



TELEVISION & RADIO 1978

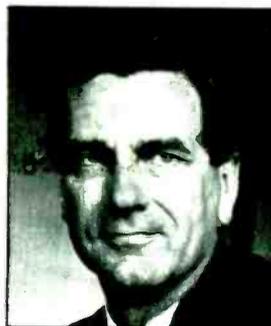
IBA

GUIDE TO
INDEPENDENT
TELEVISION
AND
INDEPENDENT
LOCAL RADIO

Good companions

**SIR BRIAN YOUNG
DIRECTOR GENERAL
INDEPENDENT BROADCASTING
AUTHORITY**

We all need company. This is obviously true of the lonely, those who live in remote places, and those who have to spend much of their time at home - the old, the sick, mothers with young children. For them in particular, but for all of us as well, broadcasting supplies some of the need for company. The television set and the radio are for many of us good companions.



Some of those who pass comment on our lives today are disturbed by this fact - they say we are too passive. Shut away in our little boxes, linked with life as it appears on the screen or is filtered through the radio, we are, they say, seeking substitutes for real friendships and avoiding involvement in real human problems.

That is their charge; yet you have only to listen to casual conversations, in the shops or going to work, to realise how many lives are cheered and enriched by the good companions of broadcasting. New topics, new experiences, new acquaintances - broadcasting brings them all into the home. Even those who are naturally sociable, especially the young, can often find in broadcasting the talkir-g-

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imits for... occasions when, with other things to do, they leave the television set or the transistor to meet their friends.

An important element in this good company is information, national and local; of this I have written in a previous yearbook. But there are other elements which are just as important, and which may be just as useful, though they are often accorded less respect.

On television, it is drama of one kind or another that is the most important thread of all. Serious or comic, demanding or simple, continuing in serials or making a single impact as a 'one off' play, drama fills much of the television schedule and is much liked. Of course, it provokes differences: those who regularly attend theatres sometimes despise the serials; those who do not sometimes protest at the life-styles shown in plays by young dramatists. Comedy is watched eagerly, but often with disappointment, for humour can fall flatter than anything else.

Drama is sometimes treated as nothing more than a relic of the past. Yet series set in the past can give a stronger sense of how people used to live than many history books. Topical series can pose problems as potent as many a current affairs programme. The behaviour of men and women in a dramatic context can offer us models to copy or to avoid. So, while many fictional programmes are escape routes from everyday cares, it is fair to

claim that much of the drama we see on television is valuable company, and not only good company. It can stimulate and inform; it can heighten our awareness of the world.

In radio, the central provision (together with information) is, of course, not drama but music. The radio set is your company when you are doing something else, as a rule; eyes and hands can be engaged elsewhere, while the ears are filled with 'sounds and sweet airs that give delight and hurt not'. Here too there are sharp differences of opinion; the central stream of popular music may be too bland for some, too aggressive for others. Yet the amount of pleasure given by music on radio is quite as great as the amount of pleasure given by drama on television; and too often we take both for granted.

Broadcasting relies heavily, then, not only on information, but also on drama and music. The best known singers and actors get full recognition, and many viewers and listeners feel that they know them personally. But beyond these there is a host of professionals, creating and arranging, behind the scenes of drama and supporting the soloists in music, whose names and faces are not easily recognised. Their imagination and skill should not go unhonoured; to them, together with the broadcasting professionals of sight and sound, belongs much of the credit for making television and radio such excellent companions in the home.

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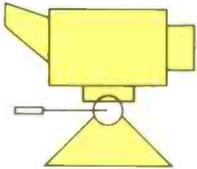
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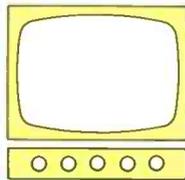
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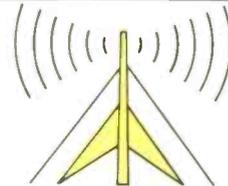
**THE IBA SELECTS
PROGRAMME
COMPANIES**



**SUPERVISES
PROGRAMME
PLANNING**



**CONTROLS
ADVERTISING**



**TRANSMITS
PROGRAMMES**



INDEPENDENT BROADCASTING IN 1978

The pattern of British broadcasting has been completely transformed during the last two decades. Independent Broadcasting has not only provided the British public with television and radio services additional to those of the BBC; it has greatly enlarged and improved their scope and variety. In Independent Broadcasting the responsibility for the planning and origination of programmes now rests with 34 individual companies rather than a single national employer. And, since each of the 15 Independent Television (ITV) and 19 Independent Local Radio (ILR) companies is appointed to provide the programme service for a specific area of the country, Independent Broadcasting has made important contributions to the preservation and enhancement of regional and local values.

Independent Broadcasting is a combination of private enterprise with public service broadcasting. Parliament wished to allow commercial drive and enthusiasm, which play a fundamental and valuable part in other social activities, to make their contributions also in broadcasting; but at the same time it wished to ensure the highest standards of public broadcasting free from day-to-day governmental control. With a typical British sense of compromise Parliament in 1954 appointed the Authority as the central body to set up and supervise Independent Television as a public service in accordance with the principles laid down in the Television Act; but although the Authority is ultimately answerable for the content and quality of everything transmitted, the programmes are provided by independent pro-



Lady Plowden, Chairman of the Independent Broadcasting Authority.

The Independent Broadcasting Authority

The IBA is the central body appointed by the Home Secretary to provide Independent Television and Independent Local Radio services in the United Kingdom. Lady Plowden has been Chairman of the Authority since 1st April 1975. The Deputy Chairman is Mr Christopher Bland and the Members at the end of 1977 are: Mr W C Anderson, CBE, The Marchioness of Anglesey, CBE, Mr W J Blease (*Member for Northern Ireland*), Dr T F Carbery (*Member for Scotland*), Mrs Ann M Coulson, Professor Huw Morris-Jones (*Member for Wales*), Mr A J R Purcell, Professor J Ring and Mrs Mary Warnock.

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

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

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

gramme companies deriving their income from the sale of advertising time. In 1972 Parliament extended the Authority's responsibilities to provide local radio on the same principles.

As the public custodian of the ITV and ILR systems, the Authority is required to ensure that the programmes provide a proper balance of information, education and entertainment. This objective is achieved with the initiative and full co-operation of the programme companies. Over one-third of ITV's programmes are informative in character, a balance exceptional among privately-financed broadcasters anywhere in the world and much better than in many state-financed systems. And despite the competition of two BBC television programmes ITV's single service has regularly continued to attract the larger share of the audience. Independent Local Radio, although still a relatively young service, is developing high standards of public service broadcasting with strong audience support and an increasingly firm financial structure.

1. The IBA selects and appoints the programme companies

ITV and ILR programmes are provided not by the IBA itself but by the separate companies it appoints to serve individual areas of the country. These companies obtain their revenue from the sale of advertising time in their own transmission areas and pay the IBA a rental to cover its costs in administering the system and operating its national network of transmitters. Each programme company has to work within the rules set out by the Independent Broadcasting Authority Act 1973 and meet the strict requirements of the Authority

A colourful display of some of the award-winning programmes produced by the programme companies could be seen on the IBA stand at the Silver Jubilee Exhibition in Hyde Park during the summer.



with regard to both programmes and advertisements.

Programme company contracts have been awarded by the Authority to those applicants who in its view are likely to make the best contribution to the quality of the Independent Broadcasting programme services. Fifteen programme companies provide the ITV service in fourteen separate areas; nineteen companies, the maximum so far authorised by the Government, provide ILR services. Two news companies, one for each service, provide a central source of national and international news for ITV and ILR.

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. 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 reflect the area served.

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 ITV and ILR services is of high quality and provides a proper balance. 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. On ITV the IBA also requires specific periods of time to be allocated to special classes of programmes such as education, religion, news, documentaries, and programmes serving local tastes and interests; the IBA has not so far set quantitative requirements for ILR programming, but companies are expected to satisfy the provisions of the IBA Act including the achievement of a high general standard and a proper balance and wide range in subject matter. 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.

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 foster as much as possible their creative artistic aims and respect their commercial independence. Each contract requires the company to accept responsibility for the observance of the relevant provisions of the IBA Act and the specified additional requirements of the Authority. Formal consultative

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. 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.

