already there are over 200 UHF transmitters in operation; transmitting stations are opened at an average of about one a week, and in the present phase of planning (which aims at completing coverage to all those unserved communities where a relay station can help more than 1,000 people) this will continue until there are some 400 stations in operation. Meanwhile technical investigations are continuing into the design of compact, low-power relay stations that may make it economically possible to extend coverage to the level of communities of 500 people.

During 1975-76 the network of some 30 high-power main stations is due to be virtually completed. These will extend UHF colour to the Channel Islands, to parts of North-West Scotland, to the Orkneys and Shetlands and to a gap in the West Midlands where Salop viewers have been waiting for the completion of the station at The Wrekin. UHF coverage in Northern Ireland, which for several years tended to fall behind due to the troubled situation there, is now being rapidly extended with a new main station at Limavady and its

associated Londonderry relay opened at the end of 1975, though some stations are still deferred. Again the topographically difficult areas of central Wales are being energetically tackled with a new string of relays reaching across to Long Mountain in the Welshpool area.

The coverage of a UHF television station is determined primarily by the local topography - UHF signals tend to be cut off sharply by hills; by the height of the transmitting aerials; and by the power of the transmission. All these factors, plus the question of causing interference to other stations, have to be taken into account when planning a station. Whereas a main station may be designed to provide good reception over a very large area, possibly to distances up to 40 or 50 miles away, some of the recent local relays are intended only for reception in carefully specified small areas, at distances of possibly no more than one or two miles from the transmitting station.

When a new relay station opens in your area, and you get unsatisfactory reception from an existing transmitter, it is first important to make sure that the new station is intended for your own district.

If you are in any doubt, you should make enquiries from the IBA Regional Office for your area or direct from the IBA's Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA (Tel: Winchester 0962) 822444).

It is also very likely that any existing UHF aerial will require attention, and often changing altogether. This is because the UHF main stations use horizontal polarisation; the relays (with a very few exceptions) vertical polarisa-

A 'wall' of transmitter cabinets inside one of the IBA's high-power UHF stations. Such a station usually has three transmitters - one for vision, one for sound, and the third is a reserve unit for both sound and vision which is automatically brought into operation should a fault develop.



A 3ft diameter cylinder containing UHF transmitting aerials mounted in a special cradle to allow tests to be carried out near the ground. Later the complete unit will be taken to the transmitting station and lifted and fixed many hundreds of feet above ground. (EMI)

The transmitting aerials of a UHF station are normally mounted in a cylinder of glass-reinforced plastics to protect them from the weather. In this design a ladder inside the cover allows the aerials to be inspected and maintained. (Marconi)



An artist's impression of a building design for a high-power television transmitting station. Once the equipment has been installed such a station will operate automatically under the supervision of a control room many miles away.

tion; and most aerials are designed for reception only of certain specified 'groups' of channels.

Then again, almost all UHF aerials are highly directional and have to be carefully positioned with maximum pick-up from the direction of the transmitter.

Of course where previously no UHF reception has been possible the question of changing an aerial does not arise: you simply need to install the correct aerial (see 'Good Viewing of ITV', pages 180-3).

There are still a few areas (now very few) where there are no suitable UHF transmissions, but reception of ITV is possible in black-and-white only on the older 405-line system. The 47 stations which provide this service to almost 99% of the population are continuing in service until a Government decision is made on when and how this facility will be withdrawn. Most likely this will not happen until about 1980.

All UHF stations are planned on the assumption that there will eventually be four different programmes available from each transmitting station: the regional ITV service; BBC 1; BBC 2; and a fourth, so-far unallocated service that Independent Television hopes to provide, though that depends on a Government decision.

There are, of course, some areas where it is possible to receive programmes from more than one ITV programme company, though this is likely to involve the use of two or more receiving aerials. While the IBA takes careful note of viewers' wishes in allocating a local station to a particular programme company, there are occasionally engineering reasons why this may be difficult to arrange.

In deciding the priority of building television stations to complete UHF coverage, there are a number of factors that have to be taken into account: clearly where possible priority is given to those 'gaps' containing the most unserved people; then again there are some areas that receive *no* UHF transmissions whereas others may at least receive the 'wrong' regional ITV station - in such cases first priority will be given to viewers not served at all. Sometimes engineering and economic factors play an important role: a network can often expand only in a particular order since each new link in the chain depends upon receiving programmes for retransmission from the preceding station of the chain. Occasionally a particular relay will be held up by problems in acquiring a suitable site and obtaining the necessary planning permission to build the station. Conflicting local interests sometimes arise between, on the one hand, providing television coverage and, on the other, preserving local amenities. The IBA is most anxious that its transmitting masts should be visually acceptable and makes every effort to meet any local objections: but such questions can be very time-consuming and can delay the bringing of television to an area, or even to other adjacent areas if the station concerned is intended to form part of a chain. The ever-increasing public interest in questions of town and country planning is understandable, but it can and quite frequently does result in delays in providing the good television coverage that people have come to expect and which Independent Television is most anxious to provide.

# New Directions in Television Engineering



Standing with the highly successful DICE is John Baldwin (*fifth from right*), the engineer responsible for its conception and design, with other members of his team from the IBA's experimental and development department. The Society of Motion Picture and Television Engineers presented its 1975 David Sarnoff Gold Medal Award to Mr Baldwin for 'meritorious achievement in television engineering'.

Most viewers watch the programmes not the engineering. They have come to expect television transmissions to be of perfect quality, smoothly and professionally presented, with only the rarest hiccup to suggest that there may be more in television than readily meets the eye.

It is only the enthusiasts that know that behind every programme there is a mass of highly complex equipment, and behind every equipment, research and development and an industrial effort that is continuously striving to produce better quality, better effects, better economics, better portability . . . better broadcasting. To watch television is to watch a swan gliding gracefully by, forgetting that below the surface the swan is paddling like mad.

At its engineering centre near Winchester the IBA engineers have similarly been paddling strenuously to improve your pictures, or to allow the pictures to reach you more economically (so that more can be provided), or more consistently, or more reliably.

What were the projects that were occupying the engineers during 1975? What will they mean to you?

Well, there was the new two-way version of DICE (digital intercontinental conversion equipment); this world-first, award-winning unit, which flawlessly converts American colour pictures into the European 625-line standard, first developed in 1972, now equally well copes with the reverse direction, producing at the touch of a switch American 525-line pictures from European ones. The new unit was installed at ITN in the spring of 1975, a few months after world manufacturing and market-

ing rights of this machine (in effect the world's fastest computer and by far the most sophisticated digital television equipment to go into operation anywhere in the world) had been acquired by The Marconi Company. Now this British firm is producing models for use by other of the world's broadcasters - but it went into service first for ITV.

Then there's ORACLE (optional reception of announcements by coded line electronics), the teletext data broadcasting system. Developed by the IBA, and subsequently part of the British teletext standard, an experimental service was inaugurated on ITV during 1975. If you turn down your picture height you will often see above the picture a twinkle of changing light patterns. When the necessary decoders are fully available, this will allow viewers to keep fully up-to-date with a major new information service providing hundreds of pages of text and simple diagrams. News flashes, weather forecasts, financial news, sports results, a precision digital clock . . . the scope is almost limitless - and the service is continuous so you won't have to wait for a scheduled news or information programme. Just press the button or turn a switch and some seconds later the wanted page will appear on your television screen. IBA and ITV engineers are proud of the fact that the very first 50-page, computer-edited teletext magazines were demonstrated over the IBA's Crystal Palace transmitter in April 1973. A lot of work has gone into the system since then - now there's a regular though still experimental service. Receiver manufacturers have developed suitable colour receivers with ORACLE decoders, though at

The ORACLE system of data broadcasting provides immediate information on the TV screen at the touch of a button. The Lord Mayor of Bristol, Councillor Hubert Williams, assisted by a member of the IBA's engineering information service (*right*), was able to conjure up a 'page' of information about his official visit to the HTV West studios when ORACLE was given its first demonstration in the city recently.



present these are still pretty expensive. In mass production, once the service is confirmed, prices should come down.

A little further along the IBA's well-equipped laboratories at Crawley Court and a privileged visitor may catch a glimpse of work being done on a new type of computer-controlled 'adaptive aerial'. The engineers believe this will help viewers in the Channel Islands to get pictures across the long sea-crossing from the mainland with a minimum of interference from other stations. By means of a small computer a constant check will be made of all signals received on the aerial array and its directional pattern will adjust automatically to favour the wanted rather than the unwanted signals. Another broadcasting organisation tried to produce an aerial of this type, but in the end gave it up as too difficult. Will IBA engineers succeed? It's too early to say for sure - they're still paddling like mad at Crawley Court, but the signs look hopeful!

Then there's a new device in the laboratories called a DAME, short for 'digital automatic monitoring equipment'. At the heart of it are some of the chips used in electronic pocket calculators. The idea is to have one of these black boxes at the relay stations automatically checking that the transmitters are working -

or, rather, not just working but transmitting flawless colour.

The IBA's UHF transmitter network, since its inception in 1969, has been a fully automatic, unattended operation (still probably the only network in the world of comparable complexity for which this is 100% true). It has been run from fifteen regional colour control centres (normally one in each programme region) where a handful of engineers monitor the quality of the pictures, receive 'reports' from the telemetry systems and ensure that if faults develop the stations get a visit from one of IBA's flying-squad of maintenance teams. Now a new concept is being planned - instead of fifteen regional colour control centres, the network will in just a few years' time be run from only four regional operations centres: Croydon, near London; Emley Moor, Yorkshire; St Hilary, near Cardiff; and Black Hill, near Glasgow. It's an ambitious long-term plan, with many technical and financial problems still to be solved, and of course human problems in sorting out who does what, and where. It will take several years to complete - but it's all part of streamlining the IBA's transmitter operations to provide an even better service.

# The Questions You Ask

Almost 20,000 enquiries about reception and engineering topics are received by the IBA every year from viewers, from the radio and television trade, and from industry. Many are about local stations, about opening dates, or about television reception on caravan holidays. But the following are some of the questions of general interest that are most often asked:

*How long will the 405-line transmissions continue?*  
This is a question that the Government will decide but it is generally thought likely that they will continue until about 1980.

*I live in an area where a local relay is due to open shortly – can I still use the elaborate aerial on which I now get rather poor reception of a distant station?*

Usually you will need to change, or at least adjust, the aerial to get really good reception from the local relay. But you will probably not need such an elaborate aerial, provided you live in the area for which the relay is intended.

*I get good VHF reception of my ILR service on mono but a lot of hiss on stereo. What should I do?*  
The most likely explanation is that your present aerial does not provide a strong enough signal for noise-free stereo and needs improving.

*I have a push-button marked ITV 2 on my television set. What is this for?*

The UHF system has been planned so that it could provide four different programmes in each area – but at present only three programmes have been authorised by the Government. One day we hope there will be an ITV 2 channel, but the IBA has to keep to the terms of its licence to transmit!

*But could not the 'fourth channel' be used in the meantime to carry the programmes from another ITV region?*

Sorry, we would not be permitted to do this.

*Just occasionally I find my TV picture and sound seem to be suffering from interference from a foreign station. Is there anything I can do about it?*

If this occurs only occasionally it is most likely to be interference caused by specific weather conditions a few miles above the earth (tropospheric propagation) which can cause television signals to carry much further than normally. There is usually not much you can do about this except hope for a change in the weather. But if the interference is very frequent have a word with your local dealer.

*I get good ILR reception on medium waves during daylight but at night it is dreadful with lots of interference. Can't you do something about it?*

Wish we could. But I think we just have to accept that at night, when sky-wave signals from distant high-power stations roar in, ILR medium-wave service areas are very much limited by interference. The realistic answer is to use VHF/FM, which is really the only service that gives equally good service by day and night.

*I hear you use 'circular polarisation' at most of your VHF/FM stations. Why?*

This is a technical trick that helps you get good VHF reception on small portable receivers with telescopic rod aerials and on VHF car radios.

*My friends living at X can receive programmes from two different ITV programme companies. How can I do this?*

It depends on whether you live in an 'overlap' area where signals are good from transmitters serving two different regions – or alternatively have a very good location, perhaps on top of a hill or where you are prepared to install an elaborate aerial. Usually to obtain two different transmitters well you need two different aerials (or a special rotatable aerial which is expensive). But if you receive pictures from outside your own region, remember these may suffer from interference now, or at a later date. If there are high hills in the direction of the out-of-region transmitter, your chances are poor.

Technical and engineering queries on the ITV and ILR services should be addressed to: IBA Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA



Shoulder-carried portable colour cameras, sometimes called 'peepi-creepies', are increasingly used for electronic news gathering and sports coverage.



Pedestal-mounted colour cameras used in the studios and for normal outside-broadcast operations.

# In and Out of the TV Studio

The engineering techniques in producing television programmes have changed a great deal over the years – sometimes, like fashions and taste, swinging back and forward between different concepts. The last few years have seen significant changes of emphasis, particularly in drama and news gathering, which have come about as the result of new generations of portable electronic cameras and compact videotape recorders.

At one time, when there was no means of easily recording television programmes except on film, the director had little option if he wanted to produce an elaborate drama. He needed a large studio, capable of accommodating several sets, a batch of four or five cameras, and an elaborate control system that allowed him to select continuously from the multiple cameras that followed the action. This was the exact opposite of classic film technique where the director generally uses one camera to record a series of short 'takes' – repeating each over and over again until he is convinced that he has 'in the can' suitable pieces of film that can be edited and assembled later.

With the coming of videotape, television directors generally continued to follow the principle of multi-cameras although now they could reduce the length of each 'take'. At first complex 'editing' of videotape was technically difficult and much of the 'editing' continued to be done by 'selecting' the best picture from any one of several electronic cameras during the actual recording.

This technique is still used. But increasingly television directors have been going back to the classic film technique. One or perhaps two TV cameras may be used – a lot of the work done on 'location' where you don't have to build a set from scratch and where there's less chance that walls will shake when a door is opened!

This has been made possible by much smaller 'outside-broadcast' units, quite small vehicles carrying lightweight equipment instead of the huge trundling vehicles one associates with television OBS.

Some of the cameras and video recorders are light enough to be carried (though at present it's decidedly a job for a strong man!). Often the cameras are mounted on lightweight tripods instead of the large complex 'cranes' used in the studios.

A tape editing technique, based on time codes, allows the editor to go away after the recording is finished and work out just which shot he wants and in which order, using quite inexpensive replay machines rather than the very costly machines used to play out the programmes on transmission (since these may cost up to £80,000 or so, programme editors are not encouraged to tie up such machines for hours while they decide just which shot to use or exactly when to cut).

Nowhere is this type of lightweight electronic approach more noticeable than in the field of news gathering, where for many years the film camera reigned supreme. Film has many advantages: the cameras can be reasonably portable and rugged, picture quality can be good even in poor light, there is far less auxiliary equipment than with electronics. Fine, so why bother with electronics? The answer is *time*, that all-important commodity for news operations. Film has to be physically transported and processed; and though today this can all be done incredibly quickly it just cannot compete with a 'live' electronic camera and a microwave link. *Electronic* news can be on the air, with pictures, as it happens.

For the past few years ITN, equipped with the most compact OB outfit in the country built on a Range Rover chassis, has been getting through the London traffic for late news breaks – on the air before the rival crew has even unloaded the film from their camera, let alone had it processed and put into the telecine machines.



Film cameras can be reasonably portable and rugged, and picture quality can be good even in poor light. *Yorkshire*

Television cameras used outside the studio are often mounted on lightweight tripods. *Yorkshire*

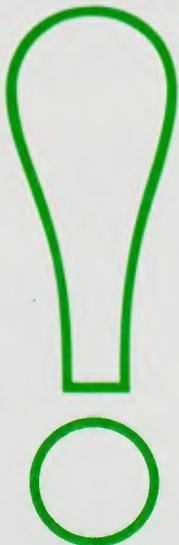
The future may hold many exciting developments for electronic journalism. Smaller, lighter colour cameras using just one pick-up tube instead of three, or 'charge-coupled-devices' (CCDs) which will provide – perhaps within five years – a 'solid-state' camera that eliminates many of the existing problems in building small electronic cameras.

Then there are new 'black boxes' called digital time-base correctors that allow much simpler video recorders to be used for broadcast news; and frame synchronisers that will allow satellite pictures coming from across the oceans to be treated virtually as though they originated in the local studio, to be mixed into the studio output.

For those who work in television there are still exciting new ideas and techniques always coming forward. For those who watch, though many will never realise the debt they owe to engineering, there will be more news as it happens, more drama unshackled by studio limitations, more documentaries that gain from the ability of the director to play back and check his material immediately he has shot it. And for all the electronic material the same incredible ability to give programmes polish and punch and zip by the sort of editing that previously could be attempted only on film.



# Look after your Television Set



## To obtain best performance and lasting satisfaction:

- See your set is properly installed with an adequate aerial system.
- Have it regularly maintained by a qualified technical organisation.
- Ensure that it is correctly used by all the family.

NEVER let children push anything into holes or slots in the case.

NEVER guess or take chances with electrical equipment of any kind.

## To obtain best results and ensure safety:

DO read the operating instructions before you attempt to use the equipment.

DO ensure that all electrical connections (including the mains plug and mains extension leads) are properly made and in accordance with the manufacturer's instructions. Check that the mains fuse rating is correct.

DO have the equipment checked periodically by your dealer; besides ensuring that you will continue to get the best results, he can check that the whole installation is electrically safe.

DO see that all electrical equipment which does not have to remain operational is switched off at the mains outlet if you are going away for an extended period.

DO always call in your dealer if you are ever in doubt about the installation, operation or safety of your equipment – he is the best person to advise you.

DO consult the Post Office Interference Service (details are available at main Post Offices) if you have a good aerial but still suffer from interference.

DON'T continue to operate the equipment if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and send for your dealer.

DON'T remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start.

DON'T leave the equipment switched on when it is unattended – check that it is switched off at night and when you go out. Make sure that all the family know how to switch it off, and ask your dealer to fit an extension mains switch for the use of any infirm person.

DON'T obstruct the necessary all-round ventilation; especially DON'T stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

DON'T use makeshift stands and NEVER fix legs with wood screws – to ensure complete safety always fit the manufacturer's approved stand or legs.

*(These recommendations are based on a statement agreed by manufacturing members of the British Radio Equipment Manufacturers' Association and are endorsed by the IBA's Engineering Information Service.)*

The IBA's 1,265 ft television mast at Belmont is the tallest in the country.

Independent Television is the most comprehensively equipped colour television system in Europe.

A higher percentage of British viewers watch in colour than in any other major European country.

The first demonstration of television shown to the public was at Selfridges in 1925.

Most colour television cameras are three cameras in one, analysing separately each point of the picture in terms of its red, green and blue content.

The IBA television transmitter network has so far cost over £30,000,000 to build.

A television outside broadcast vehicle can cost almost £500,000.

Independent Television programmes are broadcast on average for more than 100 hours per week.

Television relays from the United States etc come via space satellites 22,300 miles above the equator.

'My chief trouble was that the idea was so elementary so simple in logic that it seemed difficult to believe that no one else had thought of putting it into practice. In fact Sir Oliver Lodge had, but he had missed the correct answer by a fraction. The idea was so real to me that I did not realise that to others the theory might appear fantastic' - *Marconi on the invention of radio telegraphy.*

'In 1897 Braun, in Germany, first made a cathode-ray tube, but very few people saw its possibilities and 25 years later, at a meeting of the Radio Society of Great Britain, it was agreed that there was "not sufficient call for seeing by electricity to lead anyone to lay out the large sum of money which is necessary".'  
- *Quoted in 'Home Inventions' by Molly Harrison.*

# Did You Know.....?

12th October 1975 was the 60th anniversary of the first faint American voices which were successfully transmitted by radio across the Atlantic to be received at the Eiffel Tower during World War I.

When high-definition television began in Britain in 1936 there were only about 300 receivers. By 1939, when television closed down for the duration of the war, there were about 20,000. Today there are over 18 million sets, 8 million of them for colour.

A colour television picture is made up from over one-million dots of coloured light 'written' on to the screen of the picture tube at over 20,000 m.p.h.