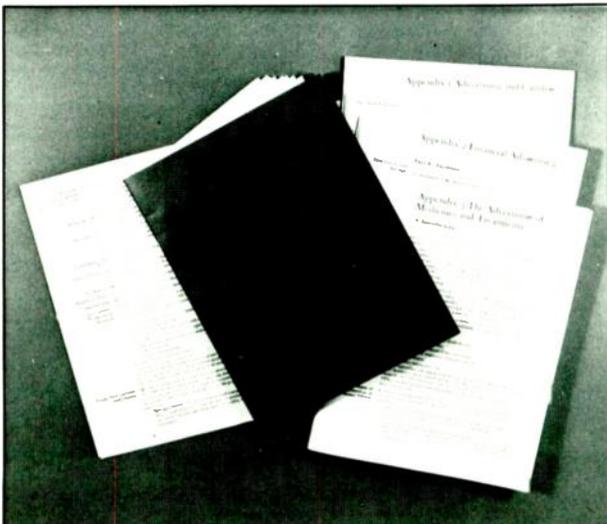
The Authority's function is not merely regulatory but is closely involved in the positive processes of programme planning and the formulation of programme policy. The Authority is ultimately answerable to Parliament and public for the content and quality of everything transmitted. All major developments 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.

ITV and ILR transmissions are monitored and periodically the Authority considers reports from the staff on general programme content and on programmes which have called for action by them.

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

All advertisements must comply with the IBA's comprehensive Code of Advertising Standards and Practice.



Authority. No programmes are sponsored by advertisers: there must be a total distinction between programmes and advertisements. Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 p.m., 7-8 p.m.). In radio the advertising is normally limited to a maximum of nine minutes in each hour.

4. The IBA transmits the programmes

The IBA plans, 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 97.1 per cent of the population (the vhf network on 405 lines reaches almost 99 per cent). Independent Local Radio services are available to well over 25 million people on vhf (and more on medium wave).

The IBA's Engineering Division also carries out important research and development work on many aspects of television and radio broadcasting, supervises the technical quality of the programmes, and liaises with programme company engineers and international technical bodies. Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running, and nearly 40 per cent is spent on new station construction and technical development.

FURTHER TECHNICAL INFORMATION:

IBA Engineering Information Service, Crawley Court, WINCHESTER, Hants SO21 2QA Tel: 0962 822444 (or for London) Tel: 01-584 7011.

Consultation and advice

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 ITV 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. The Programme Controllers Group 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. Chaired by the Director General and attended by the managing directors of the ILR companies and senior IBA staff, the committee meets quarterly to consider matters of common interest to the Authority and the radio companies and to discuss policy questions. 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. A special network committee considers 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 offices as appropriate). The IBA's regional officers throughout the UK also keep in touch with the opinions and interests of viewers and local organisations in their areas, providing valuable feedback which can be assessed in the light of results from the Authority's more formal research activities. Other members of staff have face-to-face discussions with the public at meetings on a variety of topics and the views which have been heard have often been of great help to the Authority in its judgments.

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 400 members of the public they render a valuable service to the Authority and their views help it to form its policy. The IBA's advisory committees are:—

- General Advisory Council
- Scottish Committee
- Northern Ireland Committee
- Welsh Committee
- Advertising Advisory Committee
- Medical Advisory Panel
- Central Appeals Advisory Committee
- Scottish Appeals Advisory Committee
- Central Religious Advisory Committee
- Panel of Religious Advisers
- Educational Advisory Council
- Schools Committee
- Adult Education Committee
- Local Advisory Committees for Independent Local Radio.

Details of these IBA committees are contained in the relevant sections of this book. The General Advisory Council and the Appeals Advisory Committees are described below.

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 attended by senior members of the staff and others whose work is relevant to the topics under consideration. The Council also invites a Member of the Authority to attend. 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 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 J M Abrahams, JP (*Magistrate at South Western Magistrate's Court and member of Immigration Appeals Tribunal*); J B Abrams (*Teacher at Robert Montefiore School, London*); R W Buckton (*General Secretary, Associated Society of Locomotive Engineers and Firemen*); Mrs M N Chermiside, JP (*Magistrate, County of Avon. Governor and Vice-Chairman of Cheltenham Ladies College. Badminton*); D Elliott (*Post Office Engineer, Hexham, Northumberland*); W H G Geen (*Farmer, North Devon*); L J Hares (*Security Engineer, Wolverhampton*); Dr Dilys M Hill (*Senior Lecturer in Politics, University of Southampton*); Mrs G C Huelin, MBE (*Senator of the States of Jersey*); Miss D Hyman, MBE (*Athlete, Barnsley*); Robin MacLellan (*Chairman, Scottish Tourist Board*); Sir Ian MacLennan, KCMG (*H M Diplomatic Service, retired*); L Marsh (*Principal, Bishop Grosseteste College of Education, Lincoln*); Miss S A Muir (*Staff office assistant at a retail store, Aberdeen*); J W Pardoe, MP (*Liberal MP for Cornwall North*); Mrs C Quigley (*Voluntary Social Worker, Londonderry. Governor Irish Times Newspaper*); H Heulyn Roberts, JP (*Family business and County Councillor, Dyfed*); Miss Judith Robertson (*Journalist and director of the Montrose Review group of newspapers, Montrose, Angus*); J Roper, MP (*Labour MP for Farnworth*); Cllr Dr H Roy (*Mayor of the Metropolitan Borough of Sandwell*); Mrs K B Shew (*Hon. Organiser, Ulverston Citizens Advice Bureau. Secretary for Cumbria of Pre-School Playgroups Association*); G Johnson Smith, MP (*Conservative*

MP for East Grinstead); Mrs S Strong (Secretary to the Society for Libyan Studies and the Archaeology Abroad Service, Chislehurst); Dr Sheilah D Sutherland (Senior Lecturer in Anatomy, University of Manchester); W P Vinten (Company Director, Suffolk); F Welsh (Banker and Company Chairman).

Appeals Advisory Committee

Decisions about charities that are awarded appeals on Independent Television are made by the Authority following recommendations made by the Central Appeals Advisory Committee, and in the case of Scotland by the Scottish Appeals Advisory Committee. The members of these committees are people with first-hand experience of charitable organisations. Any organisation that has charitable status can apply for an appeal, but preference is normally given to bodies concerned with the relief of distress, the preservation of life and health, and the amelioration of social conditions. In the case of disasters outside the United Kingdom, an appeal may be broadcast following a request from the Disasters Emergency Committee, which consists of major UK charities active overseas. The members (appointed jointly by the IBA and the BBC) are:

Central Appeals Advisory Committee

W L Graham (Chairman); P Adams; The Lady Digby; Sir Edward Ford, KCB, KCVO; Miss B O Glasgow, JP; The Lady Goronwy-Roberts; S P Grounds, CBE; Major R T Hungerford; Miss P H

Lewis; Air Commodore J W McKelvey, CB, MBE; Dr Joyce Neill, MB, BCh; P E Pritchard, OBE; Miss J Rowe, OBE; Mrs T S Russell, JP, DCL, FRSA; Dr J Taylor, JP; L E Waddilove, OBE; Dr P O Williams, FRCP; Rev J Callan Wilson, CA; B H Woods, MBE.

Scottish Appeals Advisory Committee

The Rev J Callan Wilson (Chairman); Prof Cairns Aitken; Mrs J B Anderson; Dr C Bainbridge, CBE; The Hon Lord Birsay, CBE, TD; Mrs H Crummy, JP; Ms S Innes; Mrs A Leask; Mrs Y M Leggatt Smith; Sir Donald Liddle, JP; Major R Maclean; The Very Rev Monsignor Brendan Murphy; Mrs M F Sinclair; The Rt Hon The Earl of Wemyss and March.

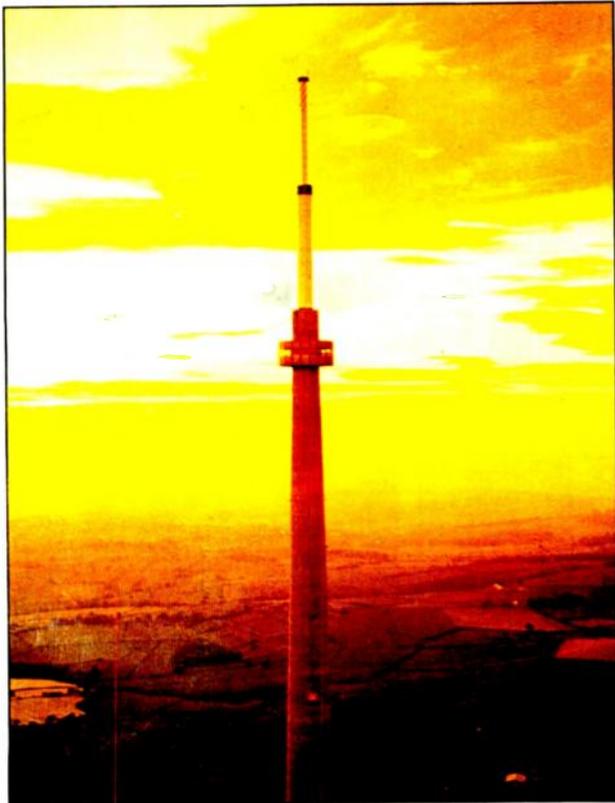
Complaints Review Board

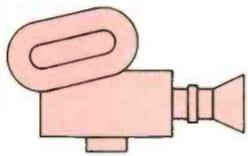
In 1971 the Authority set up the Complaints Review Board as a means of strengthening its existing internal procedures for considering and investigating complaints. Although closely related to these procedures, it consists of five people who are unlikely to have been concerned with decisions taken about a programme before transmission. The members are: CHAIRMAN: Christopher Bland (Deputy Chairman of the Authority); Dr Dilys M Hill, Mrs Gwyneth Huelin, MBE and Mr J B Abrams (Members of the Authority's General Advisory Council who are nominated by it); and Anthony Pagnell (IBA's Deputy Director General).

The Board meets quarterly and carries out its functions through:

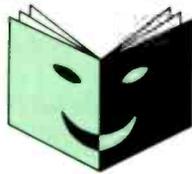
1. *General Review.* All complaints received by the Authority are classified by type (scheduling; family viewing; accuracy; bias and partiality; taste and decency). From time to time, analyses of complaints received are provided to the Board, with similar details for previous periods. The Board is thus able to see whether there are any distinguishable factor trends in the numbers and types of complaints and reasons for them.
2. *Procedural Review.* The Board concerns itself with complaints procedures in the system as a whole, in the companies as well as within the Authority.
3. *Specific Review.* All complainants to the Authority who give a name and address receive a reply from the Authority's staff. The Board receives a detailed report on all complaints, except those of a trivial nature, and considers both the substance of the complaint itself (e.g. was the complainant right and, if so, was the appropriate action taken?) and the way in which it was handled (e.g. was the complaint dealt with promptly and at the proper level?).
4. *Complaints to the Board.* All replies to complainants to the Authority contain details of the Complaints Review Board so that those who continue to be dissatisfied with the Authority's response may, if they so wish, ask for their complaint to be considered by the Board.

The IBA's 1,860 ft concrete transmitting tower at Emley Moor in Yorkshire.

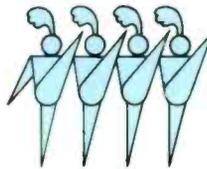




INFORMATIVE



NARRATIVE

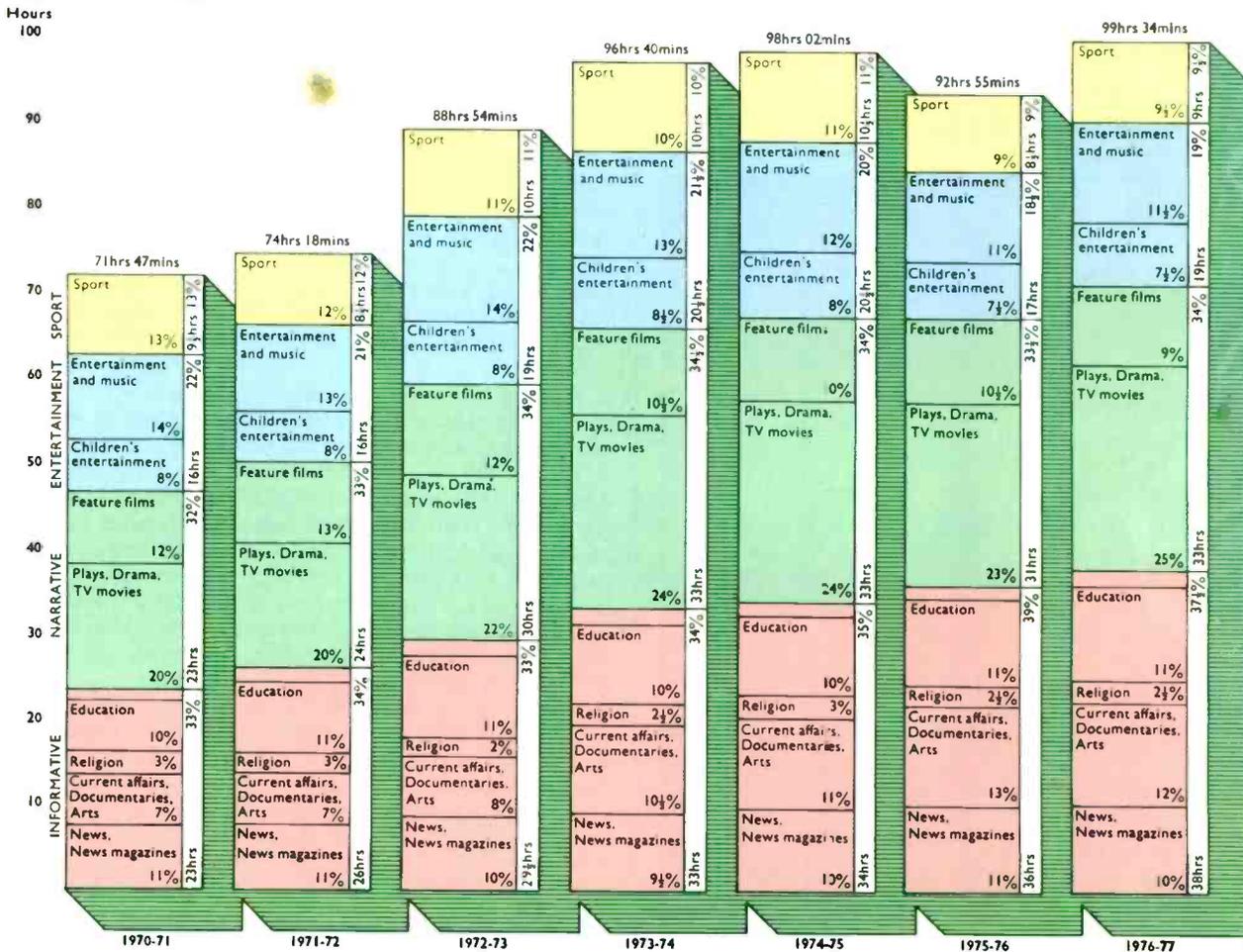


ENTERTAINMENT



SPORT

**Weekly Transmission Hours at the Average ITV Company 1970-77
(years to 31st March)**



ITV PROGRAMMES

Independent Television is a plural and regional system. Each of the fifteen separate programme companies appointed by the IBA is responsible for the provision of the entire programme service which it offers for broadcasting in its own area from the Authority's transmitters. At the same time, ITV is a federal system in which the individual parts may contribute in different ways to the well-being of the whole.

It is the Authority's duty under the IBA Act to supervise and control the programme output of Independent Television. The Authority is legally responsible for everything that is shown. But the IBA does not actually make any programmes itself; so just how does it go about its supervisory role in ITV?

The Authority does not preview all programmes, or pre-check all scripts, or make up the schedules; nor does it normally submit any ideas for individual programmes. What does happen is that the whole complex tapestry of a schedule is slowly and painstakingly woven together by the programme companies in full and regular consultation with Authority staff at all points down the line. Occasionally programmes will be reviewed, scripts may be scrutinised and sometimes points of disagreement arise between companies and the Authority. Authority policy however is directed at allowing the programme makers as free and as unrestricted an atmosphere to work in as possible whilst at the same time ensuring that the programme requirements of the IBA Act are fully met. A continual process of consultation and co-operation offers the best practical solution.

There are two distinct strands to programme control: scheduling and programme content.