You have heard the expression 'it's all done by mirrors', but in 1932 television really was! Baird designed a receiver which used a rotating drum of mirrors to scan a picture of thirty lines.



*Above:*  
Baird's 30-line mirror drum television receiver built in 1932 by Bush.

*Below:*  
A television outside broadcast vehicle can cost almost £500,000.





This picture shows interference-free reception with the aerial and TV set correctly adjusted. Certain conditions, however, give rise to interference and poor pictures; the three pictures below illustrate the effects of:

- (1) Ghosting
- (2) Co-channel interference
- (3) Weak signal



**Ghosting**  
This type of fault occurs especially in built-up areas and hilly regions due to reflected signals reaching the aerial. Adjusting the position of the aerial, or using an aerial with better directional properties, will usually bring about some improvement. See *Ghosting*



**Co-Channel Interference**  
Signals from another transmitter operating on the same channel can produce patterning on the picture. When this happens, the patterning is usually in the form of fine horizontal lines, although in a severe case such as shown here, vertical or diagonal lines may also be visible. See *Unusual Weather Conditions*.



**Weak Signal**  
Low signal strength can give rise to 'noisy' or grainy pictures. This is often caused by an inadequate or poorly adjusted aerial.

# Good Viewing of ITV

Almost the entire population of the United Kingdom is within range of one or more of the Independent Broadcasting Authority's television transmitting stations. Is your picture as good as it could be? The following notes explain how to get the best out of television reception.

## Which Service - 405 or 625?

For many years, television in this country was transmitted only in black-and-white using the 405-line system on VHF (Very High Frequency) occupying channels 1 to 13. For several years, programmes have also been available in colour on 625-lines, broadcast on UHF (Ultra High Frequency), using channels 21 to 34 and 39 to 68. For colour television, you need to receive this 625-line system. An important point about this UHF service is that you need only one

aerial to receive ITV, BBC1 and BBC2, since all three are transmitted from the same site. The UHF plan also includes provision for an eventual fourth programme.

ITV began its first UHF transmissions in 1969, and already over 95 per cent of the population is able to receive the 625-line colour programmes. The black-and-white 405-line service will continue for several more years, but will eventually be discontinued in favour of the 625-line system, although this is unlikely to happen before at least 1980. Most of the 625-line UHF programmes are in colour, but they are equally well received on a 625-line black-and-white receiver. The 405-line programmes transmitted on VHF are exactly the same as those on UHF, but the 625-line pictures give slightly better definition.

### The Television Receiver

All new receivers are now 'single standard', i.e. they are designed to receive only the 625-line programmes, either in black-and-white or in colour. The receiver must be in good working order, correctly tuned and adjusted. Most sets incorporate a means of adjustment to make them suitable for local mains supplies, and it is important that this adjustment be correctly made when the set is first being installed or when moving to a new area.

### Which Station Should I Receive?

When you first acquire a UHF receiver, your dealer will probably know which transmitter gives the best signals in your district, and he should install the correct type of aerial. Television signals in UHF tend to travel virtually by line of sight. Hills and other obstacles tend to reduce the strength of UHF signals much more rapidly than VHF signals. This means that there have to be many more transmitters for UHF than for the VHF 405-line service. While a total of 47 ITV transmitting stations provide a 405-line service to over 98.7 per cent of the population, for UHF there will eventually be about 50 main stations and as many as 350 relay stations. New relay stations continue to be opened at the rate of about one a week.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius

of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may need low-power relay stations to fill gaps in coverage from the main transmitter. The range of a low-power relay may need to be only 2-3 miles or less. The quality of reception at any particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new UHF transmitters are usually given in the local press, or you may check periodically either with your local dealer or with the IBA Engineering Information Service, Crawley Court, Winchester, Hants SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter.

### The Aerial

Compared with nearly all aerials for VHF, the UHF aerial is smaller, more compact and lighter.

The UHF band covers a very large number of channels, and each transmitter is allocated a set of channels which fall into one of four groups denoted either by a letter or a colour code:

<i>Channel</i>	<i>Aerial Group</i>	<i>Colour Code</i>
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. Some aerials are designed to cover all UHF channels, but normally these can be used only in areas of strong signals.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission is to be received in of horizontal or vertical polarisation. The aerial should be mounted as high up and clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The exact positioning of the aerial is reasonably

### The Essentials for Good Reception

To enjoy the best in your TV viewing:

Make sure that your TV set is in good working order and correctly adjusted.

Where possible, install an outdoor aerial, suitably high up and clear of obstructions.

Use an aerial of the correct group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area.

Use good quality low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.



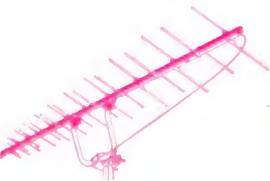
### A Typical UHF Receiving Aerial

This is a typical 9-element aerial which is designed for use in areas of good signal strength well inside the transmitter coverage area. It is inadequate for places where there are significant reception difficulties.



### A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the 26-element UHF aerial shown here.



### A Log-periodic Design Aerial

Picture ghosting can often be eliminated using a log-periodic UHF aerial. This type of aerial has good directivity but relatively low gain and so is only effective in areas of good to moderate signal strength. A log-periodic aerial also has a large bandwidth giving good reception over the whole UHF range.

critical and might require some trial and error to give satisfactory results on all channels.

Although a simple 'set-top' aerial may sometimes provide sufficient signal in districts close to a transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, even from shrubbery or trees, can cause fluctuations in picture quality. These effects can usually be minimised or avoided completely by using a loft aerial or, better still, a high outdoor aerial. Especially for colour reception a good outdoor or loft aerial should always be fitted. The size of the aerial, i.e. the number of elements required, depends on various factors:

- the distance away from the transmitter*
- the power and radiating characteristics of the transmitter*
- the nature of the intervening ground*
- the height at which you mount the aerial.*

In general terms, viewers within a few miles of a main transmitter or very close to a relay station, require an aerial with about 6-8 elements. Those living towards the edge of the designed coverage area require aerials of up to 18 elements, while most people between can use aerials of 10-14 elements.

Generally, the cost of the aerial increases with the number of elements, as does the strength of the supports required. However, if in doubt, it is better to have a larger aerial, so as to have plenty of signal rather than too little.

If the signal is too weak, the picture will be grainy or 'noisy'. The aerial installation should then be checked. Are you using an outdoor aerial? Is the aerial mounted clear of the roof? In difficult reception areas it might be necessary to mount the aerial on a very tall mast, and to use a special transistorised pre-amplifier to boost the signals.

Aerials for colour reception require special care. If the aerial gives good pictures on a black-and-white 625-line set, then it should be equally suitable for colour reception. However, an aerial installation providing only moderate or poor black-and-white 625-line pictures will almost certainly need replacing or improving for colour reception.

## The Download

The lead connecting the aerial to your set also plays an important role. The lead should be a high quality 75 ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length and the size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e. the higher the channel number, the greater the loss.

For UHF it is essential to use 'low loss' coaxial cable, unless the signals are particularly strong and the cable-run is short. Old cable used for VHF aerials is unlikely to be satisfactory. It is also important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade picture quality. It is highly advisable to solder the inner conductor of the cable to the plug which fits into the TV set, and to ensure a good connection at the aerial, where moisture can, in time, impair the quality of the connection.

## Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions and is also often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be either eliminated or greatly reduced by using an aerial with good directional properties and with careful mounting. In a small number of cases, where ghosting is very severe, it may be necessary to find a compromise aerial position which gives minimum ghosting on all channels. Very rarely, a second aerial and download might be required if it is not possible to eliminate bad ghosting on all channels.

## Portable Receivers

The use of portable TV sets (for example, in caravans) is becoming increasingly popular. However, these types of receiver do bring their own reception problems. While the set itself may be portable, it still needs an adequate

signal from the aerial. The built-in set-top antenna may not always be satisfactory, for example, inside a metal-skinned caravan.

Sometimes viewers taking their sets 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 model, this must be a UHF transmitter, but for a dual-standard set it can be a UHF or VHF transmitter. UHF coverage is nearly as extensive as VHF, but reception in some favourite holiday spots, which are thinly populated, is sometimes difficult.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter. Similar aeriels are available which cover all VHF channels used for ITV 405-line transmissions.

### Receiving More Than One ITV Service

The country is divided into fourteen areas for ITV programmes and viewers can normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some slight overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these relatively small overlap areas can simply erect an additional aerial to receive a choice of programmes. In particularly favourable sites, usually those on high ground, and unscreened by local or high intervening hills, it is sometimes possible to receive a distant transmitter which carries programmes of another ITV area.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. This would usually mean a multi-element aerial at the maximum possible height, well clear of all surrounding obstructions. A 'masthead' pre-amplifier may also be required. This is a small low-noise transistorised amplifier mounted by the aerial, and powered through the coaxial cable from a second small unit fitted near the TV set.

Such 'out-of-area' reception is more liable

to be marred by interference from another station using similar channels. This produces a patterning on the picture and is generally known as 'co-channel interference'.

### Interference to the Picture

#### 1. UNUSUAL WEATHER CONDITIONS

While television signals in VHF and UHF normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer patterning on the picture, or fading, because of the signals coming in from distant transmitters on the same channel, either in the UK or from the Continent (co-channel interference). Such weather conditions may occur only every few months and last for only a few hours, but exceptionally may persist for several days.

#### 2. LOCAL OSCILLATOR INTERFERENCE

Very occasionally, the picture on a UHF set can be affected by another TV set tuned to a VHF station, producing a 'wavy' patterning on the picture. This problem usually arises only where the two sets are situated close to each other.

#### 3. LOCAL ELECTRICAL INTERFERENCE

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or motor car – may sometimes cause interference. Electrical interference to the picture usually takes the form of coarse light or dark spots on all or part of the screen, possibly even causing the picture to jump.

The problem is more common on VHF 405-line sets. Fortunately, the 625-line system on UHF is much less prone to this type of interference. Such interference is best resolved by removing it at its source, usually by fitting some small suppressor components. However, this should be done only by a qualified engineer.

Parliament has introduced legislation which restricts the amount of interference which may legally be produced by new equipment. 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 seek advice from the Post Office. This may be done by filling in a form 'Good Radio and Television Reception', available at any main Post Office.

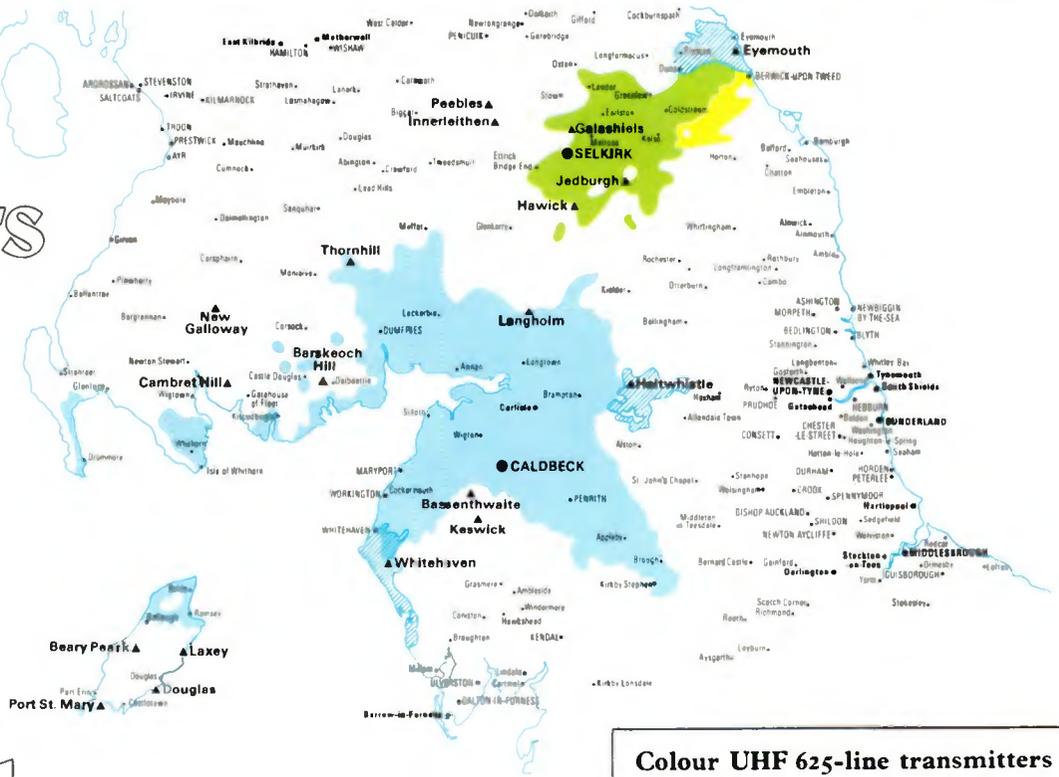
# UHF Television Coverage

IBA 625-line  
colour/black-and-white  
transmitters.

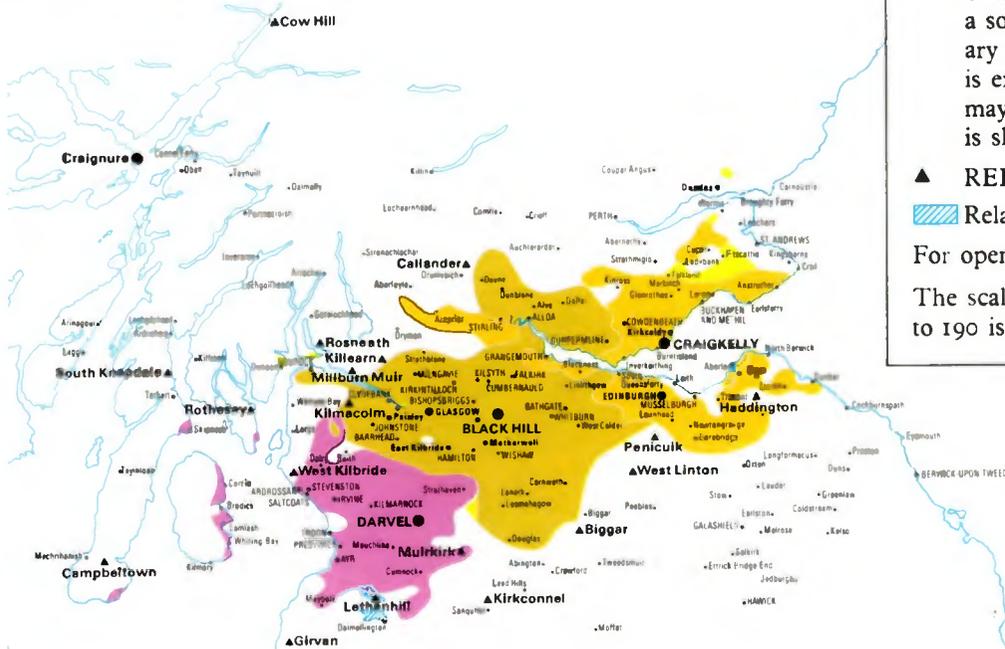
This map shows the  
location of the IBA's  
main UHF television  
transmitting stations.  
The coverage areas  
are those of the main  
stations and their  
major relays.  
Overlaps are not  
shown (see the area  
coverage maps on the  
following pages for  
details).



# The Borders and Isle of Man



# Central Scotland



## Colour UHF 625-line transmitters

- MAIN TRANSMITTER  
The principal service area, where the signal is normally stronger than from any overlapping station, is shown in a solid colour. The supplementary service area, where the signal is expected to be satisfactory but may be weaker than alternatives, is shown in a yellow tint.
- ▲ RELAY TRANSMITTER

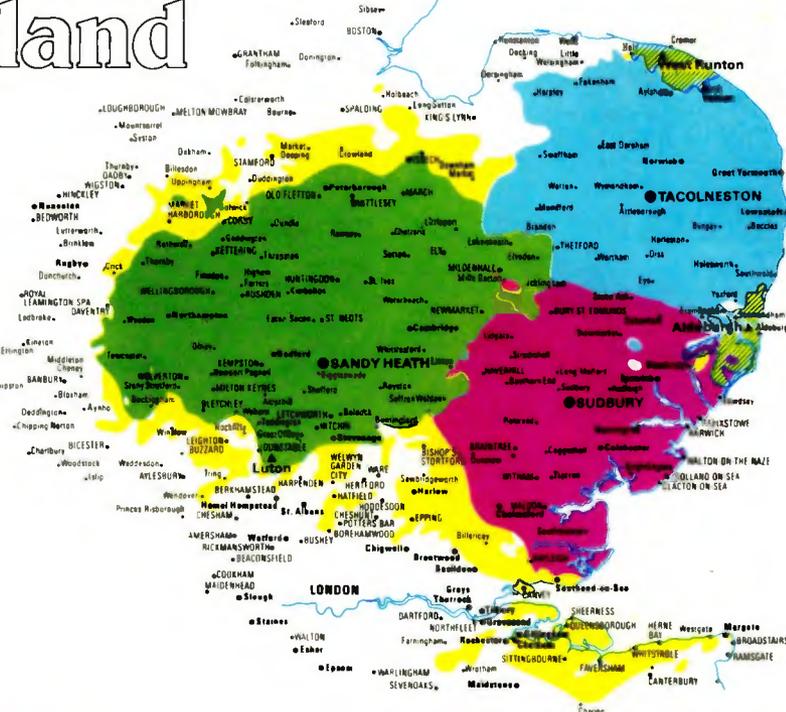
▨ Relay coverage

For opening dates see pages 191-3.

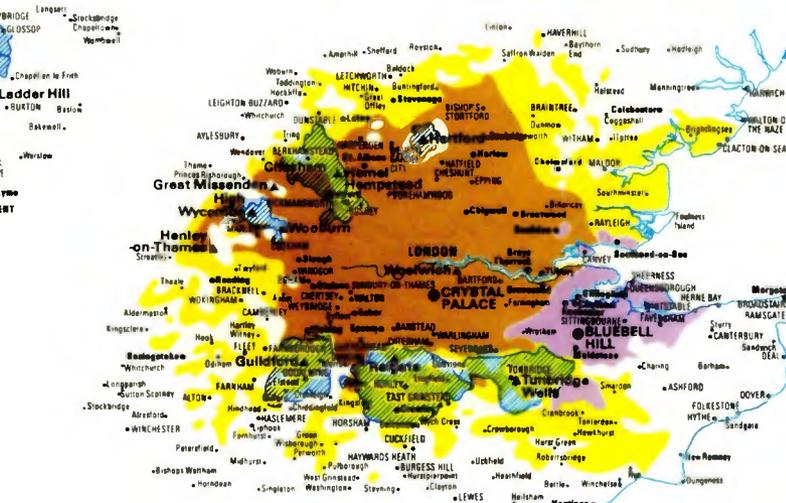
The scale of all maps on pages 185 to 190 is 34 miles to the inch.

# East of England

# Lancashire

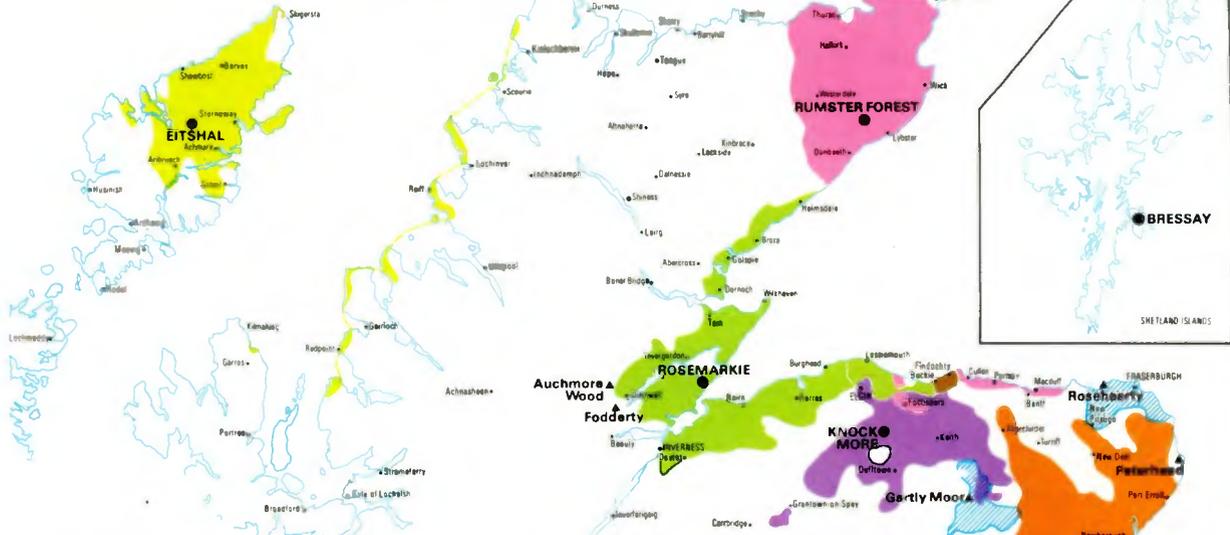


# London

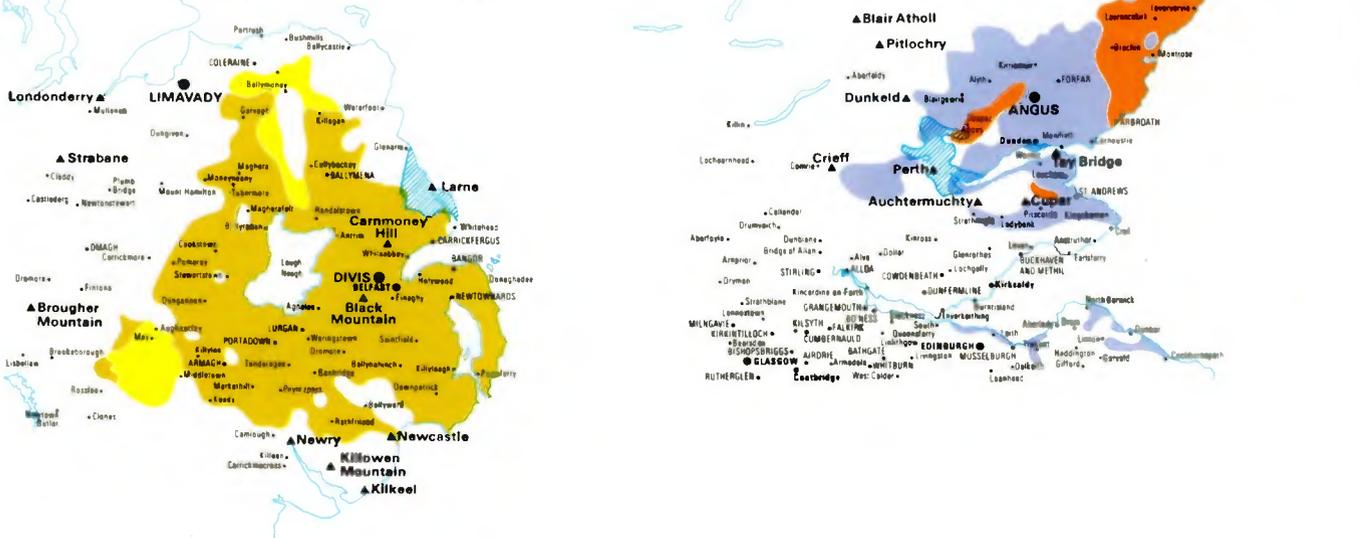


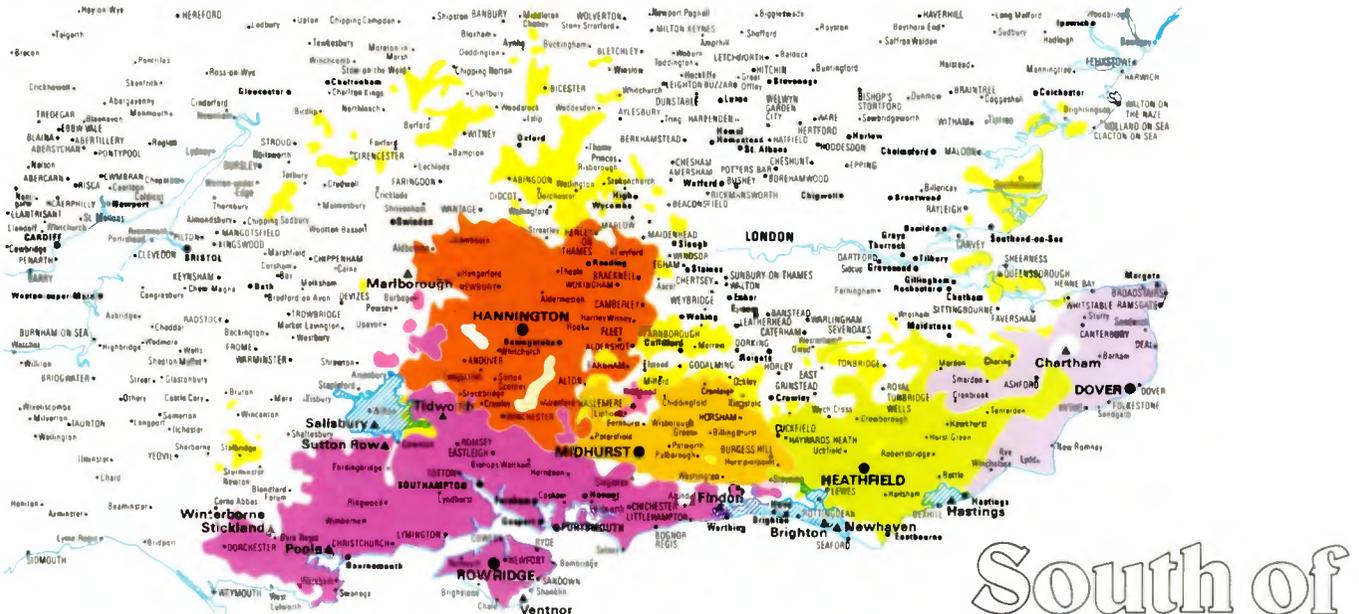


# North-East Scotland



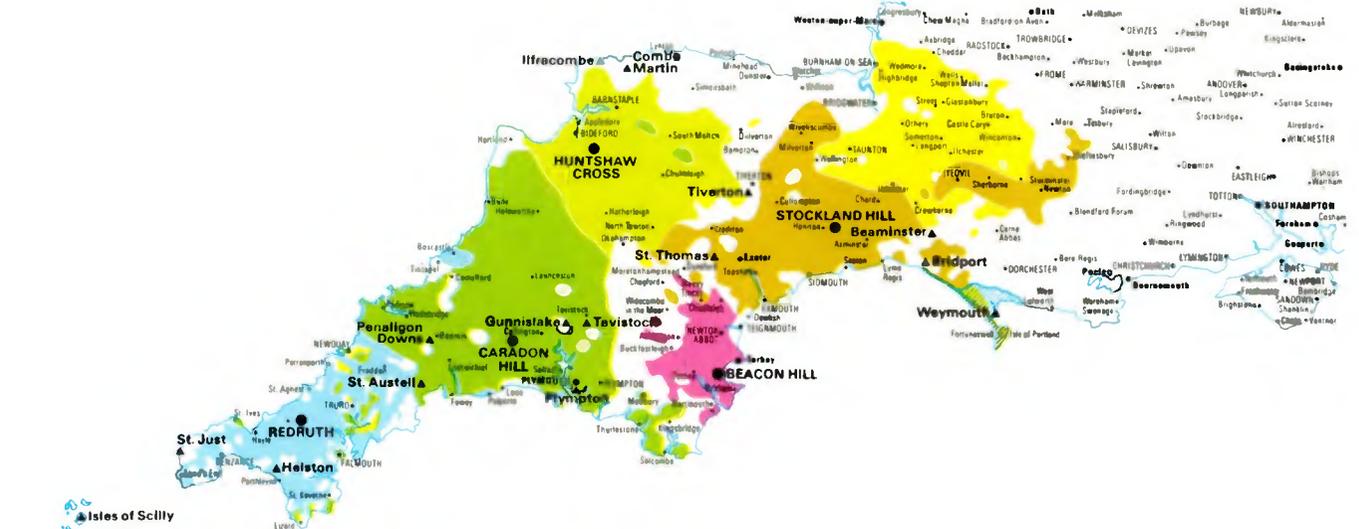
# Northern Ireland





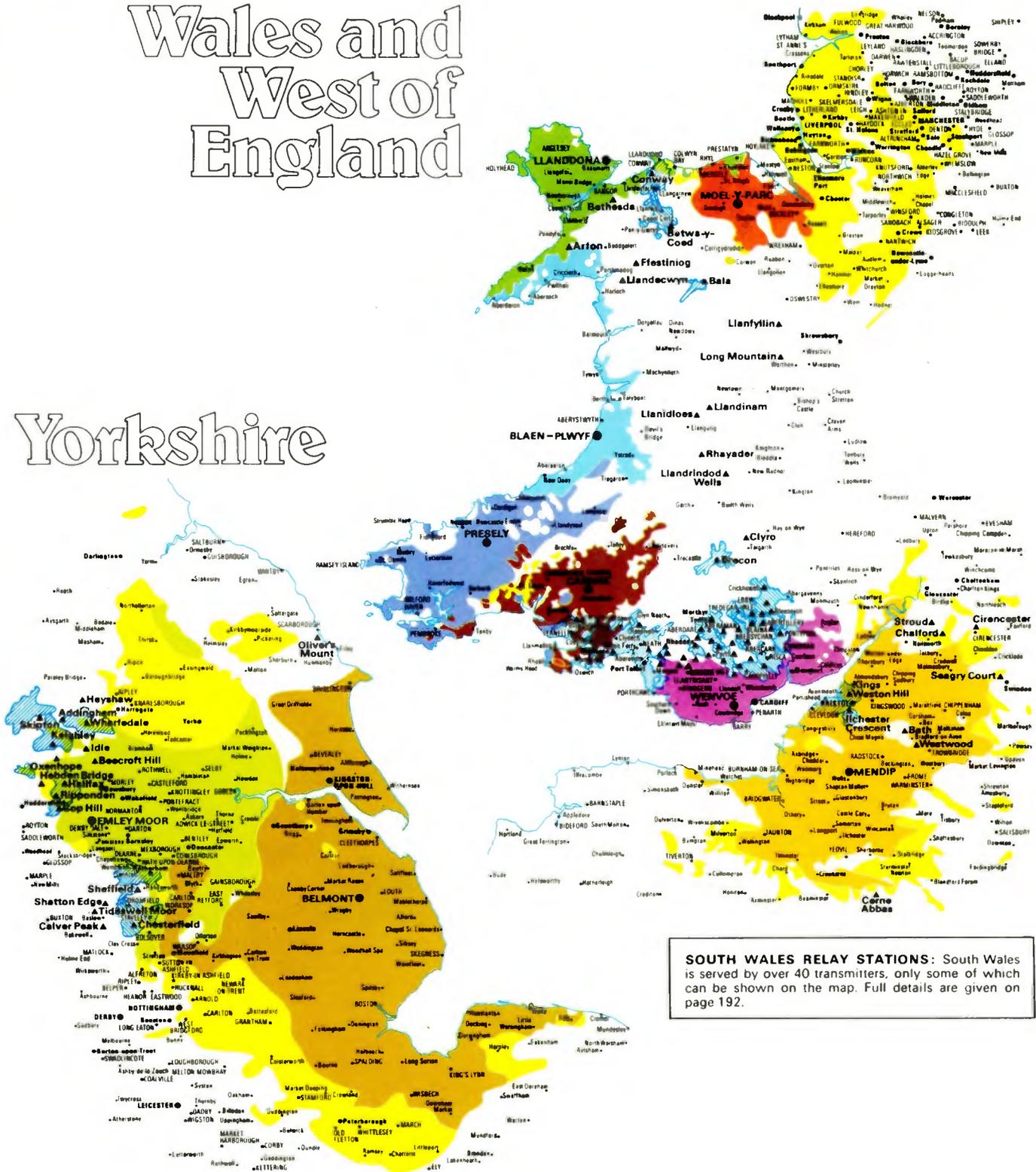
# South of England

# South-West England



# Wales and West of England

## Yorkshire



**SOUTH WALES RELAY STATIONS:** South Wales is served by over 40 transmitters, only some of which can be shown on the map. Full details are given on page 192.

The UHF Television Station Plan Existing and Proposed Transmitting Stations

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
<b>THE BORDERS AND ISLE OF MAN (B)</b>									
					<b>Border Television</b>				
137	Caldbeck	28	30	34	32	HA	500	1965	1.9.71
137.01	Whitehaven	43	40	46	50	VB	2	603	6.10.72
137.02	Keswick	24	21	27	31	VA	0.12	742	early 76
137.05	Haltwhistle	59	55	62	65	VC/D	2	790	5.4.74
137.07	Bassenthwaite	49	52	45	42	VB	0.16	454	early 76
137.10	Douglas	48	68	66	56	VC/D	2	640	mid 76
137.11	Bearly Peak	43	40	46	50	VB	0.25	1156	early 77
137.12	Port St. Mary	61	58	64	54	VC/D	0.25	409	early 77
137.14	Laxey	61	58	64	54	VC/D	0.025	458	early 77
137.15	Langholm	60	57	63	53	VC/D	0.025	1001	early 76
137.16	Thornhill	60	57	63	53	VC/D	0.5	1215	early 77
137.17	Barskeoch Hill	59	55	62	65	VC/D	2	740	mid 76
137.18	New Galloway	23	33	26	29	VA	0.1	641	mid 76
137.21	Cambret Hill	41	51	44	47	HB	16	1340	early 77
161	Selkirk	59	55	62	65	HC/D	50	1702	1.3.72
161.01	Eyemouth	23	33	26	29	VA	2	808	15.3.74
161.02	Galashiels	41	51	44	47	VB	0.1	974	18.10.74
161.03	Hawick	23	33	26	29	VA	0.05	650	16.5.75
161.04	Jedburgh	41	51	44	47	VB	0.16	525	early 77
161.07	Peebles	25	22	28	32	VA	0.1	1328	23.5.75
161.08	Innerleithen	61	58	64	54	VC/D	0.1	889	8.8.75
<b>CENTRAL SCOTLAND (CS)</b>									
					<b>Scottish Television</b>				
105	Black Hill	43	40	46	50	HB	500	1783	13.12.69
105.01	Kilmacoll	24	21	27	31	VA	0.032	516	25.7.75
105.02	South Knapdale	60	57	63	53	VC/D	1.45	1743	late 75
105.03	Biggar	25	22	28	32	VA	0.5	1208	late 75
105.06	Killearn	59	65	62	55	VC/D	0.5	530	late 75
105.07	Callander	25	22	28	32	VA	0.1	621	mid 76
105.10	Craigsnure	25	22	28	32	VA	20	1565	mid 76
105.12	Cow Hill	43	40	46	50	VB	0.065	203	mid 76
105.22	Haddington	61	58	64	54	VC/D	0.02	316	mid 76
147	Craigkelly	24	31	27	21	HA	100	1017	27.9.71
147.01	Penicuik	61	58	64	54	VC/D	2	984	late 75
147.03	West Linton	23	33	26	29	VA	0.025	1041	late 75
152	Darvel	23	33	26	29	HA	100	1453	1.12.72
152.01	Muirkirk	41	51	44	47	VB	0.1	1039	mid 76
152.02	Kirkconnel	61	58	64	54	VC/D	0.25	1726	late 75
152.03	West Kilbride	41	51	44	47	VB	0.35	710	early 77
152.04	Lethanhill	60	57	63	53	VC/D	0.25	1185	23.3.73
152.05	Girvan	59	55	62	65	VC/D	0.25	763	early 76
152.06	Campbeltown	60	57	63	53	VC/D	0.05	435	late 75
152.10	Millburn Muir	42	39	52	49	VB	0.25	657	13.6.75
152.11	Rosneath	61	58	64	54	VC/D	10	764	mid 76
152.15	Rothsay	25	22	28	32	VA	2	681	late 76
<b>CHANNEL ISLANDS (Ch)</b>									
					<b>Channel Television</b>				
128	Fremont Point	41	51	44	47	HB	20	800	mid 76
128.02	Les Toulllets	54	56	52	48	HC/D	2	414	mid 76
<b>EAST OF ENGLAND (E)</b>									
					<b>Anglia Television</b>				
114	Tacolneston	59	62	55	65	HC/D	250	724	1.10.70
114.01	West Runton	23	33	26	29	VA	2	499	6.4.73
114.02	Aldeburgh	23	33	26	30	VA	10	265	24.11.72
115	Sudbury	41	51	44	47	HB	250	708	18.11.70
124	Sandy Heath	24	31	27	21	HA	1000	952	18.1.71
101.08	Luton	59	55	62	65	VC/D	0.08	670	14.6.74
<b>LANCASHIRE (La)</b>									
					<b>Granada Television</b>				
103	Winter Hill	59	55	62	65	HC/D	500	2357	15.11.69
103.01	Darwen	49	39	45	42	VB	0.5	1024	1.11.71
103.02	Pendle Forest	25	22	28	32	VA	2	1069	2.8.71
103.03	Haslingden	23	33	26	29	VA	10	1294	25.8.72
103.05	Todmorden	49	39	45	42	VB	0.5	896	31.5.72
103.06	Saddleshworth	49	52	45	42	VB	2	1291	28.1.72
103.08	Bacup	43	40	46	53	VB	0.25	1238	9.3.73
103.09	Ladder Hill	23	33	26	29	VA	1	1510	16.11.73
103.11	Birch Vale	43	40	46	53	VB	0.25	1158	21.6.74
103.12	Whitworth	25	22	28	32	VA	0.25	1258	21.6.74
103.13	Glossop	25	22	28	32	VA	1	1035	10.8.73

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
103,15	Sedbergh	43	40	46	50	VB	0.5	844	6.9.74
103,18	Trawden	60	57	63	67	VC/D	0.2	1028	31.1.75
103,19	Whalley	43	40	46	53	VB	0.05	705	28.3.75
103,20	Walsden	60	57	63	67	VC/D	0.05	978	7.2.75
103,22	Littleborough	24	21	27	31	VA	0.5	886	21.6.74
103,25	North Oldham	24	21	27	31	VA	0.04	959	7.3.75
103,27	Congleton	41	51	44	47	VB	0.2	526	6.9.74
103,31	Oakenhead	41	51	44	47	VB	0.1	940	6.6.75
103,32	Whitewell	60	57	63	67	VC/D	0.08	1059	late 75
103,35	Lancaster	24	31	27	21	VA	10	604	26.6.72
103,36	Kendal	61	58	64	54	VC/D	2	731	17.11.72
103,38	Windermere	41	51	44	47	VB	0.5	830	13.4.73
103,41	Cornholme	61	58	64	54	VC/D	0.05	1184	early 77
103,44	Millom Park	25	22	28	32	VA	0.25	617	early 77
103,45	Coniston	24	21	27	31	VA	0.09	1008	late 75
103,48	Dalton	43	40	46	53	VB	0.025	378	early 77
<b>LONDON (Ln)</b>									
					<b>Thames Television/London Weekend Television</b>				
101	Crystal Palace	23	26	33	30	HA	1000	1027	15.11.69
101,01	Guildford	43	40	46	50	VB	10	616	24.3.72
101,02	Hertford	61	58	64	54	VC/D	2	318	10.3.72
101,03	Reigate	60	57	63	53	VC/D	10	921	15.11.71
101,04	Tunbridge Wells	41	51	44	47	VB	10	564	4.2.72
101,05	Hemel Hempstead	41	51	44	47	VB	10	740	10.3.72
101,06	Woolwich	60	57	63	67	VC/D	0.63	176	11.4.74
101,07	High Wycombe	59	55	62	65	VC/D	0.5	691	14.1.72
101,09	Woburn	56	49	52	68	VC/D	0.1	470	mid 76
101,10	Henley-on-Thames	67	48	64	54	VC/D	0.1	514	10.1.75
101,12	Chesham	43	40	46	50	VB	0.1	557	mid 76
101,14	Gt. Missenden	61	58	64	54	VC/D	0.085	707	29.11.74
101,18	Chepping Wycombe	41	51	44	47	VB	0.02	629	mid 76
158	Bluebell Hill	43	40	46	65	HE	30	823	25.2.74
<b>MIDLANDS (M)</b>									
					<b>ATV</b>				
102	Sutton Coldfield	43	46	40	50	HB	1000	1297	15.11.69
102,02	Kidderminster	61	58	64	54	VC/D	2	437	31.3.72
102,03	Brierley Hill	60	57	63	53	VC/D	10	591	3.12.71
102,06	Bromsgrove	24	31	27	21	VA	10	651	4.2.72
102,07	Malvern	66	56	62	68	VC/D	10	691	26.5.72
102,08	Lark Stoke	23	33	26	29	VA	10	914	7.7.72
102,09	Stanton Moor	59	55	62	65	VC/D	2	1164	27.9.74
102,10	Leek	25	22	28	32	VA	1	1028	28.2.75
102,11	Fenton	24	31	27	21	VA	10	790	21.1.72
102,12	Ashbourne	25	22	28	32	VA	0.25	696	28.2.75
102,13	Bolehill	60	57	63	53	VC/D	0.25	1156	22.8.75
102,19	Icomb Hill	25	22	28	32	VA	0.11	953	late 75
102,21	Leamington Spa	66	56	62	68	VC/D	0.2	454	mid 76
102,23	Nottingham	24	21	27	31	VA	2	600	30.3.73
102,24	Buxton	24	21	27	31	VA	1	1558	7.12.73
111	Waltham	61	58	64	54	HC/D	250	1407	28.2.70
117	Oxford	60	57	63	53	HC/D	500	948	15.6.70
121	The Wrekin	23	26	33	29	HA	100	1470	late 75
149	Ridge Hill	25	22	28	32	VA	100	1191	26.2.72
149,02	Garth Hill	60	57	63	53	VC/D	0.025	1221	early 76
<b>NORTH-EAST ENGLAND (NE)</b>									
					<b>Tyne Tees Television</b>				
109	Pontop Pike	61	58	64	54	HC/D	500	1454	17.7.70
109,02	Newton	23	33	26	29	VA	2	695	28.4.72
109,03	Fenham	24	21	27	31	VA	2	555	10.12.71
109,06	Weardale	41	44	51	47	VB	1	1490	24.8.73
109,08	Alston	49	52	45	42	VB	0.4	1755	25.7.75
109,09	Catton Beacon	43	40	46	50	VB	0.14	1217	29.8.75
109,10	Morpeth								