SCHEDULING

This is concerned with the times at which programmes are to be shown and constitutes as important an element of programme control as the content of the programmes themselves. Particular programming requirements arise at different times in the day and the

Authority looks not only for these needs to be filled but for a balanced variety of programmes to be shown overall.

Some examples of these requirements will easily spring to mind: children's programmes around tea-time, religious programmes on Sundays and women's programmes in the afternoons are three examples. But there are a host of other considerations not perhaps quite as straightforward. Are enough programmes with a local or regional flavour being shown? Are programmes shown in the early part of the evening suitable for all the family? Are enough adult education programmes being provided? Is there any excessive 'bunching' of programmes of a similar type?

The Programme Controllers Group, seven senior officials within ITV who meet regularly each week, have probably a greater impact than anyone else in deciding what programmes eventually appear on ITV screens. The group is made up of the programme controllers of the five largest ITV companies (Thames, London Weekend, Yorkshire, Granada and ATV), the Authority's Director of Television, and the Director of the Network Programme Secretariat representing all fifteen ITV companies. The group puts together the first prototype schedule outline, covering three months coinciding roughly with the seasons of the year. This basic framework is then offered to all the companies for them to add their own embellishments and finishing touches, principally to appeal to the local audience.

Not all the companies accept the complete basic plan every time - some prefer to dismantle parts and

rebuild to their own specifications. But each company must submit its detailed schedule for approval by the Authority about two to three months in advance. It is at this stage that the Authority looks at the finer points of the plans. It is one of the strengths of the ITV system that there are few rigid rules; but among those that do exist, and which have to be thoroughly checked, are those specifying the amount of foreign-made material that can be shown, the number of full-length feature films allowed and the amount of local-interest material that must be shown.

Where the Authority feels that a schedule is deficient in some way, discussions with the company concerned take place to see how the pattern can be improved. Is the number of repeats planned acceptable? Is this programme suitable for teatime audiences? Does this series really merit a repeat in peak time? (The Authority of course has audience research available and in consideration of this and other factors may itself suggest an alternative programme it considers more appropriate.)

After further discussion, agreement on all points will usually be reached. On the rare occasions when serious differences of opinion arise, it is of course the Authority which under the terms of the IBA Act has the final word and the ultimate responsibility. All ITV schedules have to be approved in their entirety by the IBA, though to say 'agreed between the IBA and the companies' would be more indicative of what generally happens.

PROGRAMME CONTENT

The IBA Act embodies a number of clauses relating to good taste, decency, and due impartiality in political and public affairs. It is around these particular provisions of the Act that programme control mainly hinges. The practical application of these terms and words to individual television programmes is a matter for the Authority. In interpreting its statutory requirements, the Authority lays particular emphasis on its Family Viewing Policy and Code on Violence.

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.

The ITV Code, which is kept under review, 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 sensi-

tive an area risks require special justification. If in doubt, cut.' The Authority continues to examine very carefully the findings of research into possible relationships between violence as portrayed on television and violent behaviour in society.

The Code on Violence 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. The use of the double negative here is deliberate: the policy does not mean that all programmes shown before nine o'clock must be designed especially for children (or families), but that nothing specifically *unsuitable* should be shown. 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.

Maintenance of the family viewing policy plays a large part in the work of the Authority staff and invariably concerns questions of sex, violence and bad language. A particularly violent episode of, say, a police series normally shown in family viewing time can be handled by: (a) cutting down the violence to make acceptable as family viewing; or (b) re-scheduling the programme outside family viewing time; or (c) taking the scene or even whole programme out entirely.

One vital area of programme control focuses on impartiality. Due impartiality by broadcasters in controversial matters is a requirement explicitly laid down by the IBA Act. Authority staff devote much attention to the matter of fairness and impartiality in ITV news, documentary and current affairs output. For producers in news and current affairs the amount of written guidance issued by the Authority is considerable. Topics such as the editing of interviews, 'trial by television', programmes about criminals, the use of hidden microphones and cameras, the recording of interviews and telephone conversations, the right to privacy and the procedure to be adopted at election time give an indication of the range. The Authority also issues codes of practice and guidelines for circulation among producers of drama, light entertainment and children's programmes.

As with scheduling matters, however, the key word for all these things is co-operation. Difficulties which can be foreseen are discussed and usually resolved before transmission. The atmosphere of co-operation and mutual respect that has been built up has enabled the Authority to play a significant role in raising pr

gramme standards. In the matter of programme content it is not the Authority's affair merely to check on the swearing in a play or count the number of appearances made by Labour and Conservative MPs on the news, but in addition, and perhaps more importantly, to do what it can to encourage the maintenance of the highest possible standards across the entire range of ITV's output and to give full support to creative originality.

ITV'S PROGRAMME BALANCE

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 number 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 1974-77 in the accompanying table.

The removal in 1972 of the Government's restrictions on the hours of broadcasting allowed the ITV companies to increase their on-air time to about 100 hours a week. This gave an opportunity for the development of daytime programming and for the extension of 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

	1974-75	1975-76	1976-77
	hrs. mins.	hrs. mins.	hrs. mins.
News and news magazines	9.21 10	10.01 11	10.11 10
Current affairs, documentaries	10.59 11	11.41 13	11.55 12
Religion	2.40 3	2.28 3	2.36 2
Adult education	3.05 3	3.06 3	3.28 3
School programmes	5.02 5	5.22 6	6.26 6
Pre-school programmes	1.50 2	1.42 2	1.26 1
Children's informative	1.22 1	1.33 1	1.58 2
'INFORMATIVE'	34.19 35	35.53 39	38.00 37
Plays, drama, TV movies	23.14 24	21.35 23	24.34 25
Feature films	9.29 10	9.44 10	8.42 9
'NARRATIVE'	32.43 34	31.19 33	33 16 34
Children's entertainment	8.29 8	7.02 7	7.24 7
Entertainment and music	12.01 12	10.03 11	11.39 11
'ENTERTAINMENT'	20.30 20	17.05 18	19 03 19
'SPORT'	10.30 11	8.38 9	9 15 9
TOTAL ALL PROGRAMMES	98.02 100	92.55 100	99 34 100

Source: IBA

Programmes of fact and information account for more than a third of ITV's output. In 1976-77 news, current affairs, documentaries, religion, education and children's informative programmes together represented 37½ per cent of the transmissions of the average company, a total of some 38 hours a week. During the peak viewing time of 6-10.30 p.m. the proportion was 29 per cent.

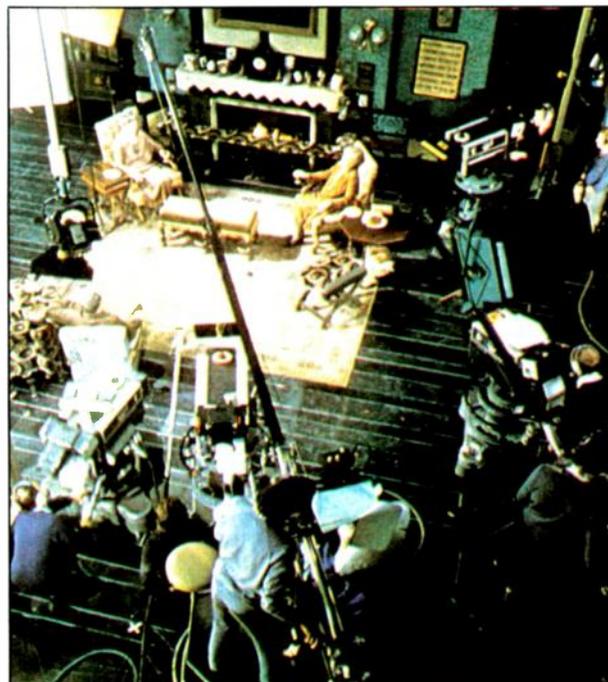
Narrative programmes – comprising drama, films made specially for television, and feature films – represent about a third of the output. Entertainment and music account for some 20 per cent and sport for about 10 per cent.

PROGRAMME SOURCES

The great majority of programmes shown on ITV are of British origin and performance. Foreign programmes are not allowed to exceed 14 per cent of total transmission time; 73 per cent of the programmes are produced by the companies themselves (including ITN); and the remaining 13 per cent are represented by programmes acquired from other British or Commonwealth sources.