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
112.02	Garly Moor	61	58	64	54	VC/D	2.2	1525	8.2.74
112.03	Rosehearty	41	51	44	47	VB	2	367	16.2.73
112.04	Balgownie	43	40	46	50	VB	0.04	354	31.1.75
112.05	Tullich	59	55	62	65	VC/D	0.11	1677	early 77
123	Angus	60	57	63	53	HC/D	100	1795	30.9.72
123.01	Perth	49	39	45	42	VB	1	558	3.11.72
123.02	Crieff	23	33	26	29	VA	0.1	882	late 75
123.03	Cupar	41	51	44	47	VB	0.02	256	mid 76
123.05	Pitlochry	25	22	28	32	VA	0.15	1374	late 75
123.07	Blair Atholl	43	40	46	50	VB	0.05	1431	early 76
123.08	Tay Bridge	41	51	44	47	VB	0.5	488	22.11.74
123.12	Auchtermuchty	49	39	45	42	VB	0.05	426	late 76
147.04	Dunkeld	41	51	44	47	VB	0.1	974	mid 76
134	Keelylang Hill (Orkney)	43	40	46	50	HB	100	886	late 75
134.02	Bressay	25	22	28	32	VA	10	934	late 76
148	Rumster Forest	24	31	27	21	HA	100	1496	24.12.73
153	Knock More	23	33	26	29	HA	100	1534	28.10.74
154	Etishal (Lewis)	23	33	26	29	HA	100	1200	early 76
156	Rosemarkie	49	39	45	42	HB	100	1061	8.10.73
156.01	Auchmore Wood	25	22	28	32	VA	0.1	783	late 75
156.04	Fodderty	60	57	63	53	VC/D	0.12	724	late 76

**NORTHERN IRELAND (N)**

**Ulster Television**

107	Divis	24	31	27	21	HA	500	1681	14.9.70
107.01	Larne	49	39	45	42	VB	0.5	556	late 76
107.02	Carmoney Hill	43	40	46	50	VB	0.1	805	7.12.73
107.03	Kilkeel	49	39	45	42	VB	2	997	*
107.04	Newry	60	58	64	54	VC/D	0.5	962	*
107.05	Newcastle	59	55	62	65	VC/D	1	915	*
107.07	Black Mountain	49	39	45	42	VB	0.025	1629	8.8.75
107.30	Killowen Mountain	24	31	27	21	VA	0.15	1425	*
130	Limavady	59	55	62	65	HC/D	100	1293	late 75
130.01	Londonderry	41	51	44	47	VB	8	920	late 75
151	Brougher Mountain	25	22	28	32	HA	100	1200	*
151.01	Strabane	49	39	45	42	VB	0.8	1915	*

**SOUTH OF ENGLAND (S)**

**Southern Television**

108	Rowridge	27	31	24	21	HA	500	917	13.12.69
108.01	Salisbury	60	57	63	53	VC/D	10	515	11.8.72
108.03	Ventnor	49	39	45	42	VB	2	895	7.9.73
108.04	Poole	60	57	63	53	VC/D	0.1	367	early 77
108.05	Brighton	60	57	63	53	VC/D	10	563	28.4.72
108.07	Findon	41	51	44	47	VB	0.05	528	24.4.75
108.10	Winterborne Stickland	43	40	46	50	VB	1	680	late 75
113	Dover	66	50	56	53	HC/D	100	1211	13.12.69
113.05	Chartham	24	21	27	21	VA	0.1	382	late 75
125	Midhurst	58	61	55	68	HC/D	100	980	18.12.72
126	Hangington	42	39	45	66	HE	250	1209	1.11.71
126.05	Tidworth	25	22	28	32	VA	0.01	571	late 76
126.07	Sutton Row	25	22	28	32	VA	0.25	674	early 77
110.24	Marlborough	25	22	28	32	VA	0.1	815	21.6.74
139	Heathfield	64	49	52	67	HC/D	100	985	1.11.71
139.01	Newhaven	43	39	45	41	VB	2	420	3.8.70
139.02	Hastings	28	22	25	32	VA	1	415	19.10.73

**SOUTH-WEST ENGLAND (SW)**

**Westward Television**

131	Caradon Hill	25	22	28	32	HA	500	1978	22.5.71
131.01	St. Austell	59	55	62	65	VC/D	0.1	781	late 75
131.04	Gunnislake	43	40	46	50	VB	0.04	577	mid 76
131.05	Plympton (Plymouth)	61	58	64	54	VC/D	2	540	30.11.73
131.08	Tavistock	60	57	63	53	VC/D	0.1	707	mid 76
131.10	Penaligon Downs	49	39	45	42	VB	0.1	538	early 76
131.12	Ilfracombe	61	58	64	54	VC/D	0.25	806	late 76
131.13	Combe Martin	49	39	45	42	VB	0.1	604	late 76
132	Stockland Hill	23	33	26	29	HA	250	1480	13.9.71
132.01	St. Thomas (Exeter)	41	51	44	47	VB	0.25	482	late 75
132.03	Tiverton	43	40	46	50	VB	0.1	622	late 76
132.06	Bridport	41	51	44	47	VB	0.1	366	late 75
132.07	Beaminstor	59	55	62	65	VC/D	0.02	671	mid 76
132.08	Weymouth	43	40	46	50	VB	2	375	14.9.73
136	Beacon Hill	60	57	63	53	HC/D	100	936	19.3.73

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
138	Huntshaw Cross	59	55	62	65	HC/D	100	1178	5.11.73
141	Redruth	41	51	44	47	HB	100	1250	22.5.71
141.01	Isles of Scilly	24	21	27	31	VA	0.5	390	3.5.74
141.02	St. Just	61	58	64	54	VC/D	0.25	817	mid 76
141.03	Helston	61	58	64	54	VC/D	0.01	323	mid 76

**WALES AND WEST OF ENGLAND (WW)**

**HTV**

106	Wenvoe	41	44	51	47	HB	500	1158	6.4.70
106.01	Kilvey Hill	23	33	26	29	VA	10	798	28.1.72
106.02	Rhondda	23	33	26	29	VA	4	1215	7.1.72
106.03	Mynydd Machen	23	33	26	29	VA	2	1346	25.2.72
106.04	Maesteg	25	22	28	32	VA	0.25	1006	18.5.73
106.05	Pontypridd	25	22	28	32	VA	2	811	28.4.72
106.06	Aberdare	24	21	27	32	VA	0.5	1092	8.12.72
106.07	Merthyr Tydfil	25	22	28	32	VA	0.5	1020	22.12.72
106.08	Bargoed	24	21	27	31	VA	1.5	1120	25.5.73
106.09	Rhymney	60	57	63	53	VC/D	0.75	1520	2.3.73
106.12	Abertillery	25	22	28	32	VA	1.4	1410	30.11.73
106.13	Ebbw Vale	59	55	62	65	VC/D	0.5	1657	28.9.73
106.14	Blaina	43	40	46	50	VB	0.1	1155	9.8.74
106.15	Pontypool	24	21	27	31	VA	1	977	25.5.73
106.17	Blaenavon	60	57	63	53	VC/D	0.75	1355	27.4.73
106.18	Abergavenny	49	39	45	42	VB	1	1590	28.9.73
106.19	Ferndale	60	57	63	53	VC/D	0.08	1430	20.12.74
106.20	Porth	43	40	46	50	VB	0.08	1000	27.12.74
106.22	Llangeinor	59	55	62	65	VC/D	0.15	1176	19.7.74
106.23	Treharris	52	56	48	68	VC/D	0.05	703	31.1.75
106.24	Cwmafon	24	21	27	31	VA	0.07	735	16.8.74
106.26	Llanhilleth	49	39	45	42	VB	0.03	1021	27.9.74
106.28	Gilfach Goch	24	21	27	31	VA	0.05	1045	27.9.74
106.29	Taff's Well	59	55	62	65	VC/D	0.02	603	9.8.74
106.30	Ogmore Vale	60	57	63	53	VC/D	0.1	1103	28.7.74
106.31	Abertridwr	60	57	63	53	VC/D	0.05	985	6.12.74
106.35	Tonypandy	59	55	62	65	VC/D	0.01	836	1.11.74
106.42	Mynydd Bach	61	58	64	54	VC/D	0.25	1168	14.9.73
106.43	Bedlinog	24	21	27	31	VA	0.01	1242	1.8.75
106.48	Pennar	43	40	46	50	VB	0.1	907	early 77
106.49	Brecon	61	58	64	54	VC/D	1	895	25.1.74
106.51	Clyro	41	51	44	47	VB	0.16	865	13.9.74
106.52	Crickhowell	24	21	27	31	VA	0.15	801	early 77
106.53	Blackmill	25	22	28	32	VA	0.01	721	mid 76
106.55	Pennorth	23	33	26	29	VA	0.05	963	1976
106.56	Pontardawe	61	58	64	68	VC/D	0.05	675	late 75
106.57	Deri	25	22	28	32	VA	0.05	1379	5.9.75
106.60	Ton Pentre	61	58	64	54	VC/D	0.08	1229	early 77
110	Mendip	61	58	64	54	HC/D	500	1934	30.5.70
110.02	Bath	25	22	28	32	VA	0.25	715	11.10.71
110.03	Westwood	43	40	46	50	VB	0.1	442	4.7.75
110.07	Bristol KWH	42	45	48	52	VB	1	471	5.4.74
110.08	Bristol IC	43	40	46	50	VB	0.5	325	15.12.72
110.12	Seagry Court	41	44	51	47	VB	0.003	517	mid 76
110.18	Stroud	42	48	45	52	VB	0.5	881	23.5.75
110.19	Cirencester	23	33	26	29	VA	0.25	765	20.6.75
110.21	Chalford	24	21	27	31	VA	0.125	717	early 77
110.29	Cerne Abbas	25	22	28	32	VA	0.11	924	early 76
118	Llanndona	60	57	63	53	HC/D	100	828	6.9.73
118.01	Betws-y-Coed	24	21	27	31	VA	0.5	1164	19.10.73
118.03	Conway	43	40	46	50	VB	2	535	19.10.73
118.04	Bethesda	60	57	63	53	VC/D	0.025	628	6.9.73
118.06	Arfon	41	51	44	47	VB	3	1973	late 75
118.07	Llandecwyn	61	58	64	54	VC/D	0.3	1004	mid 76
118.08	Ffestiniog	25	22	28	32	VA	1.2	1170	1977
119	Carmel	60	57	63	53	HC/D	100	1351	21.5.73
119.01	Llanelli	49	39	45	47	VE	0.1	455	14.2.75
119.04	Llandrindod Wells	49	39	45	42	VB	2.8	1520	late 75
119.08	Rhayader	23	33	26	29	VA	0.1	1297	early 77
119.13	Abercraf	25	22	28	32	VA	0.05	1051	mid 76
129	Presely	43	46	40	50	HB	100	1849	16.8.73
129.08	Abergwynfi	24	21	27	31	VA	0.05	1471	early 77
129.09	Glyncorrwg	60	57	63	53	VC/D	0.01	1386	early 77
129.12	Croeserw	61	58	64	54	VC/D	0.12	1290	28.2.75
135	Blaen-Plwyf	24							

UHF Station		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				

135,12	Llanfyllin	25	22	28	32	VA	0.125	941	early 77
145	Moel-y-Parc	49	52	45	42	HB	100	1884	11.6.73
145,08	Bala	23	33	26	29	VA	0.2	1158	27.12.74

**YORKSHIRE (Y)**

Yorkshire Television		Channels				Polarisation/ Aerial Group	ERP (kW)	Aerial Height ft. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
104	Emley Moor	47	44	51	41	HB	870	1860	3.11.56
104,01	Wharfedale	25	22	28	32	VA	2	856	1.9.71
104,03	Sheffield	24	31	27	21	VA	5	969	17.1.72
104,04	Skipton	49	39	45	42	VB	10	697	21.7.72
104,05	Chesterfield	23	33	26	29	VA	2	767	1.9.71
104,06	Halifax	24	21	27	31	VA	2	926	21.1.72
104,07	Keighley	61	58	64	54	VC/D	10	1160	21.4.72
104,08	Shatton Edge	48	52	58	54	VC/D	1	1356	13.6.75
104,09	Hebden Bridge	25	22	28	32	VA	0.25	874	9.2.73
104,10	Ripponden	61	58	64	54	VC/D	0.06	1094	8.8.75
104,11	Cop Hill	25	22	28	32	VA	1	1181	22.12.72
104,13	Idle	24	21	27	31	VA	1	864	29.12.72
104,15	Beecroft Hill	59	55	62	65	VC/D	1	641	mid 76
104,17	Oxenhope	25	22	28	32	VA	0.2	1337	6.9.74
104,18	Calver Peak	49	39	45	42	VB	0.25	1056	mid 75
104,22	Tideswell Moor	60	56	63	66	VC/D	0.25	1481	14.3.75
104,27	Addingham	43	40	46	50	VB	0.025	620	mid 76
104,38	Oliver's Mout	60	57	63	53	VC/D	1	618	9.5.75
104,44	Heyshaw	60	57	63	53	VC/D	0.5	1102	28.6.74
120	Belmont	25	22	28	32	HA	500	1550	24.5.71

**IBA TV Channels and Nominal Carrier Frequencies (MHz)**

Channel	Vision	Sound	Channel	Vision	Sound	Channel	Vision	Sound
<b>BAND III</b>			<b>BAND V</b>			<b>BAND V—cont.</b>		
6	179.75	176.25	39	615.25	621.25	64	815.25	821.25
7	184.75	181.25	40	623.25	629.25	65	823.25	829.25
8	189.75	186.25	41	631.25	637.25	66	831.25	837.25
9	194.75	191.25	42	639.25	645.25	67	839.25	845.25
10	199.75	196.25	43	647.25	653.25	68	847.25	853.25
11	204.75	201.25	44	655.25	661.25	Frequencies for each channel are nominal.		
12	209.75	206.25	45	663.25	669.25	Offset operation is used on UHF and VHF: on UHF either 0, +5/3, or -5/3 of line frequency; on VHF usually 0, +3/2 or -3/2 of line frequency. Carrier frequency tolerances on UHF are + or -500Hz; and for VHF + or -2.5Hz/10% of operating frequency.		
13	214.75	211.25	46	671.25	677.25	<b>UHF Receiving Aerial Groups and Colour Codes</b>		
<b>BAND IV</b>			47	679.25	685.25	21-34	A	Red
21	471.25	477.25	48	687.25	693.25	39-53	B	Yellow
22	479.25	485.25	49	695.25	701.25	48-68	C/D	Green
23	487.25	493.25	50	703.25	709.25	39-68	E	Brown
24	495.25	501.25	51	711.25	717.25			
25	503.25	509.25	52	719.25	725.25			
26	511.25	517.25	53	727.25	733.25			
27	519.25	525.25	54	735.25	741.25			
28	527.25	533.25	55	743.25	749.25			
29	535.25	541.25	56	751.25	757.25			
30	543.25	549.25	57	759.25	765.25			
31	551.25	557.25	58	767.25	773.25			
32	559.25	565.25	59	775.25	781.25			
33	567.25	573.25	60	783.25	789.25			
34	575.25	581.25	61	791.25	797.25			
			62	799.25	805.25			
			63	807.25	813.25			

**NOTES ON UHF TELEVISION STATIONS**

It is expected that at least 50 main and 350 relay stations will be required for the UHF service. The information is provisional.

UHF main stations are in bold type. The 'Fourth' column shows the channel numbers reserved for the fourth, as yet unallocated, programme service.

Polarisation is either Horizontal (H) or Vertical (V).

ERP is maximum effective radiated power. Some stations open at a reduced ERP; consult the IBA Engineering Information Service for current information.

\*Tentative, plans provisional.

**VHF Television Coverage: 405-line black & white**

**VHF Television Transmitting Stations**

Number	Name	Channel/ Polarisation	ERP (kW)	Aerial Height ft. aod	Service Date
<b>THE BORDERS AND ISLE OF MAN</b>					
Border Television					
37	Caldock	11 H	100	1902	1.9.61
37.1	Selkirk	13 V	25	1644	1.12.61
37.2	Richmond Hill	8 H	10	730	26.3.65
37.3	Whitehaven	7 V	0.1	671	30.1.68
<b>CENTRAL SCOTLAND</b>					
Scottish Television					
5	Black Hill	10 V	475	1853	31.9.57
5.1	*Roseath	13 V	0.1	450	13.12.68
5.2	Rothsay	8 V	1	651	30.8.68
5.3	Lethanhill	12 V	3	1135	31.1.69
<b>CHANNEL ISLANDS</b>					
Channel Television					
28	Fremont Point	9 H	10	782	1.9.62
<b>EAST OF ENGLAND</b>					
Anglia Television					
14	Mendlesham	11 H	200	1160	27.10.59
14.1	Sandy Heath	6 H	30	875	13.7.65
<b>LANCASHIRE</b>					
Granda Television					
3	*Winter Mill	9 V	100	2127	3.5.56
<b>LONDON</b>					
Thames Television/London Weekend Television					
1	Croydon	9 V	380	830	22.9.55
<b>MIDLANDS</b>					
ATV					
2	Lichfield	8 V	400	1453	17.2.56
2.1	Membury	12 H	30	1155	30.4.65
2.2	Ridge Hill	6 V	10	1120	30.7.68
<b>NORTH-EAST ENGLAND</b>					
Tyne Tees Television					
9	Burnhope	8 H	100	1487	15.1.59
<b>NORTH-EAST SCOTLAND</b>					
Grampian Television					
12	Durris	9 H	400	2016	30.9.61
12.1	Angus	11 V	50	1727	13.10.65
56	Mumtessie	12 H	50	1465	30.9.61
56.1	Rumtessie Forest	8 V	30	1425	25.6.65
56.2	Avonmore	10 H	1	1505	29.11.69

Number	Name	Channel/ Polarisation	ERP (kW)	Aerial Height ft. aod	Service Date
<b>NORTHERN IRELAND</b>					
Ulster Television					
7	Black Mountain	9 H	100	1687	13.10.59
7.1	Strabane	8 V	100	1867	18.2.63
7.2	Ballycastle	13 H	0.1	606	6.7.70
<b>SOUTH OF ENGLAND</b>					
Southern Television					
8	Chilton Down	11 V	100	1246	30.8.58
8.1	Newhaven	8 V	1	385	1.9.70
13	Dover	10 V	100	1165	31.1.60
<b>SOUTH-WEST ENGLAND</b>					
Westward Television					
31	Caradon Hill	12 V	200	1936	28.4.61
32	Stockland Hill	9 V	100	1475	29.4.61
32.1	Huntsnaw Cross	11 H	0.5	1130	22.4.68
<b>WALES AND WEST ENGLAND</b>					
MTV					
6	St Hilary	10 V	200	1113	14.1.58
6	St Hilary	7 V	100	1043	15.2.55
6.1	Bath	6 H	0.5	678	13.6.58
6.2	Abergavenny	11 H	0.1	1567	23.4.69
6.3	Brecon	8 H	0.1	872	30.4.70
29	Presely	9 H	100	1812	14.9.62
29.1	Arlon	10 H	10	1904	9.11.62
29.2	Bala	7 V	0.1	1151	26.7.67
29.3	*Frealinog	13 V	0.1	1145	28.2.69
29.4	Llandoverly	11 H	0.1	1164	30.8.68
29.5	*Llandindod Wells	9 H	3	1605	1.7.69
45	Moel-y-Parc	11 V	25	1815	28.1.63
<b>YORKSHIRE</b>					
Yorkshire Television					
4	Emley Moor	10 V	200	1807	3.11.56
4.1	Scarborough	6 H	1	759	11.6.65
4.2	Sheffield	6 H	0.1	958	23.3.69
20	*Belmont	7 V	20	1411	20.12.65

Note: The VHF construction programme is now complete. Relay stations are indicated. \*Also used for BBC1. †Relocated from East of England 30.7.74.