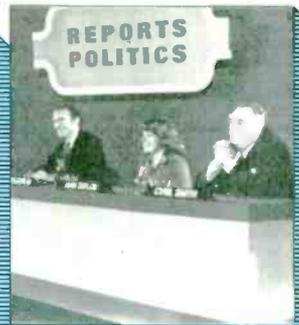
ITV's own production in 1976-77 amounted to more than 8,000 hours of different programmes, a weekly average of over 150 hours. Two-thirds of this production in ITV studios was factual or informative.

A gantry view of a studio drama recording in progress. The narrative element of ITV's weekly output amounts to some 33 hours.





THIS WEEK



NEWS, CURRENT AFFAIRS & DOCUMENTARIES

The news services of Independent Television, both network and local, have always been amongst the most popular and the most respected parts of the programme output as a whole. Successive public opinion surveys carried out by the IBA continue to show that most people turn first to television for news; and *News at Ten* and the regional news magazine programmes presented at 6 pm figure regularly in the lists of top-rating programmes. The wide range of ITV current affairs and documentary-type programmes are also important and highly appreciated elements in the network schedules and local output.

Each year the production of news and news magazines by the ITV companies and ITN in their own studios amounts to some 2,500 hours of different programmes, representing more than a third of ITV's own production. Current affairs and documentaries made by the ITV companies come to nearly 1,500 hours, about 20 per cent of studio production. These categories together form nearly a quarter of all the programmes available to viewers in the typical ITV area.

NATIONAL AND INTERNATIONAL NEWS

The Authority has always recognised the importance of ensuring that a sufficient amount of time in the programmes is given to news and news features and that all news should be presented with due accuracy and impartiality. In accordance with the IBA Act, national and international news for the whole of the ITV network is provided by a single company, Independent Television News Limited (ITN), owned by all the programme companies.

Top (left to right): Could Do Better?, THAMES. News at Ten (Reginald Bosanquet), ITN. This Week, THAMES. Reports Fentics, GRANADA.

Bottom: About Britain (Royal Sandringham), ANGLIA.

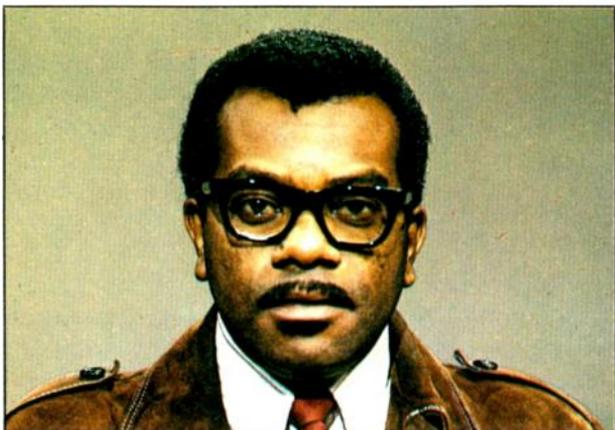
ITN has its own newsfilm camera teams and an extensive network of local film 'stringers' throughout the British Isles and overseas. Three news programmes are produced each weekday: *News at One*, *News at 5.45* and *News at Ten*, which between them amount to more than an hour's news daily. In addition, shorter bulletins are produced at weekends and there are special news programmes on major events.

ITN's news coverage must be fair, balanced and impartial. But news does not happen in neatly balanced little packets. If someone makes an allegation or a statement that might be open to dispute and which is news in itself, then it may not be possible to carry the alternative view or do justice to the reply until the next programme, or the next day, or sometimes the next week. Nevertheless, ITN's legal duties govern the entire approach the moment a news story starts developing. There is an immense unspoken tradition at ITN – almost an obsession – with balance, and balance at the earliest possible opportunity.

ITN naturally takes great pride in trying to be ahead of the field, although sometimes, despite the great

electronic strides the industry is taking, the demands of television itself may slow down the news-gathering process. Whereas a newspaper reporter can obtain and often chase a story by telephone, a television reporter generally has to travel to establish a contact with the story to make his efforts credible. For television the quotes have to be recorded on film or tape, not just written down, and television journalists seldom receive full credit for the efforts they must often make to come close to a story.

The audiences for ITN news are very great: about 2½ million viewers for *News at One*, some 10 million for *News at 5.45* and around 12 million for *News at Ten*. One reason why so many people watch and rely on television news programmes is because of their ability to cover a lot of ground. Some argue that vital understanding may be missed in the process, but others



Trevor McDonald, ITN reporter and newscaster.

ITN reporter Jon Snow (left) interviewing President Carter.



claim that a short television news item, well written and presented, balanced, well illustrated, expertly putting its finger on the significant points, is probably the most graphic and valuable way of imparting information. One thing is certain though. News coverage on Independent Television has raised the threshold, albeit gradually, of public sophistication in understanding many of the complex economic, industrial and political problems facing the world.

LOCAL NEWS

Each of the companies in the fourteen ITV areas has its own news-room, whose major effort goes into the production of its daily 6 p.m. news magazine. These magazines are shown for each region from Monday to Friday inclusive using studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Dundee, Carlisle, Dover and St Helier. Regional studios wishing to have contributions from MPs or other individuals based in London make frequent use of ITN's studios, and in turn regional studios are regularly used by ITN for inserts into national bulletins. In addition to the 6 p.m. news magazines, regional news-rooms produce daytime and late-evening summaries, whose transmission times vary from area to area.

Local news programmes set out to cover rather more than a report of the day's news as seen on film and in the studio. Their value to viewers in each area derives from the information they give on a wide range of topics of recurring interest. These include detailed weather forecasts in areas with a significant number of farmers, fishermen, and market gardeners; employment prospects; correspondence columns of the air; advice and discussion of legal rights and obligations; and liaison with local police forces in items which assist in crime detection. Local Members of Parliament appear regularly in local news programmes and in additional local programmes designed to facilitate contact between a Member of Parliament and his constituents.

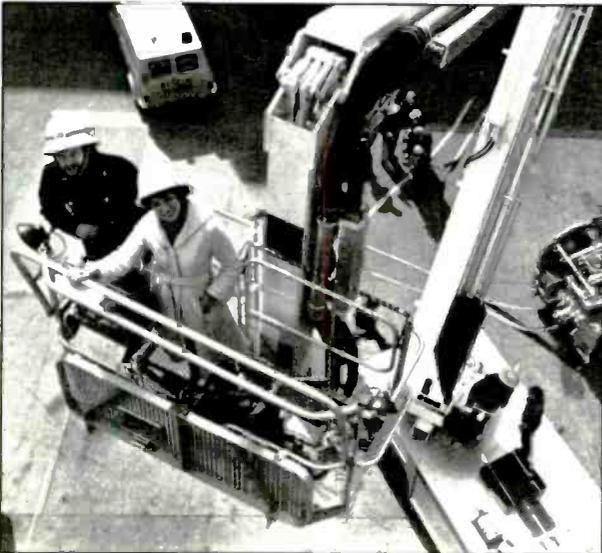
CURRENT AFFAIRS

Current affairs and documentary-type programmes provide viewers with an opportunity to examine a wider range of events, activities and aspirations both at home and abroad. In matters related to public policy or industrial or political controversy, ITV is required by Act of Parliament to ensure due impartiality. Neither the IBA nor any of the programme companies can express or pursue views of their own in these areas. Controversial matter in a programme must be seen to be handled *fairly*; those who produce



Report at Six. Reporter Jane Bayer talking with Roger Wheeler, Director of Edinburgh Zoo, during the Zoo Directors' Conference held at Jersey Wildlife Preservation Trust. CHANNEL

About Anglia. Reporter Pam Rhodes with the Northampton firemen who helped to train Venture Scouts for a back-up emergency squad as part of the Queen's Silver Jubilee Appeal. ANGLIA



and make current affairs programmes must therefore do their best to be aware of how the viewer will receive their work.

The three main regular current affairs series networked on ITV are *This Week* (Thames), *World in Action* (Granada), both half-an-hour, and *Weekend World* (London Weekend) which runs for 60 minutes. Each of these series examines a remarkably wide range of important topics in this country and abroad.

This Week aims to provide insight into current events of political or social relevance. Africa and the Middle East have dominated *This Week's* foreign coverage during the past year, including interviews with President Nyerere and Ian Smith on Rhodesia, assessments of the situation in South Africa, a look at how Tanzania is tackling its development problems, and reports from the Spanish Sahara, Jerusalem and the Geneva Conference on the Middle East. A programme from Quebec examined the French-speaking separatist movement in Canada. There were several programmes on the situation in Northern Ireland. Human and social problems included housing in Newcastle, treatment of the mentally sick and the dangers of drinking and driving. Major political issues ranged from the Social Contract to devolution and the Grunwick dispute.

This Week also found time to investigate a number of stories outside the flow of major issues. For example, 'The Poisoning of Michigan' recorded the frightening after-effects of a man-made disaster which occurred in 1973 in the American State of Michigan. A deadly poison was accidentally fed to some cattle, and although they died the poison spread throughout the food chain and random tests now show that one in three people in Michigan suffer in some way from the effects of this awful mistake.

World in Action takes a detailed look each week at a single story of contemporary interest and importance. In 'The Nuts and Bolts of the Economy' Mike Scott has continued his analysis of British industry, including studies on the 'class' system in industry and the quality of our industrial machinery as well as three comparative studies of industry in Japan. The investigative strain in *World in Action's* output included reports on the Chilean state security organisation DINA, the Hosenball and Agee extraditions, and the unsolved swimming pool murder of Enrico Sidoli. Editions were devoted to Northern Ireland and Uganda, there was a special report on Trotskyists and the Labour Party, and other programmes covered the lower paid, the issue of equal pay for women and the problems of second generation immigrant girls faced with arranged marriages.

Weekend World, in many ways television's equivalent to the serious Sunday Press, also analyses complicated situations in depth and detail. With a full hour at its disposal, it relies to a considerable extent on a detailed exposition of the topic followed by a studio discussion



Weekend World. *The Leader of the Opposition, Margaret Thatcher with Brian Walden, presenter of the programme and former Labour MP for Birmingham Ladywood.* LONDON WEEKEND

among interested parties or an interview with a key figure. From time to time it commissions extensive surveys into economic trends and social attitudes which then form the background to the studio discussion. Brian Walden resigned his seat as a Member of Parliament to become the programme's presenter following Peter Jay's appointment as British Ambassador to the United States. His first programme, an interview with Mrs Thatcher, made front page news.

Foreign topics covered in *Weekend World* during the past year have featured Chile, India, Rhodesia, the Middle East, Uganda, Cyprus and Zaire. Domestic topics have included the electronics industry, British Leyland, the Social Contract, the young unemployed, the power engineering industry, devolution, Northern Ireland and the IRA in Britain, and a number of major political interviews.

Other regular comment on current topics is provided by the weekly *What the Papers Say* (Granada) in each edition of which a leading journalist comments on the stories covered by the British Press. Another networked series with journalistic ingredients is *Face The Press* (Tyne Tees), in which a panel of journalists question people in the news about the way they live their lives and influence ours. The often blunt and sometimes aggressive cross-examination has provided some interesting, informative and newsworthy television.

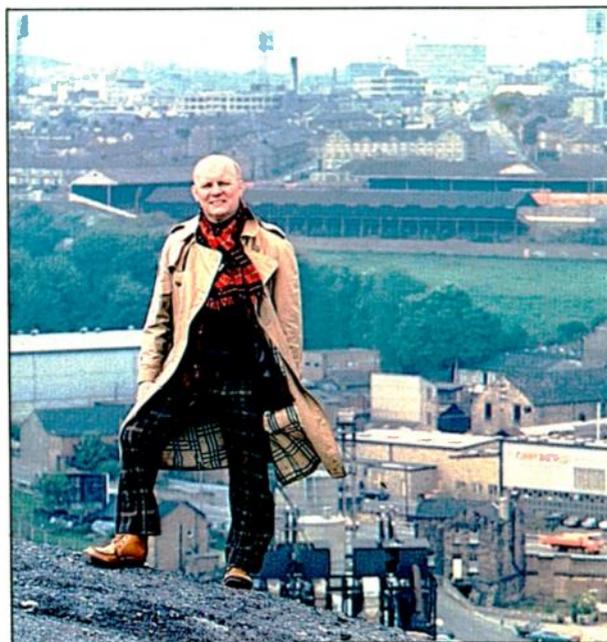
In addition to the coverage given in local news magazines, most companies produce series of news features, political interviews and discussion for showing principally in their own areas though occasionally more widely. More details are given in other sections of this book.

DOCUMENTARIES

Documentary-type 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.

Documentary programmes up to an hour long are presented regularly on ITV, many in peak viewing time. Most weeks of the year at least one major documentary is networked in all ITV areas. Most of these programmes are produced by four of the large network companies. Yorkshire Television's contributions have included Alan Whicker reports from various countries, Robert Kee's essays on different European countries, investigative programmes such as *Goodbye, Longfellow Road*, science topics and some memorable impressions of the Yorkshire Dales. Granada has provided the important *State of the Nation* series, *Disappearing World* and programmes investigating events behind the Iron Curtain. ATV has covered a wide variety of topics, including programmes about France, Thailand, Australia and Angola; the rise and fall of Mussolini; Prince Charles' view of King George III; fashion; aspects of the supernatural; and a Dave Allen series

It's No Joke Living in Barnsley. *A portrait by Brian Glover (pictured) actor/playwright/wrestler of his home town, Barnsley. The documentary was judged the Best Regional Programme of the Year by the Royal Television Society.* YORKSHIRE



which took a light-hearted look at some eccentric characters and activities. Thames' wide range of documentaries has included *Hazlitt in Love*, *Lonely Hearts* and major series such as *Could Do Better?*

A number of documentaries produced by the regional companies are also transmitted in peak time over the whole network. These have included the popular *Survival* series and other programmes from Anglia; programmes from HTV on The Matterhorn, the Faraday Lecture, Remembrance Week and Lloyd George; the horse-racing industry and Dorset country background from Southern; and from Westward documentaries on handicapped children and retracing the steps of Hardy's *Tess*. Most regional companies contributed to the *About Britain* series about aspects of Britain's scenic heritage.

ITV prides itself on its standards of impartiality and the Authority requires that its regularly scheduled current affairs programmes should not become vehicles for the personal views of individual reporters. But from time to time programmes expressing a range of individual opinions may be transmitted provided that it is made clear to the viewer that it is personal views and interpretations which are being presented. Examples of this approach are the programmes presented by Auberon Waugh and John Pilger (ATV).

Children No More. One of the children featured in a searching documentary into the care of mentally handicapped children in which the Downham Junior Training Centre, Plymstock, Devon was revisited ten years after an earlier documentary. WESTWARD



Regional documentaries for local showing, sometimes achieving a wider transmission, are produced by most of the companies. More details are given elsewhere in this book.

POLITICAL BROADCASTS

Most companies provide series on current parliamentary issues and political topics of the day. The Authority ensures that over a period appearances by politicians maintain a fair balance. Each year the broadcasting authorities offer a certain amount of television broadcasting time to the main parliamentary political Parties. In consultation with the broadcasters, the Parties decide on the division of this time, taking support at the previous General Election as the main criterion, and also choose the speakers and subjects for these *Party Political Broadcasts*. Their number is normally fixed for a period of twelve months in advance. Arrangements are also made with the Parties for the allocation of *Party Election Broadcasts*. Here a major criterion is the number of seats each Party is contesting. Extensive coverage of elections is provided by the companies and ITN. Live and recorded coverage of the Party Conference is also provided.

MAGAZINE AND DISCUSSION PROGRAMMES

The ITV service pays particular attention to programmes designed to increase public awareness of various social problems. Granada's *Reports Action* is one example where viewers are stimulated to volunteer for projects organised by the programme team. A notable addition to Anglia's output has been a series called *A Ripe Old Age*, which gives constructive advice to those who are retired or about to retire. ATV's information and discussion programme *Link* gives help and advice to all types of disabled people.

Most companies provide regular discussion or interview series for their own areas, the starting point generally being local participation on or topics of particular interest to local viewers.

On weekday afternoons programmes made specifically to appeal to women viewers and produced with their interests firmly in mind are provided by all companies. Outdoor, practical or farming magazines are another major category of programmes available in many areas.

Reporting Britain's Economic and Industrial News

All the ITV programme companies provide full coverage of economic and industrial affairs through many networked and local series, some details of which are given elsewhere in this book. This article describes how ITN tackles its responsibilities in this field.