The ILR programmes come from modern transmitters and modern studios, built and operated in accordance with a tough IBA Code of Practice. As the engineers would confirm 'the quality leaving us is excellent'. But do you gain full benefit from these transmissions? To do so you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception. Not everyone, of course, is a high-fidelity enthusiast; many just want clear, pleasant speech and music at home, on car radios or from small portable receivers.

For the real connoisseurs of good quality there is one simple piece of advice: wherever possible use the VHF/FM service rather than medium waves. For listeners in the service area VHF/FM gives a significant improvement: better fidelity (a substantially greater range of audio frequencies is transmitted); better dynamic range of sound (pianissimo can be *really* pianissimo, fortissimo *really* fortissimo); far less interference from local electrical interference or from other stations, both by day and night; a constant level of reception, day and night, summer and winter.

The large number of stations in the medium-wave band, the effect of the ionosphere at night (which brings distant high-power stations roaring in), the need artificially to restrict the range of audio notes and to compress the difference between loud and soft passages – all mean that no matter how good a receiver you may have or how much care the IBA and the programme companies may take, it is never possible in Europe to provide really high-fidelity broadcasting on medium waves. But of course medium waves have some advantages: they allow us to use simple receivers and offer some advantages for reception in cars; and of course you do not automatically obtain 'high-fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that. All one can claim for VHF/FM is that it usually gives you a lower 'background' noise and lets you listen to the programmes with less distraction – and allows you to listen in stereo if you wish: something not available on medium waves.

### Reception of ILR Programmes

All ILR services are broadcast on both medium-wave (MF) and VHF/FM transmitters. The two transmitters are normally intended to provide a

# Good Listening

roughly comparable service area. After dark the medium-wave service area may be reduced by interference from distant stations. In day-time, reception on medium waves, however, may be possible on some receivers well beyond the recognised service area. The ILR transmitters are intended to provide a *local* service of sound broadcasting and the maximum power is fixed by the licensing authorities.

A special feature of ILR VHF transmissions is the use at many stations of circular polarisation (but some stations have slant polarisation). Circular polarisation makes it easier for listeners with transistor portable sets and car radios (i.e. sets using telescopic or vertical aerials) to receive the transmissions. It is anticipated that most domestic receiving aerials will be horizontally polarised; a possible exception is where a listener is close to another high-power horizontally-polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions; in this case it may prove advantageous for the listener to use a vertically polarised receiving aerial for ILR reception since this will discriminate against the strong horizontally polarised signals.

For MF reception the importance of a satisfactory aerial and earth system is too often overlooked and many listeners needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which because of their directional properties can help overcome interference from other stations by turning the set for minimum interference. On medium waves a good aerial and earth system will greatly extend the day-time range of a receiver; the most effective type of aerial is a long semi-rigid vertical rod aerial connected to the receiver through a matching transformer and shielded co-axial feeder. The rod should be mounted on top of a mast or chimney stack or some other convenient high point.

The studios of the ILR programme companies are required to operate in accordance with an IBA Code of Practice to ensure that full advantage is taken of modern audio and broadcasting technology. It is the intention that transmissions from all of these stations should be fully comparable in technical quality with any alternative broadcast signals available in the UK.

Technical information on ILR transmissions can be obtained from the IBA Engineering Information Service in Winchester or London. The Winchester address and telephone number is:  
 IBA Engineering Information Service,  
 Crawley Court,  
 Winchester, Hampshire  
 SO21 2QA. Tel: Winchester  
 (0962) 822444.



# Working in Broadcasting

The staff of Independent Broadcasting as a whole amounts to some 13,000 people of whom about 10,700 are employed by the ITV programme companies, 1,300 by the Independent Broadcasting Authority and 1,000 by the ILR programme companies. 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 Broadcasting.

## ITV Company Staff

Fifteen separate companies are under contract with the IBA to provide the programme service in fourteen areas (London is served by two companies, one for weekdays and one for weekends). The number of staff employed by each company varies considerably: the larger companies, with responsibility for providing programmes for the network, can have as many as 1,500 on the permanent staff; while the very small companies, which tend to concentrate on local productions for viewers in their own areas, will employ only 100 or so people. The medium sized companies average between 400-500 staff.

Although the organisational set-up differs from one company to another, staff are generally divided into at least six divisions: Programme Production, including presentation and planning; Production Services such as props, wardrobe and make-up; Technical Staff, including cameramen, lighting, sound and vision; Engineering; General Administration, including finance and personnel; and Sales.

At least a third of the staff in the larger ITV companies are directly involved in the non-technical aspects of programme production, and engineers and technicians account for another third in most of the companies.

Details of each ITV programme company are given on pages 121-36.

## Independent Local Radio

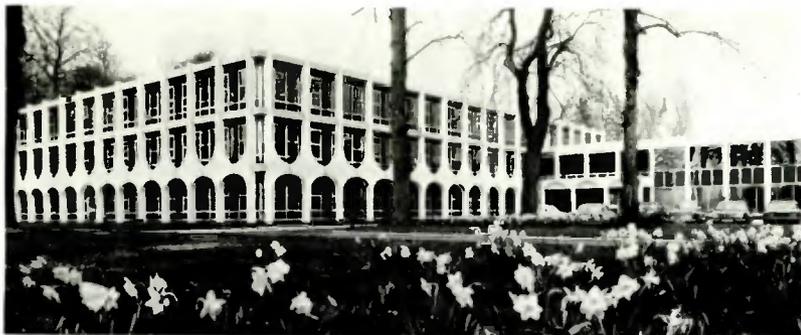
Radio programme companies are responsible for engaging their own staff. In practice these are often professional men and women with many years of radio experience in different countries, including enthusiasts with some experience of amateur broadcasting. The emphasis in ILR is, so far as possible, on employing local people to operate and broadcast on the local stations.



All ILR companies employ regular programme presenters, some already well-known as broadcasters (Dave Cash).  
*Capital*

Apart from running the studios and putting out the programmes, most companies handle their own local sales of advertising time, and many also devise and produce commercials in their own studios for local advertisers. The number of staff naturally varies according to the size of the station transmission area, the hours of broadcasting and the type of programming. Because of the mainly news and information content of its programming, the London news company, for example, employs a relatively large number of reporters, including specialists in parliamentary, financial and local government matters in addition to the general news, sports and local information reporters common to all companies. All companies employ regular programme presenters, some already well-known as broadcasters, others who have become radio personalities in their own areas through the Independent Local Radio services. Presenters not on the regular staff are also employed free-lance or on a contract basis.

Details of each ILR company are given on pages 145-63.



Crawley Court near Winchester is the centre for the IBA's engineering, establishments and finance divisions.



Staff in the advertising control division check all television advertisements against the IBA Code of Advertising Standards and Practice before they are accepted.

Any queries regarding employment with the IBA in LONDON should be addressed to:

The Establishments Officer, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY

Any queries regarding employment with the IBA at CRAWLEY COURT or the Engineering Regions should be addressed to:

Personnel Officer, Independent Broadcasting Authority, Crawley Court, Winchester, Hants SO21 2QA

Under the Director General the Authority's staff is divided into eight main divisions. Programme Services, Advertising Control, Radio, Information, Finance (External), and part of Administrative Services are based in London. Engineering, and the rest of the Administrative Services and Finance (Internal) divisions, are based at the Authority's offices at Crawley Court near Winchester. In addition to these two major locations the Authority has other staff throughout the country mainly dealing with engineering or programme matters. The Authority's establishment at all locations totals 1,330.

#### IBA Regional Offices

Because of the regional nature of the Independent Television and Independent Local Radio systems, within each programme region it is necessary to have a Regional Officer who is the Authority's senior staff representative in that region. Regional Officers report to the Director General and represent the Authority's views in their particular region. Regional Officers must ensure that the Independent Broadcasting Authority Act and the principles and practices that derive from the Act are observed in both programmes and advertising by the programme companies in their region. They also interpret the regions' and the programme companies' attitudes and opinions to the Authority's staff and interpret to the Authority special problems arising from regional differences and any special characteristics and capabilities of the individual programme companies.

Each Regional Officer is responsible within his own region for the control of programme monitoring arrangements and liaison with the general public and with all interested bodies whose activities have a bearing on public attitudes towards Independent Television and Independent Local Radio. The staffing of

# Careers in the



INDEPENDENT  
BROADCASTING  
AUTHORITY

regional offices is small, and where vacancies do occur at the secretarial or clerical level the vacancies are normally advertised in the local press.

#### Programme Services Division

Staff working within this important London division are responsible for the control and supervision of the whole range of programme output of Independent Television. Working within the framework of the Independent Broadcasting Authority Act, they are concerned with the scrutiny of programme company proposals for the programme output, consideration of programme content, and answering a wide range of enquiries about ITV's programme output. All ITV transmissions are monitored and it is part of the Programme Division's job to consider programme monitors' reports and to notify programme companies of any judgements by the Authority about the content and presentation of programmes.

Most of the staff recruited into this division will have had previous experience of television or some related area. There are, however, vacancies from time to time for secretarial and clerical staff to work with those engaged in specialist activities. The IBA does not itself produce programmes and each of the Independent Television programme companies is responsible for the recruitment of all its own staff. People interested in working in any field of the production side of television should, therefore, approach the programme companies direct.

#### Advertising Control Division

This London division has a small group of specialist staff who are responsible for exercising control over the amount, distribution and content of advertising on television and radio, in accordance with the Independent Broadcasting Authority Act, the Authority's rules,

and the IBA Code of Advertising Standards and Practice.

Each script for a television commercial is scrutinised by a member of the division's staff before the finished film is produced. Once a film has been completed, it is shown to members of the division before being given final approval for transmission. The division has also been closely concerned with the setting of advertising standards and practice for the new Independent Local Radio stations.

Career opportunities within this small division are limited, although there are occasional vacancies for secretarial and clerical support staff.

### Radio Division

This London division too is relatively small in size, but has the important task of developing Independent Local Radio. The staff are closely associated with the appointment of the Independent Local Radio programme companies and, once a contract has been awarded, they maintain links with the independent companies in much the same way as the programme division does with the television companies.

Occasional vacancies do occur for specialist staff to assist the Director of Radio on programming matters and administration, and these posts are usually advertised in the national press.

### Information Division

This division at the London headquarters is responsible for the provision of information to the press and the public about the Authority's activities. The production of pamphlets and books such as *TV & Radio 1976* is handled by one of the specialist departments within the division. There is also a Broadcasting Gallery which is open to the public; advanced booking is usually necessary to view the Gallery and this can be arranged by contacting the Gallery Manager (*see page 208*). Occasionally vacancies occur for those interested in making a career in information work and the more junior positions are most likely to be in the IBA Library or the Information Office, both of which give valuable basic experience.

### Administrative Services Division

Staff of this division are split between the Authority's London and Winchester locations. In London the Secretariat is responsible for the conduct of the business of the Authority and for the contractual relations with the programme

companies. The division also looks after the office services in London where vacancies occur from time to time for typists, machine operators and registry staff. Within this division are also to be found staff responsible for policy work of a general nature and for liaison with government departments and official committees.

Although there is a local Establishments Office serving London-based staff and providing house services for the London office and the regions, the major part of the Establishments function is based at the Crawley Court offices near Winchester. Staff within the Establishments Department at Crawley Court are engaged in a variety of tasks across the whole field of personnel and establishment matters including general personnel administration, job evaluation, recruitment and general training. There is also a responsibility for local and national trade union liaison and negotiation and a section dealing with common services for the Crawley Court offices. For those looking for a career in one of these areas there are occasional clerical vacancies with the prospect of developing in one of the more specialist fields and from time to time there may be opportunities for personnel specialists.

### Finance Divisions

The financial activities of the Authority are divided between two divisions: Internal Finance, largely based at Crawley Court, and External Finance based in London.

The Internal Finance Division at Crawley Court is not very different from that found in most commercial organisations or public authorities. Staff are engaged in such activities as the payment of salaries, wages and allowances, and in ensuring the correct allocation of these expenditures to the various activities of the Authority; the payment of bills for goods and services supplied to the Authority; the costing of various services and the preparation of budgets for revenue expenditure; and the preparation of periodic and annual statements of accounts. There is a Capital section which deals with the various aspects of capital expenditure, including those associated with the provision of new or improved buildings and facilities. Within the division there is a Data Processing Department using sophisticated computer systems for accounting work and for the development of information systems throughout the Authority. Apart from pro-

*\*now Staff Administration and Services*



The library at the IBA's London headquarters provides a valuable service to staff and visitors alike. Here the day's press cuttings are being classified and indexed for reference.



The IBA's Safety Officer, fastened to a transmitting mast by means of a special harness, tests safety procedures adopted by maintenance staff.

fessional accountants and data processing specialists who would for the most part be recruited on a national basis, there are sometimes vacancies at the clerical level for school and college leavers and for those with relevant experience in the areas listed above.

This division also embraces the Purchasing and Supplies office, which is located at Alperton just a short distance from the Authority's headquarters, and is involved in a range of activities covering purchasing, stock control, stores accounting, storekeeping and delivery work. There are opportunities for those experienced in these aspects of purchasing and stores work, and for more junior staff to undertake clerical and typing duties.

The External Finance Division has been created to deal with the assessment, collection and audit of the Levy on television programme companies' profits and with work connected with the finances of the television and radio companies. It is staffed by a small group of accountants based at the IBA's London headquarters.

### Engineering Division

The Engineering activities of the IBA involve the largest number of staff and are concerned mostly with the planning, construction and operation of the large networks of transmitting stations and the investigations of possible new developments and techniques for the future.

Although many staff are located at transmitting stations, mobile maintenance bases and regional engineers' offices throughout the country, the main centre is at Crawley Court where there are six departments. One department assumes responsibility for the overall planning of transmitter networks and the selection of sites for new stations. The design and construction of stations and the installation of technical equipment are then the responsibility of another group of engineers. From the public's point of view, the most vital engineering activity is the operation and maintenance of the network, and this is co-ordinated by specialist engineers at Crawley Court.

A further Engineering department is responsible for the booking, performance and operation of the circuits which carry the programmes from the studios to the transmitters. These engineers also provide technical facilities and ensure that high technical standards are maintained in the programme company

studios. There is also a department concerned with the development of special equipment and the introduction of new techniques; and an Engineering Information Service which provides technical information to the television and radio trade and to the public. Opportunities exist for engineers with specialist knowledge and experience to join these departments and, although most vacancies are advertised nationally, individual enquiries are welcome. The Authority is generally looking for those qualified to HNC or equivalent level in electrical or electronic engineering or, in some cases, for those with a graduate qualification. Relevant experience in one or more specialist fields is also expected.

### Education and Training within the IBA

Education and training within the IBA is the joint responsibility of the Engineering Division, which deals with all specifically technical training for engineering staff, and the Establishments Department, which deals with all other aspects of education and training within the Engineering Division and for all other divisions within the Authority.

#### ESTABLISHMENTS DEPARTMENT

The Authority encourages staff to continue and complete studies with a view to obtaining and improving qualifications. Many of the younger staff study by day release or evening class and the Authority reimburses associated expenses and gives time off for study prior to and during examinations.

As part of the annual review of staff performance and potential, line managers and supervisors discuss training needs with their staff and, with advice from the Establishments Department, decisions are taken regarding the most effective way of meeting the staff's training needs. This may be through on-the-job coaching, provision of in-house courses or through external courses. Each training need is carefully analysed to ensure that the most suitable way of satisfying the need is chosen. Where a common need is identified for a number of staff, arrangements can be made to deal with the matter on a group basis.

Quite apart from this regular procedure, the Establishments Department undertakes special training reviews in specific areas and these also lead to the identification and satisfaction of individual and group training needs.

The range of education and training under-



A member of the engineering information service (*left*) answers questions received from dealers and service engineers as a regular feature of the IBA's special trade announcements transmitted each Tuesday at 9.10 a.m.



Telephone calls requesting technical information come through to the engineering information service office at Crawley Court.

taken within the Authority is broad: amongst the areas in which the Department is currently active are the education and training of young people within the organisation through both on-the-job training and the pursuit of relevant qualifications; the development of communication skills; training in office skills; and a range of supervisory and management training. Approximately one fifth of the Authority's staff are pursuing some form of education and training quite apart from normal on-the-job training.

#### TRAINING THE IBA'S ENGINEERS

There are 250 Technician Engineers whose job it is to maintain more than 250 transmitters which carry Independent Television and Independent Local Radio programmes to the public. These Technician Engineers join the Authority as Junior Engineers after they have obtained an initial qualification in electrical or electronic engineering at HNC level. They spend the next eighteen months on a training programme which includes a three-term course at Plymouth Polytechnic leading to a Diploma in Advanced Television Engineering; this technical study is supplemented by practical training at a transmitter station.

Young graduates may join the Engineering Division through a Graduate Apprentice Scheme. After receiving basic engineering training in the Engineering Services Section and the Drawing Office, graduates spend a period attached to one of the four Regional Engineers. They have opportunities to find out how the transmitting stations are commissioned and maintained and they see the operational role of the Engineering Division 'at the coal face' as it were. After a short intensive course in Broadcasting Technology, held at the IBA's Engineering Training Unit at Stockland Hill, the Graduate Apprentices have a number of short attachments to the principal engineering departments at Crawley Court. They are encouraged to become involved with the work of each department and the emphasis is on activity and projects rather than the traditional 'sitting next to Nellie' or 'Cooks Tour' approach. About six months before the completion of apprenticeship a review takes place to determine the first post of responsibility for each graduate, and the final period of training is directed specifically towards preparing him for his first job. The Graduate Apprentice Scheme



Part of the experimental and development laboratory.



Technical facilities engineers from the quality control section at their control desk.

is planned to satisfy the requirements of the CEI Institutions and successful graduates can look forward to a rewarding career in the Authority as a Chartered Engineer.

The Authority also contributes towards the training and development of undergraduate engineers from universities and polytechnics. Industrial training places are offered to 'sandwich course' students and a few undergraduates join the IBA as vacation students during the long summer vacation.

In addition to their initial training the Technician Engineers employed on the transmitting stations are also given equipment maintenance training to enable them to deal efficiently with new equipment as it is introduced into service. This takes place at the Engineering Training Unit at Stockland Hill, near Honiton in Devon, where the students are able to align, maintain and repair equipment similar to that in operational use.