ITN considers the reporting of Britain's economic and industrial news as being among its most important functions and has built up a justified high reputation for the standards of its industrial and economic reporting. How are these activities organised at ITN?

ITN's staff includes three people who are full-time specialists on economic and industrial affairs, led by Peter Sissons, ITN's Industrial Editor. They have secretarial assistance and also enlist the help of a small general team of writers if there is a major project or time-consuming story. They do not employ researchers as such. As Peter Sissons argued at an IBA Consultation in 1977: 'An Industrial Editor, a specialist reporter, or indeed any reporter is the stronger for doing his own research. This builds up in a team of specialists a reservoir of knowledge which pays enormous dividends day after day when its members are called upon at short notice to respond to and assess accurately developments in the news'.

The other two people in Peter Sissons' team are Michael Green and Giles Smith. They both learned their trade in regional newspapers and Fleet Street before joining ITN at about the same time four years ago. Peter Sissons joined ITN as a graduate trainee about thirteen years ago and so has always worked in television.

The unit takes responsibility for covering economic, industrial, trade union and City affairs, and also civil aviation. Peter Sissons takes the view that the notion of air correspondent, or for that matter motoring correspondent, is an anachronism. 'These are important industries', he says, 'and that is the way we treat them - in with all other industries. We are not organised with rigid divisions, such as air correspondent, economics correspondent, industrial correspondent and business affairs correspondent. We do not see it that way at all. We see it as all part of the same picture, with people in interchangeable roles.'

Within the department there is a certain amount of specialisation, though, which reflects the staff's individual interests. Peter Sissons tends to gravitate towards what might be termed macro-economic issues

and their political implications, such as the role of the trade unions and the employers' organisations in determining national policy. He also has a special interest in the aviation and motor industries.

Giles Smith, through his wide contacts within the energy industries has virtually made himself ITN's energy correspondent.

And Michael Green is ITN's contact man with the unions. He has been in labour journalism half his working life - he is well known to most trade union leaders and he has a wide knowledge of the total trade union scene; and that means not just the general secretaries but national and local officials as well. 'This', says Peter Sissons, 'is the sort of thing that is invaluable in day-to-day reporting.'

Staying in touch, getting close to the subject matter, is of paramount importance. In the course of industrial reporting the ITN industrial team have travelled widely. Between them they have visited manufacturers and plants in this country and throughout Europe, Japan and America; and, Peter Sissons points out, will continue to do so for background as well as news purposes as frequently as possible. This applies not just to manufacturers. For example, in the coal industry, Peter Sissons has made it his business to go down pits in Wales and England, and on the Continent as well. The team do not try to talk about topics of which they have no first-hand knowledge. If they have not got the first-hand knowledge it is their policy to go out and get it.

But what about sources of information? There are of course a vast number, the largest component probably being personal contacts. One myth, however, that annoys television news journalists is that television news merely follows the Press. Naturally, a good television reporter knows who the good newspaper reporters are and the Press, with its vast number and variety of correspondents and stringers, initiates a great deal of news reporting. And so does the Press Association. But no significant industrial or economic story will as a rule be given air time by ITN without the most original enquiries being made by its industrial unit, without its contacts being checked out and without one of the team being given the chance to pass judgement. Wherever possible it is ITN's prime intention to originate and carry through coverage by one of its own people.

Ekofisk... an ITV special

An operation involving six helicopters, twenty light aircraft and two ocean-going ships, might be thought to have something to do with a military manoeuvre or a major rescue.

It was, in fact, a successful ITV operation.

All this was needed to cover comprehensively the oil blow-out on Bravo 14 platform in the Ekofisk oil field in the middle of the North Sea last April. It was a classic example of logistics, with journalists instead of military commanders planning the moves.

First on the scene was Grampian Television whose reporter Dermot McQuarrie flew to the platform the day the well blew to obtain the world's first pictures of the blow-out.

The press corps in Stavanger, the Norwegian Government centre of disaster operations, grew to over five hundred and hotel rooms were impossible to find. ITN reporter Joan Thirkettle, with camera crew Charles Morgan, John Soldini and John Holland, were first to arrive there. Joan Thirkettle ended up in a broom cupboard and the camera crew, when they were not at sea, in a youth hostel. Another ITN reporter, Ray Moloney and field producer Vernon Mann followed them, while a third ITN reporter, Norman Rees, went to Aberdeen with cameraman Derek Seymour and Tony Piddington.

As it happened ITN struck gold. Flights over Bravo 14 platform from Stavanger were restricted to a minimum level of ten thousand feet, which was not close enough for a good look at the rig. Norman Rees chartered a light aircraft from Aberdeen, and by circling close to the rig, the crew shot more exclusive film which, like the first pictures from Grampian, were widely distributed around the world. Photographs taken by ITN stills photographer Vic Boynton were also syndicated abroad.

The 'Rees Special' became a daily flight, filming the rig, flying on to Stavanger to pick up other film and then returning to Grampian Television in Aberdeen to send the edited film to ITN in London for *News at 5.45* and *News at Ten*.

Meanwhile, in Stavanger, Joan Thirkettle was working virtually non-stop keeping track of the latest developments at the disaster centre. Vernon Mann waved farewell to Ray Moloney, Charles Morgan and John Soldini as they left in a tug for the rig, a 35-hour trip. But the trip produced more exclusive film



The blow-out on Bravo 14 platform in the North Sea, as seen from a low-flying aircraft. ITN

showing clearly Red Adair's men at work on the rig, with a definition that was impossible from the air.

ITN could not wait for the film to return to port. So the first of a number of helicopters was hired. Vernon Mann flew out over the North Sea, linked up with the tug, winched off the film and flew it to Stavanger where Norman Rees was standing by to whisk it back on his plane to Aberdeen.

And so it continued. A second boat, this time an ice-breaker, was hired to try and film efforts by Red Adair to cap the well. Ray Moloney and the camera crew volunteered to go out immediately. The result was more amazing film of Adair's men, in their red oilskin suits, battling to stem the flow of oil.

This time there were no helicopters available. So Vernon Mann persuaded a helicopter pilot to fly from another oil rig, pick up ITN's film, and give it to another friendly pilot to bring back to Stavanger.

The story had a happy ending. The rig was capped after eight days and the pollution was not as bad as everyone had feared. And ITV had produced a series of exclusives.

A case for debate

By its very nature, much of what is transmitted on television is of the moment. Not often can an individual programme claim to leave a lasting impression. But in the past decade a number of programmes have caught the viewers' imaginations and, most valuable of all, stimulated public debate.

Among the productions which stand out are those which raise uncomfortable social issues. *The Case of Yolande McShane* was the most recent programme of this kind to come from Yorkshire Television. Three years before, Yorkshire's *Johnny Go Home* drew widespread attention to the plight of homeless and runaway youngsters attracted by the bright lights of London. And in *Goodbye, Longfellow Road* the same team mirrored the problems, frustrations and sufferings arising from the housing situation in Britain's major cities.

For *Goodbye, Longfellow Road* director John Willis concentrated his attention on a decaying street in Bow, in the London Borough of Tower Hamlets, an area which has been described as the squatting capital of the world. A happy, if poor, community once thrived in Longfellow Road. In 1943 it was earmarked for demolition. Willis focused on two very different kinds of family in the road, telling their very different stories. Unfortunately both were to end sadly.

The Morters – Alice, 82, her husband James, 84, and their daughter Louise – were the last of the original residents still living in the long terraced street. They

Goodbye, Longfellow Road. Irene Thompson with her two infants, Cheryl, ten months and Kim, two years. YORKSHIRE



had had their bags packed since 1974, waiting to be rehoused on health grounds. They had observed the steady downhill slide of their 'lovely street'. Eventually, in the gathering gloom of a November afternoon, they were moved in the back of a removal van to their new flat. Within six weeks the chronically sick James had died.

In complete contrast was Irene Thompson, separated from her husband and struggling to find a roof for her two young children. She walked a terrible treadmill through a maze of delay and seeming indifference. The squatters finally found her a place to sleep in appalling conditions in a house in Longfellow Road. Even so, her health was so precarious that she was ultimately rushed to hospital. The doctor who attended her observed that no-one should be allowed to live in such conditions.

The squatters who had moved into Longfellow Road were part of an organised army of 30,000 coming from all over Britain to various parts of London.