In parallel with these courses devoted to particular types of transmitting equipment, a two-week course on Measurement Techniques is also provided at the Training Unit. This is important because the success of the engineers in efficiently maintaining equipment under their care depends to a great extent on a sound understanding of the problems associated with making accurate measurements of equipment performance, particularly at radio frequencies and video frequencies.

# IBA Senior Staff

*Director General*

Brian Young

*Deputy Director General (Programme Services)* B C Sendall CBE  
 Head of Programme Services D Glencross  
 Deputy Head of Programme Services P Jones  
 Senior Programme Officer N E Clarke  
 Senior Programme Scheduling Officer C O B Rowley  
 Programme Administrative Officer M Gillies  
 Religious Programmes Officer C J N Martin  
 Programme Officer D P O'Hagan  
 Head of Educational Programme Services B Groombridge  
 Deputy Head of Educational Programme Services C D Jones  
 Head of Research Dr I R Haldane  
 Deputy Head of Research Dr J M Wober

*Deputy Director General (Administrative Services)*

Secretary to the Authority A W Pragnell OBE DFC  
 Senior Administrative Officer B Rook  
 Head of Staff Administration and Services K W Blyth  
 Deputy Head of " " W K Purdie  
 Personnel Officer R H R Walsh  
 F B Symons

*Director of Internal Finance*

R D Downham  
 Chief Accountant R Bowes  
 Deputy Chief Accountant R N Rainbird  
 Data Processing Manager C F Tucker

*Director of External Finance*

A D Brook  
 Senior Accountants B J Green, P H Young

*Director of Engineering*

Deputy Director of Engineering F H Steele  
 Chief Engineer (Transmitters) T S Robson OBE  
 Chief Engineer (Network) R C Hills  
 Chief Engineer (Development & Information) A L Witham OBE  
 HEAD OF ENGINEERING INFORMATION SERVICE J B Sewter  
 Deputy Head of Engineering Information Service Dr G B Townsend

*HEAD OF NETWORK AND SERVICE PLANNING DEPARTMENT*

Head of Site Selection Section F H Wise  
 Head of Service Area Planning Section R M Bicknell  
 Head of Network Planning Section R J Byrne  
 HEAD OF STATION DESIGN AND CONSTRUCTION B F Salkeld

*DEPARTMENT*

Head of Transmission Group S G Bevan  
 Head of Masts and Aerials Section R Wellbeloved  
 Head of Power Section J A Thomas  
 Head of Transmitter Section J Belcher  
 Head of Building Section M H Edwards  
 Head of Progress and Contracts Section P J T Haines  
 Head of Telemetry and Automation Section B T Rhodes  
 Head of Local Radio Project Section P A Crozier-Cole  
 HEAD OF NETWORK OPERATIONS AND D S Chambers

*MAINTENANCE DEPARTMENT*

Head of Technical Quality Control Section A James MBE  
 Head of Lines Section P J Darby MBE  
 B R Waddington

*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  
 HEAD OF STATION OPERATIONS AND MAINTENANCE DEPARTMENT  
 Head of Operations Section  
 Head of Maintenance Section  
 Head of Methods and Operations Unit

*REGIONAL ENGINEERS:*

Central England and Wales  
 North  
 Scotland and Northern Ireland  
 South

*ENGINEERS-IN-CHARGE:*

The Borders and Isle of Man  
 Central Scotland  
 Channel Islands  
 East of England  
 London  
 Midlands  
 North and West Wales  
 North Scotland  
 North-East England  
 North-West England  
 Northern Ireland  
 South Wales  
 South-East England  
 South-West England  
 Yorkshire

*Director of Radio Senior Officers*

W N Anderson OBE  
 G A McKenzie  
 J L E Baldwin  
 T G Long  
 G S Twigg

H W Boutall MBE  
 P S Stanley  
 J D V Lavers MBE  
 R P Massingham

G W Stephenson  
 H N Salisbury  
 L Evans  
 H French MBE

A V Sucksmith  
 P T Firth  
 W D Kidd  
 W D Thomas  
 G E Tagholm MBE  
 J W Morris  
 E Warwick  
 D H Rennie  
 A Campion  
 W G Learmonth  
 R Cameron MBE  
 W Woolfenden MBE  
 A D B Martin  
 K Archer  
 I C I Lamb MBE

*Head of Advertising Control*

Deputy Head of Advertising Control  
 Advertising Control Officers

P B Woodhouse  
 H G Theobalds  
 Y A Millwood,  
 J B Smith

*Head of Information*

Deputy Head of Information B C L Keelan  
 Head of Publications J Guinary  
 Publicity and Broadcasting Gallery Manager E H Croston  
 M H G H Hallett

*Regional Officers*

East of England  
 Midlands  
 North-East England, The Borders and Isle of Man  
 North-West England  
 Northern Ireland  
 Scotland  
 South of England  
 South-West England, Channel Islands

J N R Hallett MBE  
 F W L G Bath

R F Lorimer  
 J E Harrison  
 A D Fleck  
 J Lindsay  
 J A Blair Scott  
 W A C Collingwood  
 OBE

Wales and West of England  
 Yorkshire

L J Evans OBE  
 R Cordin

# Women in Broadcasting

*Right:*

Sue Turner plays a vital role as Controller of Children's Programmes at Thames Television.



*Far right:*

Verity Lambert joined ITV as a secretary in 1961, progressed to production assistant and then to producer at the BBC where she started *Dr Who* and produced such series as *Somerset Maugham* and *Shoulder to Shoulder*. She also produced *Budgie* and *Between The Wars* for London Weekend and was appointed Controller of Drama at Thames in 1974.

Andrea Wonfor joined Tyne Tees Television as a researcher and has since turned to directing numerous local and networked documentaries. The picture shows her with actor Colin Douglas during the making of *The First Train Now Arriving* (see feature on pages 70-71).



'I believe the major obstacle women face in television is their attitude to their own capabilities. They are brought up to think they are not technically minded and they end up believing it.'

Andrea Wonfor,  
Programme Director,  
Tyne Tees Television



Women are now entering into many spheres of broadcasting which traditionally tended to be regarded as male preserves – and increasingly they are appearing in the more influential positions.

## The Independent Broadcasting Authority

Women are well represented on the Authority itself, the public body responsible for Independent Broadcasting. Its Chairman is Lady Plowden and three of the other ten members are women. The Chairman of the IBA's General Advisory Council is Baroness Pike and ten of the other members – or about half – are women. On the other Authority advisory committees women are also very active.

In all divisions of the Authority's staff an important part is played by women at the London and Winchester headquarters and at the regional offices. At the transmitting stations and generally on the engineering side of the Authority's activities (which numerically accounts for more than half the total staff), few women seem to wish to move into this field and obtain the necessary technical qualifications to fit them for the more senior posts, although vacancies and training schemes are open to men and women on an equal footing. The Authority makes no distinction between the sexes in considering applicants for positions on its staff, details of which are given on pages 198-201.

## Women in Independent Television

They are two of the most successful women in broadcasting but the chances are that the man-in-the-street will never have heard of either Sue Turner or Verity Lambert. They are not stars



**Women head the staffs of both the Associations of the programme companies. Mary Lund is General Secretary of the Independent Television Companies Association and Cecilia Garnett is the Secretary of the Association of Independent Radio Contractors.**

in the usual sense but are among the many women who now play vital roles in television – behind the screen. Sue Turner, Controller of Children's Programmes (and at 34 one of television's youngest programme controllers) and Verity Lambert, Controller of Drama, both of Thames Television, between them are responsible for about one third of Thames' entire programme output; they are women at the very top of broadcasting.

After the ITV programme controllers come the producers and directors. There are a

number of distinguished women in this field. Among them are Susi Hush, producer of *Coronation Street* and one of Granada's two women producers; Andrea Wonfor of Tyne Tees, who directed the documentary on the birth of the railways, *The First Train Now Arriving*; Diana Potter, Thames' producer of *Good Afternoon*; Diana Edwards-Jones, ITN's award-winning director; Margery Baker, producer/writer of Thames' *A Place in Europe*; Tina Wakerell, Scottish Television's drama director, among other things responsible for the company's networked Christmas drama. And there are many more. Their backgrounds are varied, some have university degrees, some start out as junior secretaries; but all have talents and experience fitting them for some of the most demanding television jobs.

At levels lower down the scale comes the vast army of floor-managers, stage managers, programme researchers, vision mixers, production assistants and so on. The extent of female involvement varies considerably, of course – whereas there are very few women floor-managers in television (a notable exception being Deirdre Keir of Granada), programme researchers and production assistants are more likely than not to be women. Many producers of current affairs and documentary programmes choose to have at least some women researchers working for them. Production assistants, whose job it is to give general assistance to the programme director, are very often women as are the vision mixers who operate the controls for selecting the various picture sources which go to make up a composite programme. And of course women are prominent in the important fields of design, make-up and costumes.

Technical work behind the camera has traditionally been a male stronghold into which women have so far made relatively few inroads – cameramen, telecine operators and videotape engineers for example. This may well be due in part to the fact that few girls get technical training at school; and much the same applies to such trades as carpenter or electrician. But there are some exceptions even in these fields of work. For instance, Joan Churchill is a film camera operator who has done excellent work for television. Some women are also engaged in film processing and editing. With the development of transistorisation and mechanical handling aids, many jobs require much less of

that heavy physical effort which has been regarded as more suitable to be undertaken by men. Many companies are now keen for suitably-qualified women to join their technical training schemes and this may well become a developing field for the employment of women.

In front of the camera, of course, ITV has top female presenters, announcers and interviewers. Reasons for a strong female presence here are quite obvious: the qualities demanded of a good interviewer/presenter include an easy-going manner, a pleasant appearance (though *not* necessarily glamorous or stunning good looks), a thoughtful approach, good sense, confidence and an ability to communicate easily with, say, a professional politician or with Mrs Jones in the High Street. Much of the old prejudice that only men can speak with the voice of authority has largely been dispelled. Who would now doubt that a television service in the seventies without women announcers, interviewers and presenters would be almost unbearable in its Reithian solemnity and colourlessness?

So in television there are people like Charlotte Allen of Tyne Tees, Sandra Harris of Thames, Isabel Begg of Scottish Television, Jennifer Clulow of Westward and Angela Lambert of ITN as reporters and interviewers on general news and news magazine programmes. Obviously, for certain types of programmes it is most usual to have a woman presenter. Cookery programmes are one example, with Dorothy Sleightholme introducing Yorkshire's *Farmhouse Kitchen* and Mary Morris on Southern Television's *The Taste of the South*. And the more general type of magazine programme aimed at the afternoon housewife audience is almost invariably fronted by women, well-known examples including Elaine Grand and Mary Parkinson for Thames' *Good Afternoon* and Jan Leeming for HTV West's *Women Only*.

One woman who has made a particular mark in television as a presenter is Miriam Stoppard who introduces Yorkshire Television's science programme *Don't Ask Me*. She has been one of the regular trio of experts who have presented the programme since it started in 1974. In addition to being a television personality she has a full-time job as a medical director of a large pharmaceutical company, and is a mother of four, to boot! Few men in broadcasting, let alone women, lead as demanding a life as Miriam Stoppard.

Top right:

Few men in broadcasting, let alone women, lead as demanding a life as Dr Miriam Stoppard who presents Yorkshire Television's science series *Don't Ask Me*.

Left:

Deirdre Keir, studio floor manager at the Granada TV Centre in Manchester.

Top left:

Jan Leeming has presented HTV's *Women Only* for over five years and regularly contributed to its news magazine programme *Report West*.

Far left:

Liz Fox, one-time reporter with ITN, proving that having children needn't ruin a successful career – baby came too when she filmed this recent documentary for HTV West. Liz, who also appears on *Report West*, in the past has interviewed Nixon, Heath and Wilson, jumped with the 'Red Devils' and descended coal mines.

Joan Macintosh (*left*), Chairman of the Scottish Consumer Council and organiser of Glasgow's Citizens' Advice Bureau, with Sheila Duffy presenting Radio Clyde's weekly *Citizens' Advice* programme.



*Right:* Nearly half the staff of Plymouth Sound are female. Carmella McKenzie is the regular presenter of *Homeward Bound* and *Sunday Afternoon*.



*Far right:* Joan Shenton, known also to TV viewers, fills a much needed spot on Capital Radio's hospital programme *Person to Person*.

### Women in Independent Local Radio

About the same number of men and women listen to ILR programming. It is therefore no surprise to find many women very much involved in putting together that programming, and in the Independent Local Radio companies as a whole. If there is a shortage of women on the technical side of ILR, there are many involved in all the other facets of the radio stations.

Perhaps it is wrong to talk about the 'top' of the industry. ILR operates on a more modest scale than television. Radio involves everyone very directly, and be they secretaries or directors women play their part. Still, there are certainly plenty of women directors in ILR companies. There are also women executives in the companies, like Freda Todd, the Sales Manager at Radio Forth, Jan Bradshaw who heads Capital Radio's Production Department, and Jean Doyle who is the Women's Editor at Radio Hallam.

The voices you hear over the ILR air-waves can just as easily be female as male. Two of Plymouth Sound's five presenters are female –

Carmella MacKenzie and Louise Churchill – and there are four women among the nine programming staff. Fifteen of Swansea Sound's forty staff are women.

Liz Allen of Pennine Radio is not just the station's regular late-night presenter; she also claims to be the smallest woman in the business, just reaching five feet tall.

At Capital, London's general entertainment station, the ratio of women presenters to men – for all programmes – is very high. Among the women who introduce programmes at Capital are Maggie Norden, Jane Walmsley, Joan Shenton and Sue Cook. The Head of Commercials Production, Head of Publicity and Head of Personnel are all women, and the Gerald Harper and Dave Cash programmes on Capital are both produced by a woman – Annie Challis. Sue Butler has forayed furthest into the male-dominated territory of engineering – she is the station's sole female technical operator, a job involving cueing-in records and commercials and controlling phone-ins. At Radio Clyde in Glasgow there is one woman on the engineering staff of eight, technical operator Louise Tate, but there are also many women behind the scenes working on programme compilation. Sheila Duffy at Clyde holds what is, for a woman, not-too-common a job: she is a newsreader.

Women are employed at BRMB Radio in Birmingham as presenters, producers, news journalists, technical operators and sales executives. Among the female complement at Swansea Sound is Doreen Jenkins who presents her popular nightly programme *Nocturne*, and Maggie Watson and Ann Dover are just two of Metro Radio's popular personalities in Newcastle.

Women can break new ground in ILR just as much as the men. The first Asian language programme on BRMB is presented by Tajunnisa Hashain, who is one of the community relations officers in Birmingham. Jean Davis, the host of LBC's *Jellybone* programme, has developed a new style of programming for children which is proving very popular.

Yet, above all, ILR people, like ILR programmes, are not prepared to fit stereotypes. Women on ILR station staffs are especially pleased that they are not regarded as curiosities just because they are women. Radio is a team game, and everyone is in it together.



New Zealander Heather Phipps, the first woman engineer to enter ILR, put LBC on the air in 1973.

# Encouraging Talent

Broadcasting is a favourite form of relaxation, information and entertainment for millions of people. Always they expect standards to be high and generally viewers and listeners seek established formats or familiar faces and voices. But they and the broadcasters wish to have a balanced service which includes fresh ideas and new faces. The federal structure of Independent Broadcasting with 15 separate ITV companies and 19 ILR companies means that the system can draw on a very wide range of talent from many different parts of the country. So there are now a variety of ways in which new presenters, interviewers and performers can enter into the field of broadcasting and develop their abilities.

In the light entertainment talent programmes viewers and listeners can themselves participate in the search for fresh faces and personalities. For example, many musical and comedy stars have been 'discovered' through *Opportunity Knocks!* (Thames), ITV's longest running and ever-popular talent show. Hughie Green and the programme team travel nearly 8,000 miles each year to audition around 10,000 different acts. Each series gives some 200 new acts a chance to be seen and judged by millions of viewers throughout the country. The Bachelors, Mary Hopkin, Peters and Lee, Les Dawson, Freddie Starr, Frank Carson and Stephanie De Sykes are among the many artists who have successfully furthered their careers since appearing in *Opportunity Knocks!*

The production team of *New Faces* (ATV) also tours the country in search of new television performers. An appearance on the programme often leads to further performances on television or club and theatre bookings, fully justifying the words of the signature tune, 'You're A Star'.

Many ITV regional companies actively pursue a policy of introducing new talent to the screen. For example, a number of talented young people have been featured in Tyne Tees Television's lively arts series *Zigzag*, and

numerous unknown groups have made their TV debut in *The Geordie Scene* produced by the same company.

In Northern Ireland local artists have the opportunity of appearing in Ulster Television's *Tom and Tommy*. The programme, hosted and linked by two professional showbusiness personalities, features acts and music given only a limited audience previously. The 40 artists chosen for each seven-week series are selected from an auditioned total of 500 from throughout the Province.

And of course it was Granada Television which, in 1962, gave the Beatles their first TV break in a local magazine programme, *People and Places*. Granada has since launched other groups and performers in such programmes as *Lift Off*, *45* and *Shangalang*, the series that recognised the appeal of the Bay City Rollers.

The developing Independent Local Radio companies, which thrive on local talent for nearly all aspects of their programming and operations, have been quick to encourage and promote up-and-coming artists in their areas.

In the Tyne/Wear area Metro Radio's Jeff Brown keeps in close touch with emerging new groups and artists through his programme *Bridges*. In Birmingham BRMB Radio has promoted concerts of popular music in which local bands are encouraged to participate alongside big nationally known bands.

A 'soul search' competition run by Capital Radio in London last year brought to the fore the black group 'Eruption' who went on to an important recording contract. And in Wales the specialist music of Swansea Sound has drawn heavily on local talent, the live music spots in particular providing many instrumental and vocal artists the opportunity to broadcast for the first time.

But perhaps the most common openings for new talent in ILR have been in the field of news and current affairs where enthusiastic young people have had their first taste of broadcasting in the many posts of interviewers and reporters.



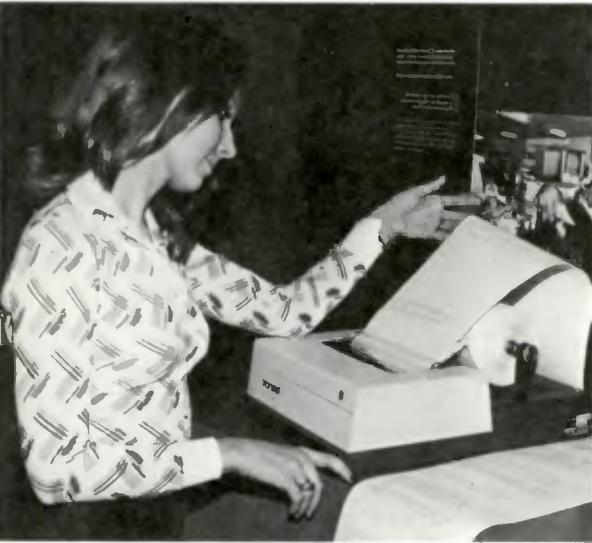
Musical duo Peters and Lee had their first break through *Opportunity Knocks!* They have since appeared in numerous television programmes including a series of their own. *ATV*



**New Faces.** The critical moment when the panel of judges decides whether another hopeful new artist has the makings of a star performer. *ATV*



**Opportunity Knocks!** Hughie Green thanks the studio audience for their applause and support but emphasises that it is the votes from viewers at home that decide the winning artist. *Thames*



## The Broadcasting Gallery

*Above:*

A special tape machine in the radio section of the Gallery is connected to the newsroom at Independent Radio News and receives the same service as that supplied to all the ILR stations.

*Above right:*

The technical development of television is explained in the Gallery.

The Broadcasting Gallery, opened in 1968 at the IBA's Knightsbridge headquarters, is unique. Nowhere else in the world have all the facts about television and radio 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 present of television and radio is attractively displayed in the Broadcasting 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. Television advertising, the ORACLE data transmission system and video-cassette recording 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 Broadcasting Gallery has found a wide range of interest. 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 for the example it provides of the best of design and display techniques.

Professional organisations 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.

A tour of the Gallery takes about 90 minutes and up to 30 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 10.00 a.m., 11.30 a.m., 2.30 p.m. and 3.30 p.m., 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 nearby. The address is 70 Brompton Road, London, SW3 1EY. Telephone 01-584 7011.

Independent Television covers almost the whole population: 99% (about 55 million people) live within reach of VHF transmissions and 95% (about 53 million people) within reach of the Authority's UHF transmissions. Some 50 million people aged four and over, living in about 18 million homes – that is about 95% of all homes within reach of transmissions – have sets which are capable of receiving ITV. Effectively, all these ITV homes can receive BBC1, about 90% can receive BBC2 and about 40% have sets which can receive programmes in colour. The nineteen Independent Local Radio services so far authorised by the Government are available to well over 25 million people.

The IBA Audience Research Department, within the Programme Division, has the responsibility of providing the Authority and its advisory bodies with regular, adequate and reliable information about (to quote the Act) 'the state of public opinion concerning the programmes which it broadcasts', for the purpose of 'bringing these programmes under constant and effective review'. Until recently, audience research was undertaken for the Authority by commercial research organisations, and although certain requirements are still met in this way – particularly audience measurement and basic research – the bulk of the work is now designed, controlled and documented by the Authority's own research staff. Fieldwork and data-processing are contracted out to firms specialising in these areas.

Through its Research Department the Authority maintains liaison with research departments of other broadcasting bodies and with organisations and departments in academic, governmental and private institutions in order to be fully informed on current technical developments and social research findings which may be of relevance and interest. An IBA Research Fellowship at the Centre for Television Research at the University of Leeds is concerned with investigating problems in the area of programme production for educational purposes. The Authority obtains, on a co-operative basis through the BBC's School Broadcasting Council, detailed information about the audience within schools to ITV's school broadcasts.

The work of the Research Department may be conveniently considered under three main

# Audience Research

headings: audience reaction studies and other ad hoc projects, audience measurement, and basic research. About 70% of the department's effort is devoted to the first area, and about 15% to each of the other two.

## **Audience Reactions and Ad Hoc Studies**

The Authority regards the appraisal of the reactions of the audience to its programme output as its principal research objective and an essential supplement to the details of audience size and composition which, as described below, it receives through JICTAR.

The main source of information concerning how much the television audience appreciates or enjoys the programmes which they choose to view is the IBA Audience Appreciation Service, which operates with the help of a representative panel of about 1,000 adult viewers in the London area and random postal samples of about 2,000 electors in each of the ITV regions outside London. London and regional coverage alternates week by week: in this way comprehensive information is obtained on a regular basis about the reactions of the national audience to all ITV programmes, both local and networked, and for comparative purposes about the reactions of the BBC audience to their output on both channels.

Each respondent provides information, recorded in a specially-designed diary, about how much he or she enjoyed the programmes which he had personally chosen to view. Provision is also made for the respondent to record his own comments and suggestions either on individual programmes or on any matter connected with television. Processing of the data yields an average score or 'Appreciation Index' for each programme. This Index provides a simple measure of audience satisfaction with the programme, and also allows comparisons to be made between the reactions of different sections of the audience – men and women, different age-groups and different social classes. A study of trends in the Index over time enables changes to be observed in the audience's appreciation of all programmes which are not of a single one-off type. Comparisons within groups of programmes of a similar kind can

draw attention to the relative strength or weakness of the ITV output in that area as compared with its competition in terms of audience appreciation as distinct from size, and can suggest appropriate scheduling alterations. These reports are produced about ten days after the end of the week, and are distributed within ITV to all concerned with programme planning and scheduling, within both the Authority and the programme companies.

To supplement this continuous study of audience appreciation the Authority's Research Department also undertakes regular surveys of public opinion of a more general kind and, as and when required, special ad hoc surveys designed to look in a more detailed way into particular problems and different areas of output. The public opinion surveys are undertaken primarily to find out whether, in the view of the audience, the obligations of the Act are being fulfilled. Opinion is sounded on such matters as observance by ITV of impartiality in matters of political and social controversy; the observance of good taste, decency, quality and balance in the total output; and avoidance of the broadcasting of unsuitable material when a substantial number of children might be watching.

Research in particular areas is usually undertaken in connection with an IBA consultation, to which are invited creative people from the programme companies and elsewhere who are concerned with the type of programme involved. Research of this kind has been conducted in the areas of drama, sport, news and current affairs, adult education and religious programming; the results of a two-year study on children and television were published in 1975.

### **Audience Measurement**

Information about the size and composition of the audience is provided for ITV by an independent research organisation, 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 receivers in a representative sample of 2,650 homes throughout the United Kingdom which can receive ITV. These meters record, on a minute-to-minute basis, whether the set is switched on and, if so, to which channel it is

tuned. In addition, diaries are completed on a quarter-hour basis within each household in the samples giving details of the age, sex and other characteristics of those viewing. Used in conjunction with data from other surveys this information provides statistical estimates of the size and composition of the audience for all programmes in all areas, and of minute-to-minute changes in the audience during the time transmissions are taking place.

During 1974-75, 56% of the total time spent watching television in homes able to view both BBC and ITV was spent watching Independent Television. The average evening audience from 7.30 to 10.30 p.m. for ITV programmes was about six million homes viewing.

In homes receiving both BBC and ITV the set was switched on for an average of 5.2 hours a day during the year. For 2.9 hours it was tuned to Independent Television and for 2.3 hours to BBC1 or BBC2. Television is watched for longer hours in the winter than in the summer, and there is also variation between weekdays and weekends.

The nature and composition of the audience changes during the hours of transmission, partly because different members of the household are at home and available to view at different times, and partly because of the different programme interests of the many different kinds of people who make up the audience. ITV aims to provide in its output a balance of offerings which appeal to many and varied interests.

### **Basic Research**

The principal purpose of the work of the Research Department is to help the Authority in its day-to-day problem-solving and decision-taking in the area of programmes and schedules, by introducing the point of view of the audience into its deliberations. However, in both the audience measurement and audience appreciation operations a mass of data is collected which, if systematically analysed, yields interesting and useful information on patterns and trends in viewing. The Authority has, for several years, commissioned a research organisation which specialises in this type of analysis – ASKE Research Ltd – to undertake such work, which is described in a book published in 1975.

*(The Television Audience: G J Goodhardt, A S C Ehrenberg, M A Collins. Saxon House, £5.25).*

# The Authority's Advisory Bodies

Membership as at end of 1975

A number of councils, committees and panels are appointed by the Authority to give it advice on certain important aspects of its activities. Comprising more than 350 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.



Baroness Pike of Melton,  
Chairman of the General  
Advisory Council

## General Advisory Council

The General Advisory Council was appointed by the Authority early in 1964, and has remained in being since then. Its membership has remained constant at around 25. While some members are chosen for their eminence in aspects of public life, the majority come from a wider cross-section of the viewing public and are chosen not as representatives of particular organisations but as individuals who have or will develop a critical interest in broadcasting. Under its terms of reference, the Council is concerned primarily with the general pattern and content of television programmes, but it may also consider other matters affecting Independent Broadcasting that are referred to it by the Authority. Within its terms of reference, the Council determines its own agenda. Its meetings are not attended by Members of the Authority, but by senior members of the staff and others whose work is relevant to the topics under consideration. The Council is likely to ask for papers from the staff on particular aspects of the Authority's activities; it can then question or comment upon the assumptions on which the work is based, and can emphasise additional factors and points of view that it feels need to be taken into account. The GAC normally meets four times a year, and its Chairman, usually with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee

meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Baroness Pike of Melton. The members are: Mrs. M Anderson (*Teacher of deaf children. Housewife, Cardiff*); Mrs M S Bourn (*Voluntary welfare worker. Housewife, Lisburn, Co Antrim*); Mrs A J Dann (*Bar-rister, Church Commissioner. Housewife, Chip-penham*); Mrs B Fleming-Williams (*Volun-tary social worker. Housewife, London*); Dr Dilys M Hill (*Senior Lecturer in Politics, University of Southampton*); Mrs G C Huelin, MBE (*Senator of the States of Jersey. Housewife*); Miss Dorothy Hyman, MBE (*Athlete, Barnsley*); Mr L W Inniss (*Social worker, Birmingham*); Sir John Lawrence, Bt, OBE (*Editor of Frontier*); Sir Ian Macle-nan, KCMG (*HM Diplomatic Service, retired*); Mr R L Marshall, OBE (*Principal of Co-operative College, Loughborough*); Mrs M M Mather (*Headmistress, Hensingham Infants School, Whitehaven*); Miss S A Muir (*Staff Office Assistant in retail store, Glasgow*); Mr J W Pardoe, MP (*Liberal MP for Cornwall North*); Mr G Parry (*Warden, Teachers' In-Service Education Centre, Dyfed*); Mr W P Reid (*District Secretary of the Transport and General Workers' Union, Aberdeen*); Mr John Roper, MP (*Labour MP for Farnworth*); Mr Geoffrey Johnson Smith, MP (*Conservative MP for East Grinstead*); Dr Sheila D Sutherland (*Senior Lecturer in Anatomy, University of Manchester*); Mr A B Venning (*Editor of the Cornish and Devon Post*); Mr W P Vinten (*Company Director, Suffolk*).



Dr T F Carbery, the Member of the Authority who makes the interests of Scotland his special care.



Mr T Glyn Davies, CBE, who made the interests of Wales his special care until his retirement from the Authority in October 1975.



Mr W J Blease, the Member of the Authority who makes the interests of Northern Ireland his special care.

### National Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales, and Northern Ireland. They meet at regular intervals to give advice to those Members of the Authority who, as required by the Act, make the interests of those countries respectively their special care. The existence of the committees is not required by the Act; but, while the regional strength of ITV rests primarily on the local character of the programme companies and their boards, the Authority and its national Members have found it valuable to have these advisory bodies, with which the Members and Regional Officers can maintain close and regular contact. The members are:

**SCOTTISH COMMITTEE:** Dr T F Carbery (*Chairman*); Mr D Christie; Mr A Dunlop; Rev D L Harper; Mr W W McHarg, OBE; Mrs J R McKelvie; Mr M MacLeod; Mrs D S Mason; Mr E S Massie; Mrs M Mullen.

**WELSH COMMITTEE:** Miss Gwenllian Evans; Mr Thomas H Hopkinson; Mr Gareth Morgan; Mr Gerard Purnell; Miss Joan Sadler; Mr O Graham Saunders; Mr D Hugh Thomas.

**NORTHERN IRELAND COMMITTEE:** Mr W J Blease, D LITT (*Chairman*); The Rev T P Bartley; Mr W A J Browne; Mrs M Faulkner; The Rev Dr R D E Gallagher; Mr B G Harkin; Mrs R T Hunter; Mrs B L Quigley; Mr J A Rankin.

### Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the Code of Advertising Standards and Practice. A list of members is given on page 166.

**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. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 166.

### Central Religious Advisory Committee

In religious broadcasting, the Authority has continued since 1964 to share with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy regarding the inclusion in programmes of any religious service or any propaganda relating to matters of a religious nature.

#### CHAIRMAN:

The Rt Rev Dr R A K Runcie, Bishop of St Albans.

The members of the Central Religious Advisory Committee are: Professor Sir Norman Anderson; The Rev Dr George Balls; The Rev Dr G B Caird; Sir Frederick Catherwood; Mr J J Campbell†; The Rev Dr W Cattanach‡; Mr R A Denniston; The Rev Dr R D E Gallagher\*; The Rt Rev A Harris, Auxiliary Bishop of Liverpool; Mr T Colin Harvey\*; The Rev Professor Dr W Hollenweger; The Rev H B Jamieson; Dom Edmund Jones\*; The Rev R W Hugh Jones; Mr P Keegan; The Rev Canon G MacNamara; The Rt Rev Colin MacPherson, Bishop of Argyll and the Isles; Mrs Peggy Makins; Professor D Martin; Mrs Penelope Minney; The Rev Dr C Morris; The Rev Professor Ian Pitt-Watson; The Rev Donald Reeves\*; The Rev E H Robertson; The Rev E Rogers; The Rev Professor H E Root; Miss Doreen Stephens; The Rev G Tilsley†; The Rev Leslie Timmins\*; The Most Rev G O Williams, Archbishop of Wales; The Rev W D Wood; The Rt Rev R W Woods, Bishop of Worcester.

The Rt Rev Dr R A K Runcie, Chairman of the Central Religious Advisory Committee.



\* Members of the IBA Panel of Religious Advisers  
† Chairmen of the BBC's Regional Religious Advisory Committees.

### PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of religious advisers. This panel consists of six members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met nearly two hundred times, and has assisted the staff in considering and approving religious programmes, as required by the IBA Act. Members of the panel are regarded as ex-officio members of CRAC, and attend the sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

### Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Television system is the Educational Advisory Council assisted by the Adult Education Committee and Schools Committee. Members, drawn from different parts of the educational system, are chosen for their critical commitment to educational broadcasting.

#### EDUCATIONAL ADVISORY COUNCIL



Dr William Taylor, Chairman of the IBA's Educational Advisory Council.

The members of the Educational Advisory Council for 1975-76 are:

**CHAIRMAN**, Dr William Taylor (*Director, University of London Institute of Education*); Mr J T Bain (*Divisional Education Officer for Glasgow*); Professor R A Becher (*Professor of Education, Sussex University*); Dr Tessa Blackstone (*Lecturer in Social Administration, LSE*); Mrs Gwen Dunn (*Head Teacher, Whatfield School, near Ipswich*); Mr J F Fulton (*Lecturer in Education, Belfast University*); Miss J V R Gregory (*Head Teacher, Wakeford School, Havant*); Mr M I Harris (*Principal, Caerleon College of Education*); Mr J W Henry (*County Education Officer, Surrey*); Dr E M Hutchinson (*Formerly Secretary of National Institute of Adult Education*); Professor H A Jones (*Professor of Education, Leicester University*); Mr W R Moss (*Headmaster, Speke Comprehensive School, Liverpool*); Mr J F Porter (*Principal, Berkshire College of Education*); Mr S W Smethurst (*Director of Birmingham Polytechnic*); Professor E A O G Wedell (*Professor of Adult Education, Manchester University*).

*Representatives of Company Advisory Committees*: Sir Alec Clegg (*Yorkshire Television*); The Rt Hon Lord Evans of Hungers-hall (*Thames Television*); Professor F H Hilliard (*ATV*); Professor E G White (*Granada Television*).

*Ex Officio*  
Mr R McPherson (*Scottish Television*)

#### SCHOOLS COMMITTEE



J W Henry is Chairman of the IBA Schools Committee.

The members of the Schools Committee are: Mr J W Henry (*Chairman*); Mr F Blackwell; Mr D C Brooks; Miss Mollie Clarke; Mr B Colgan; Mrs R V Harper; Mr G Hubbard; Mr A Kean; Mrs J M O'Hare; Mr D H J Phillips; Mr D C Reid; Mr B W Simpson; Mrs M Temple; Mrs A Wood.

#### Assessors:

Mr M Edmundson; Mr G A B Craig; Mr C S Fitzgerald; Mr W E Thomas.

#### ADULT EDUCATION COMMITTEE



Professor H A Jones is Chairman of the IBA's Adult Education Committee.

The members of the Adult Education Committee are: Professor H A Jones (*Chairman*); Mr J Brown; Dr Carol Ellwood; Mr T A Q Griffiths; Mr D Heap; Mr I Hughes; Mr R J Kedney; Mr A Kingsbury; Mr C I Loveland; Mr C Maclean; Mrs L Moreland; Mr M J Salmon; Miss Helen Taylor.

*Programme Company Advisers*: Mr F W Jessup (*Thames*); Professor W Walsh (*Yorkshire*).

#### Assessors:

Mr N E Hoey; Mr D McCalman; Mr H S Marks.

### 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. The members (appointed jointly by the IBA and the BBC) are:

**CENTRAL APPEALS ADVISORY COMMITTEE**: Mr W L Graham (*Chairman*); Mr J E Cyril Abraham; The Lady Digby; Miss Barbara O Glasgow, JP; Dr E Graham Kerr; Mr S P Grounds, CBE; Mr A B Hodgson, CMG; Mr I Bryan Hughes; Major R T Hungerford; Miss Pamela H Lewis; Air Commodore J W McKelvey, CB, MBE; Dr M L Kellmer Pringle, CBE; Mr P E Pritchard, OBE; Mrs Theresa S Russell, JP; Dr J Taylor, JP; Mr L E Waddilove, OBE; The Rev J Callan Wilson; Mr Bryan H Woods, MBE.

**SCOTTISH APPEALS ADVISORY COMMITTEE**: The Rev J Callan Wilson (*Chairman*); Dr Cyril Bainbridge, OBE; The Hon Lord Birsay, CBE, TD; Dr J Romanes Davidson, OBE; Mrs Anne Leask; Sir Donald Liddle, JP; Major Robert MacLean; The Very Rev Monsignor Brendan Murphy; Mrs M F Sinclair; Mrs Y M Leggatt Smith; Dr A L Speirs; The Rt Hon The Earl of Wemyss and March; The Rev Dr James S Wood.

### Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are drawn from nominees of local authorities. Further details are given in the sections *Independent Local Radio* and *ILR Programme Companies*.

### Complaints Review Board

In 1971 the Authority set up the 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 five people who are unlikely to have been concerned with decisions taken about a programme before transmission. These are: **CHAIRMAN**: Mr Christopher Bland (*Deputy Chairman of the Authority*); Dr Dilys M Hill, Mrs Gwyneth Huelin, MBE and Sir John Lawrence, BT, OBE (*members of the Authority's General Advisory Council who are nominated by it*); and Mr Anthony Pragnell (*Deputy Director General (Administrative Services)*).

# Current Publications

A THIRD BOOK OF HOW. *Based on the Southern Television series.* Piccolo/TVTimes, 1975. 35p.

EVIDENCE TO THE COMMITTEE ON THE FUTURE OF BROADCASTING, IBA, 1975

IBA CODE OF ADVERTISING STANDARDS AND PRACTICE. *The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform.* 20pp. IBA, 1975.

IBA TECHNICAL REVIEW. *A series of publications for broadcast engineers describing technical activities and developments in Independent Television and Independent Local Radio.* Vol 1: *Measurement and Control.* 64pp. IBA, 1972. o.p. Vol 2: *Technical Reference Book.* 64pp. IBA, 1972 (revised edition 1974). Vol 3: *Digital Television.* 64pp. IBA, 1973. o.p. Vol 4: *Television Transmitting Stations.* 72pp. IBA, 1974. Vol 5: *Independent Local Radio.* 64pp. IBA, 1974.

**INDEPENDENT BROADCASTING.** A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers, and others with an interest in the medium.

No. 1: Articles include *Impartiality in Broadcasting* by Joseph Weltman, then IBA's Head of Programme Services; *Advising the Authority* by Arthur Venning, a member of the IBA's General Advisory Council; *ILR - The Pattern for the Future* by James Gordon, Managing Director of Radio Clyde; *The Group* by Bernard Sendall, the IBA's Deputy Director General (Programme Services), describing how Independent Television plans its network programmes. 24pp. IBA, Aug 1974.

No. 2: Articles include *Accountability or Responsibility - or Both?* by Mary Warnock, a member of the Independent Broadcasting Authority; *Children and Television* by Dr Mallory Wober, the IBA's Deputy Head of Research; *Phone-in Programmes on Independent Local Radio* by Tony Stoller of the IBA's Radio Division; *Consumer Programmes*, a review of Independent Broadcasting's information programmes; *Television in Schools - Richness and Reality* by Christopher Jones, the IBA's Deputy Head of Educational Programme Services; *Opening More Doors* by Francis Coleman, producer/director for twenty years with ITV and the BBC. 24pp. IBA, Nov 1974.

No. 3: Articles include *Politicians in Programmes*, a statement of the Authority's policy; *Portrayal of Violence on Television* by Bernard Sendall; *A Grant in Time* by Anthony John, MBE, adviser to the Regional Theatre Trainee Director Scheme; *Public Attitudes to Broadcast Advertising* by H G Theobalds, the

IBA's Deputy Head of Advertising Control; *The IBA Fellowships* by Charles Mayo, one of the IBA's Education Officers. 28pp. IBA, Feb 1975.

No. 4: Articles include the complete text of the three IBA Lectures 1975 given at the Royal Commonwealth Hall - *ITV: The Authority and the System* by Christopher Bland, the IBA's Deputy Chairman, *ITV: The Companies and Their Programme-makers* by Jeremy Isaacs, Thames Television's Director of Programmes, *ITV: Critics and Viewers* by Jeremy Potter, Managing Director of Independent Television Publications; *The Pros and Cons of Competition* by Brian Tesler, London Weekend Television's Deputy Chief Executive; *Television - The Future of its Past* by Paul Madden, the National Film Archive's TV Officer; *Buying ITV's Films* by Leslie Halliwell, ITV's film buyer. 24pp. IBA, May 1975.

No. 5: Articles include *How Should Broadcasting be Financed?* by Brian Young; *Edward the Seventh* an interview with Cecil Clarke, ATV's Head of Special Drama; *A Policy on Violence* by Neville Clarke, the IBA's Programme Administrative Officer; *The Parliamentary Broadcasting Experiment* by Ed Boyle and Mike Barton, the Political Editor and Head of Engineering of Independent Radio News; *Who Is Listening?* by Tony Stoller. 24pp. IBA, Aug 1975.

No. 6: Articles include *Currents in Current Affairs* by Gus Macdonald, Granada Television's Executive Producer, Current Affairs; *How the IBA Uses its Money* by Roy Downham, the IBA's Director of Internal Finance; *Who Owns Independent Local Radio* by John Thompson, the IBA's Director of Radio; *Fool's Lantern or Aladdin's Lamp?* Roy Edwards comments on his IBA Fellowship report; *Getting it Together in Swansea* by Charles Braham, Swansea Sound's Managing Director; *Probabilities and Possibilities in Programme Distribution* by F Howard Steele, the IBA's Director of Engineering. 28pp. IBA, Nov 1975.

**Back numbers of Independent Broadcasting are available on request from the IBA (see below). Future issues will be sent regularly if required.**

INDEPENDENT BROADCASTING AUTHORITY. Annual Report and Accounts. IBA (available HMSO). £1.

INDEPENDENT TELEVISION. The Authority's Plans for 1976-79. IBA, 1974.

ITV EDUCATION NEWS. *An education news-sheet about ITV schools programmes.* IBA, annually.

ITV/ILR TRANSMITTING STATIONS - A Pocket Guide. *Full technical details of all existing or proposed VHF and UHF transmitting stations for ITV, and VHF and medium-wave transmitting stations for ILR.* IBA, 1975.

KNOW YOUR RIGHTS. Dr Michael Winstanley and Ruth Dunkley. *Based on the Granada Television series.* 128pp. ITB, 1975. 99p.

LOOK-IN. *The Junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children.* ITP, weekly 8p.

THE PORTRAYAL OF VIOLENCE ON TELEVISION. Working Party Second Interim Report. 8pp. IBA, 1975.

SOS WILDLIFE. *True Survival Stories.* Victor Edwards. *Based on the Anglia Television series.* 128pp. ITB, 1975. 50p.

STORY OF BROADCASTING. *A leaflet describing the IBA's Broadcasting Gallery at 70 Brompton Road. (The Broadcasting Gallery Library and reading room may be visited by appointment - ring the Librarian 01-584 7011).* IBA.

TELEVISION - BEHIND THE SCENES. Peter Fairley. ITB, April 1976.

TELEVISION - HERE IS THE NEWS. Anthony Davis. ITB, April 1976.

TELEVISION - THE FIRST FORTY YEARS. Anthony Davis. ITB, April 1976.

THE TOMORROW PEOPLE IN ONE LAW. Roger Price. *Based on the Thames Television series.* Piccolo/TVTimes, Feb 1976. 35p.

TVTIMES. *Magazine published in each ITV area gives details of the available Independent Television programmes. (In the Channel Islands Channel Television Times).* ITP, weekly. 10p.

VIEW. *An occasional journal relating to and arising from television.* No. 1: *The ITN Election Handbook.* 96pp. ITP, Sept 1974. 75p. No. 2: *The Researchers.* 96pp. ITP, Nov 1975. £2.50.

WHO DOES WHAT IN ILR. *A folder listing the names and addresses of all the Independent Local Radio companies.* IBA.

WHO DOES WHAT IN ITV. *A folder listing the names and addresses of all the Independent Television companies and the IBA's regional offices.* IBA.

## Support Books for Adult Education Programmes

MORE JOBS AROUND THE HOUSE. Mike Smith. *Based on the Yorkshire Television series.* Stanley Paul, 1973. 95p.

A PLACE IN EUROPE. *Supplementary to the Thames Television European Heritage series.* Phoebus Publishing, 1975.

PLAY A TUNE ON RECORDER AND GUITAR. Ulf Goran. *Based on the Yorkshire Television series.* Oxford University Press, 1974. £1.50 including disc.

PLAYING CHESS. *Based on the ATV series 'Checkmate'.* Batsford/ITP, 1975.

SKIING WITH GINA HATHORN. *Based on the Yorkshire Television series.* Stanley Paul, 1974. £1.50.

**IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, London SW3 1EV. Tel: 01-584 7011.**

Independent Television Publications (ITP) and Independent Television Books (ITB) are located at 247 Tottenham Court Road, London W1P 0AU. Tel: 01-636 1599.

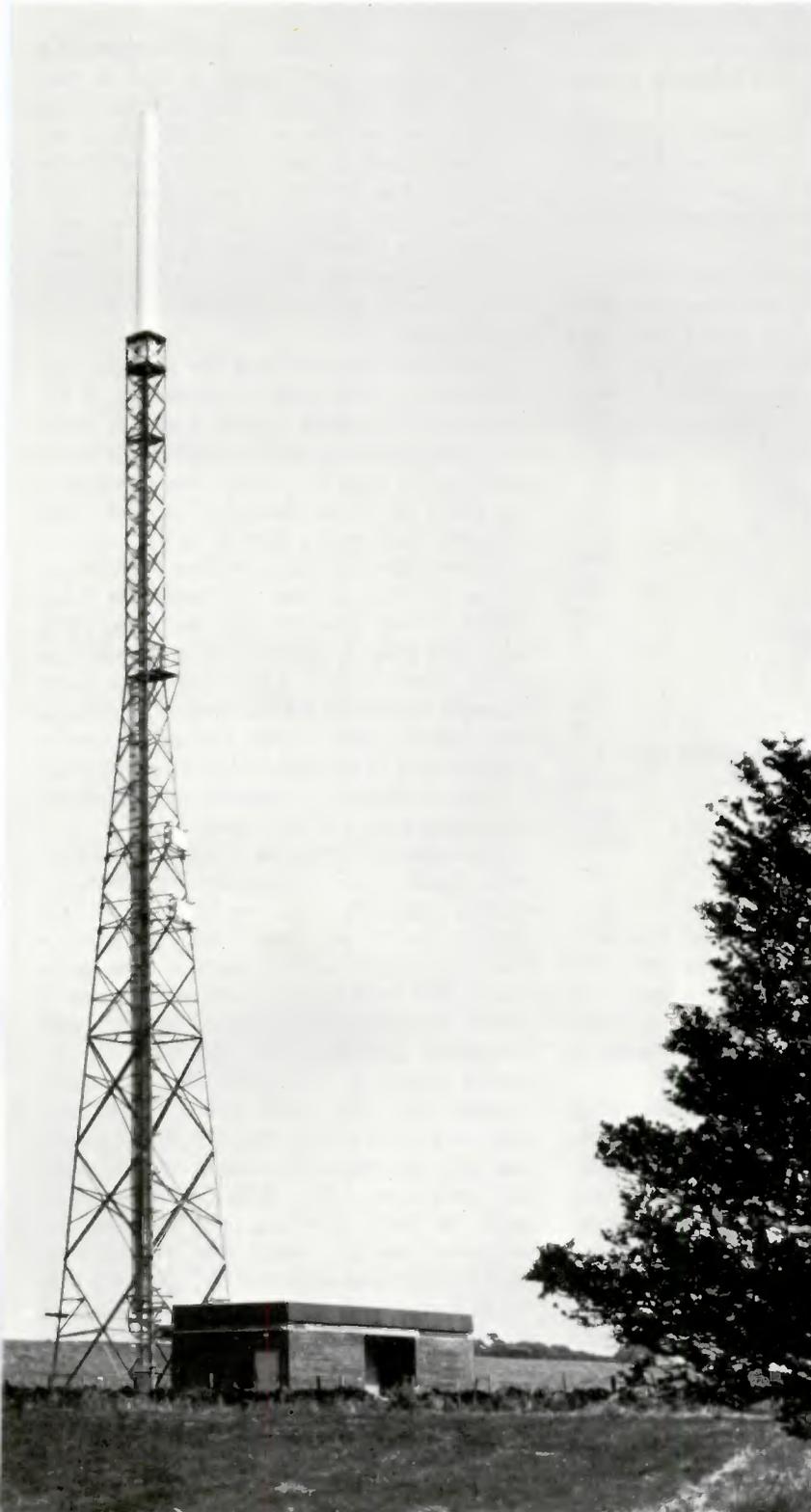
# Paying for Independent Broadcasting

The money needed to run the Independent Broadcasting services comes almost wholly from the sale of advertising time. This advertising time, or 'space', is sold by the programme companies and not by the Authority itself. The Authority obtains its income from rentals paid by these independent companies, which it appoints under contract to provide the programme service for a specific area and which are allowed to include advertisements at suitable points in the service. The amount of time which is allocated for advertisements is fixed by the Authority but the price charged for the advertising space is determined by the companies individually. Receipts from sources other than from the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system. A healthy level of advertising revenue is therefore essential if the system is to thrive.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

## The Companies

Both the television and the radio companies are subject to the financial conditions imposed by the IBA Act and the contracts which they hold from the Authority. These conditions are in addition to those which follow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way by issues of shares or from loans from people and institutions willing to make such an investment. Since a company can operate only so long as it holds a contract from the Authority and because if it went out of business its assets (buildings, studio equipment, programme stocks, etc.) would have most value only to another programme contractor, it may be argued that such investors will look for a



## How the ITV companies spend their income



rather higher return than that sought from a business which can continue to trade as long as it thrives and the assets of which have a more generally marketable value.

Once appointed and in operation the companies seek to secure an income from the sale of advertising space sufficient to meet the cost of their operations and to provide a return for their shareholders.

The total annual income of the television companies collectively in mid-1975 was about £162 million of which over 98 per cent came from advertising sales and the remainder from other sources, sales of programmes overseas, publications, interest, etc. Each pound of this total was spent as follows:

<i>Programmes</i>	
Direct costs	24P
Indirect costs	43P
Depreciation on assets	3P
Rent paid to the Authority	9P
<i>To the Government</i>	
The Levy	12P
Corporation Tax	5P
<i>Profit after tax, to provide reserves and for dividends to shareholders</i>	4P
	<hr/>
	£1.00

The income from advertising has risen over the last two years at a much slower rate than costs. Compared with the year to July 1973 income has risen by 7 per cent. Over the same period costs including Levy have risen by 22 per cent.

In a period of rising costs unaccompanied by a commensurate rise in income the ITV companies are obliged to contain their costs. Programmes, which account for the major part of their expenditure, are expensive to produce: an hour's drama, for example, may cost £35,000-£50,000 and a half-hour documentary around £15,000. So unless the system remains reasonably profitable the companies may have to make some revisions in their future programme plans. Since the first concern of both the companies and the Authority is to maintain the highest possible programme standards the aim will always be to make changes which do not affect the quality of programme production

but to make them, if necessary, in its volume.

The Authority collects from the companies a total of 21p out of each pound of their income. To run the Authority's part of the whole television service takes 9p of this (in 1965 it was 10p) and the other 12p is the 'Levy' which the Authority has to collect on behalf of the Government (more correctly 'additional payments'). The Levy is imposed by the Government on the grounds that use is being made by the companies of a public franchise to earn their income.

Until mid-1974 the basis for assessing the additional payments was a percentage of the company's advertising income, a system which had no regard to the relative profitability of the company. In 1974 the system was changed to one based on profits instead of income. Each company is allowed a slice of profit, equal to 2 per cent of its advertising revenue or £250,000 whichever is the greater, the remainder being subject to the Levy at 66.7 per cent. (The balance of profit is subject to Corporation Tax in the normal way.) This method is more generally acceptable but the level of the charge when the finances of the system are under pressure may be too high to leave the system as a whole sufficiently profitable to ensure the continuing quality of the service.

The financial arrangements of the Independent Local Radio companies are basically similar, although the detailed figures are smaller. It is not practicable to produce illustrative figures at this stage as most companies have been in operation for only a short period. The financial position of the new radio companies has not been made easier by the present economic conditions. All companies accepted that their initial period of operation might not show a profit but it will take longer than originally expected, in some cases, to reach the break-even point. Although the service must be self-supporting, the Government recognised that this would not be possible in the early days and legislated that the Authority might borrow a sum of up to £2 million out of monies provided by Parliament. There is no provision for a 'levy' on revenue or profits in the direct form which applies to the television service, but there is a reserve statutory provision which, if exercised, would allow the Government to take any 'excessive' profit made by radio companies. The Authority's own rental

arrangements also provide for the payment of a supplementary rental, over and above the basic sum necessary for the Authority's minimum needs, should the companies' profits rise above a certain level.

### The Authority

The Authority's income and expenditure for the year ending 31st March 1975 may be summarised as follows:

	£'000s		
	TELEVISION	RADIO	TOTAL
<b>INCOME</b>			
Programme Contractors' Rentals	13,947	950	14,897
Other Income	2,157	—	2,157
	16,104	950	17,054
<b>EXPENDITURE</b>			
<i>Revenue Expenditure</i>			
Maintenance & Operation of Transmission Network	6,274	156	6,430
Planning & Construction of Additions and Modifications to the Network	2,223	372	2,595
Programme and Advertising Control	868	232	1,100
Loan Interest	—	132	132
	9,365	892	10,257
<i>Taxation</i>	2,269	17	2,286
	11,634	909	12,543
<i>Capital Expenditure &amp; Reserves</i>	4,391	594	4,985
	16,025	1,503	17,528
<i>Surplus (Deficit) Carried Forward</i>	79	(553)	(474)
	16,104	950	17,054

Note: The accounts for the year ended 31st March 1975 can be found in detail in the Authority's annual report for that year.

38% of the IBA's expenditure is on the operation of transmitting stations and the connecting links, and about 30% is on the construction of the stations and replacement of equipment.

As can be seen, the Authority derives the main part of its income from the rentals paid by the programme contractors, the remainder being composed of earnings from the investment of its Television Reserve Fund and funds loaned temporarily on the short term money market.

Under the terms of its contracts with the programme companies the Authority has power to revise their rentals in accordance with movements of the Retail Price Index. In periods of financial stringency the Authority has sought to avoid taking these increases, so far as possible, in order to leave with the companies

a larger sum for running programme services.

A large part (38 per cent) of the Authority's total expenditure went to keep the network of transmitting stations and the connecting links (mostly hired from the Post Office) in operation. Most of these costs are fixed in the sense that, for example, if the transmitters are on the air electricity is consumed and the price paid is that fixed by the Electricity Boards. There is little scope for economy unless the number of transmitters or the hours of broadcasting are reduced.

A further 15 per cent was spent on the cost of planning and supervising the construction of additional UHF television transmitting stations, which the Authority, together with the BBC, is committed to undertake in order that the UHF colour service may as speedily as possible cover as much of the country as is practical; and on the construction of the radio stations for the 19 areas for which the Authority has power to provide a service. Also included in this area was the cost of developing specialised equipment needed for the transmission systems but not available on the electronics market.

Six per cent goes to meet the costs of the control functions of the Authority in relation to programmes and advertisements, including keeping itself informed by means of research about the public's views of the programmes.

The one item of loan interest was the cost of money borrowed by the radio service to meet its cash deficit. (£1.4 million of the £2 million which the Government legislated to make available to launch the local radio service has been drawn so far.)

Provision for current and future taxation took 13 per cent. The Authority pays tax on its revenue surpluses in the same way as any trading company despite the fact that the current Corporation Tax rate of 52 per cent assumes that part of the profit or surplus of a company will be distributed as dividends, something the Authority cannot do.

Just under 30 per cent was used to construct the television and radio stations mentioned above and to make provision for the replacement of equipment as it wears out. The cost of television transmitting stations, expressed as a cost per head of population served, increases steeply as the Authority seeks to provide television in the often more remote areas at present unserved.

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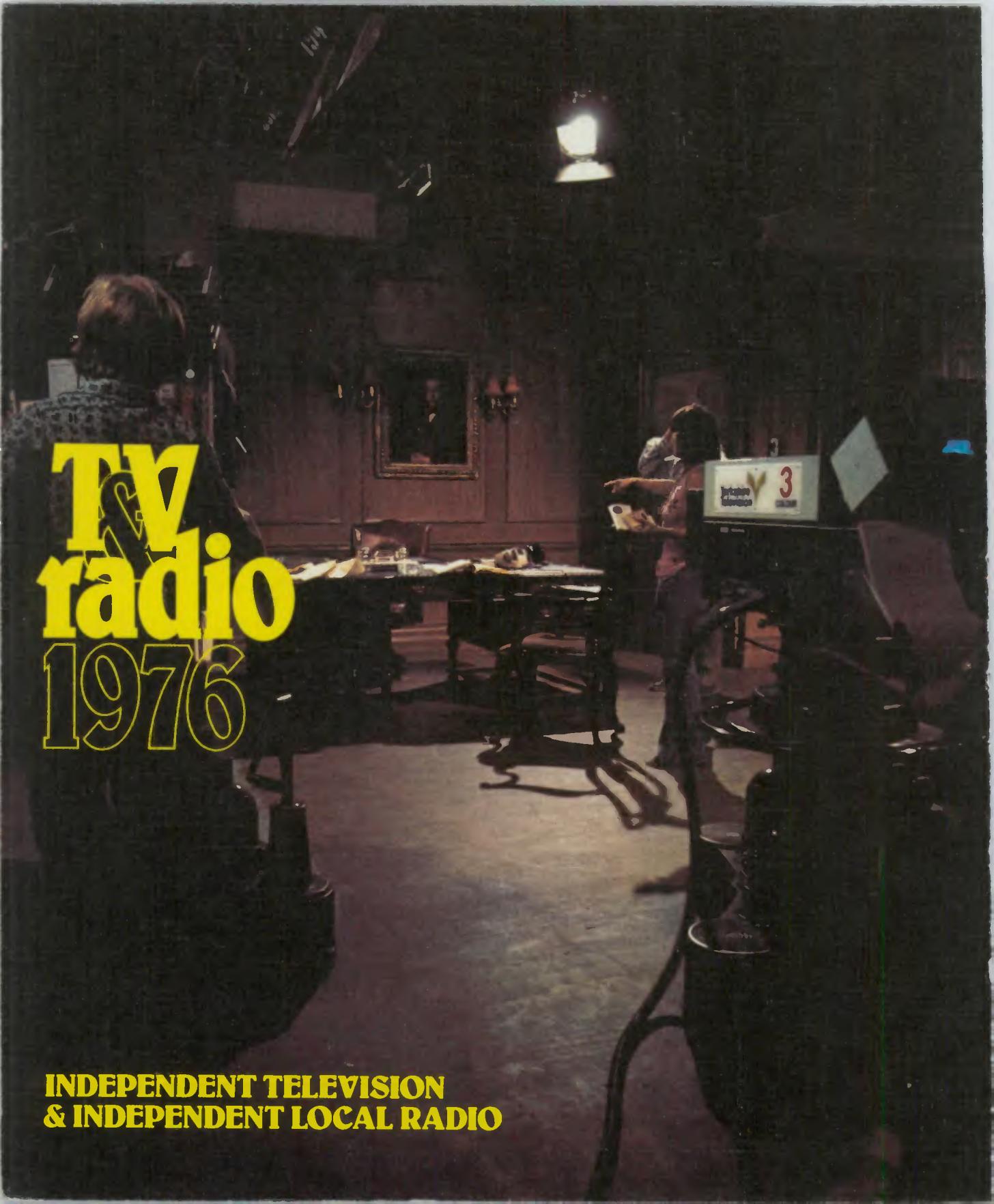
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