But the gap left between the bureaucracy of borough and city councils and the ad hoc organisation of the squatters provides fertile ground for con men and profiteers. *Goodbye, Longfellow Road* built up in its final part to a shattering exposé of the activities of two housing associations. One subsequently went out of business; the other had its property reclaimed by the GLC.

The reaction to the documentary was fascinating. The critics were warm in their praise, questions were asked in Parliament, leader columns reflected on the implications of the documentary, and letters to the editors of almost all the national newspapers carried the observations of a wide range of groups and individuals.

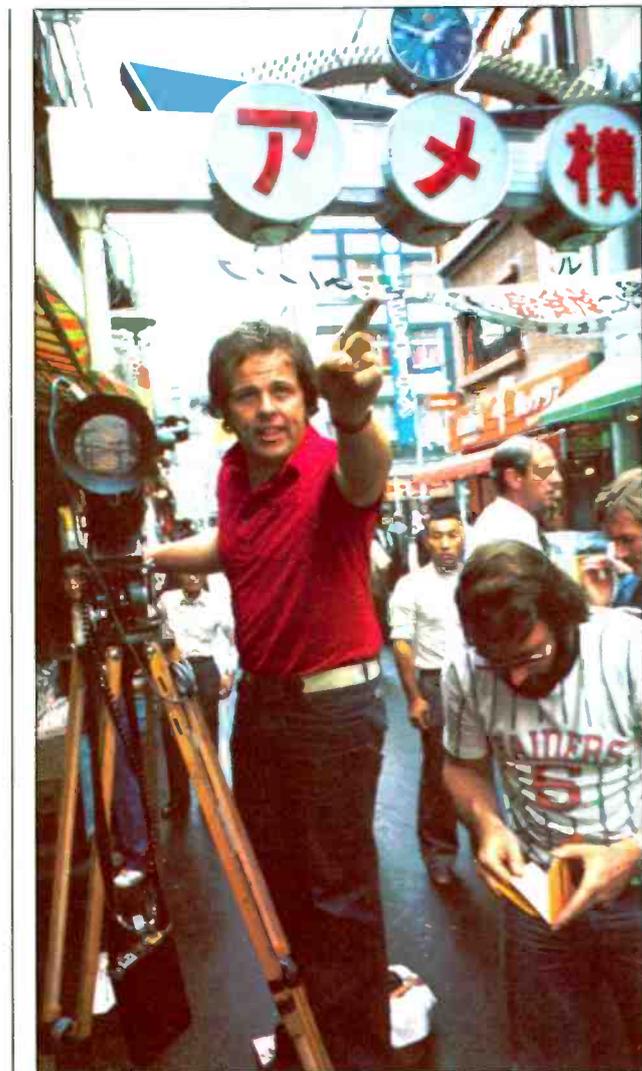
'Most encouraging of all was the warm human response to the programme', says John Willis. 'Our switchboards in Leeds and London, for example, were flooded with calls anxious to offer help to Mrs. Thompson. What the programme – and *Johnny Go Home* as well – had shown was that these are real people and not simply cold statistics. We showed the realities of a harrowing state of affairs which is reflected in many other British cities, for there is simply not enough accommodation for the single homeless.'

As a follow-up to *Goodbye, Longfellow Road*, Yorkshire Television screened a studio discussion, in which Sir Reginald Goodwin, then leader of the GLC, took part. Some of the principal issues raised in the film were discussed, in particular the role of the GLC and voluntary housing associations. This gave further impetus to the debate on homeless families which had been stimulated by the original documentary.

Goodbye, Longfellow Road. Alice Morter being pushed by her daughter Louise to look at alternative accommodation. YORKSHIRE



Reporting world-wide



World in Action is one of the mainstays of Independent Television's current affairs output, providing a wide-ranging and comprehensive coverage of the stories behind the global headlines. This task becomes more difficult because of the number of countries which place governmental restrictions on free reporting.

An office in the Granada TV Centre in Manchester is wallpapered with maps and timetables, posters and newspaper cuttings – the ABC World Airways Guide is pinned beside a map of British Rail's national network; a cutting from the *Financial Times* headed 'World Value of the Pound' is alongside a grim warning from British Airways about what will happen to a TV film if it is X-rayed by London Airport's newest security equipment – and so it goes on, a wealth of information covering the walls.

This is the *World in Action* office where the programme ideas of producers and their investigators are translated into the hard facts of how to get cash to a unit stranded in some remote corner of Tibet or how to mastermind getting replacement camera parts from San Francisco to a South Pacific atoll when minutes count. These are the kind of problems with which the team has to deal every week.

World in Action cameramen have been shot and wounded with a night patrol on the banks of the Jordan, stoned by rioting mobs in Delhi and punched by a border-guard at peace talks in Korea. One producer, closely pursued by armed military police, had to rescue his cans of film from a blown-up and blazing building in Pakistan. One crew unscrewed the door panels from their car in order to smuggle exclusive footage out of an unfriendly country.

Reports do not always focus on distant shores; some are British stories and ones which may highlight a particular aspect of the British way of life. An example

Filming in a Tokyo street for 'Nuts and Bolts of the Economy'.

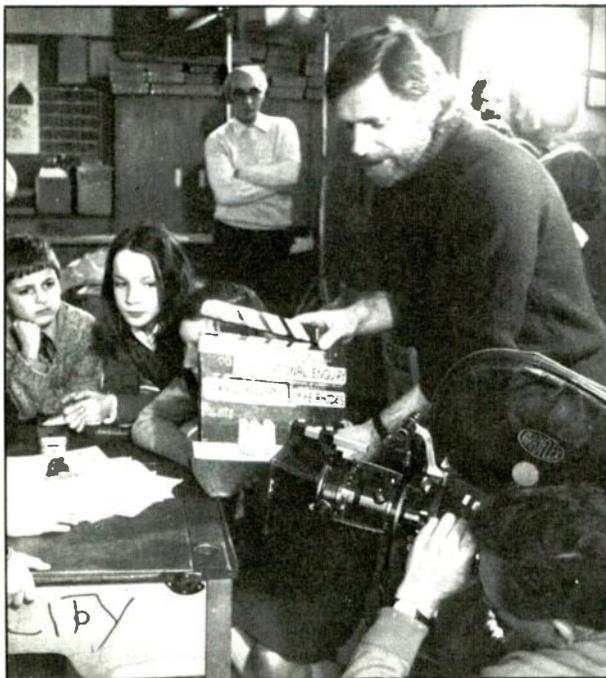
Growing UP

Childhood is the most vulnerable time of life, the period when the character is most susceptible to outside influences. It has been said that a child's mind is like a blank page of a book, ready to be inscribed with anything which others may wish to put there.

This is a frightening enough responsibility for the parents, but what about those whose job it is to educate the child? They too have a great influence on the child's development. Are today's children being educated as they should?

Reports of violence in schools, events such as the William Tyndale inquiry and claims of falling standards of school leavers led to what has come to be known as 'The Great Education Debate'.

Could Do Better? A Thames crew filming at Glossop School, in Derbyshire, for scenes in the programme analysing the comprehensive school. THAMES



Thames Television's first contribution to this debate started with *Our School and Hard Times*, a documentary on a day in an inner London comprehensive school.

Following this, Thames presented *Could Do Better?*, a series of programmes in which producer Mary McAnally and reporter Jenny Conway examined state schools from the standpoint of the consumer or outsider. In its effort to answer this central question the seven programmes covered various aspects of education: the relationship between school and work; freedom of parental choice and the power of local education authorities; whether primary schools are still teaching the three 'R's properly; the standards in comprehensive schools and the arguments for and against comprehensive education; the question 'Are teachers good enough?'; and the education of children from ethnic minority homes. In the final programme the presenter, Tony Bastable, asked Shirley Williams, the Secretary of State for Education, and Norman St John Stevas, the Conservative spokesman on education, to outline their plans for the future of education.

The first day's filming for *Could Do Better?* was at a primary school in Earls Court, London. That was in January and it snowed; but the headmaster kindly agreed to be filmed walking through the falling snow, the only problem being that he had to do his walk six times. It was gratifying, therefore, that some four months later, after many more filming days had passed, and after there had been much discussion of television's first treatment of the Great Debate, that the same headmaster's first reaction to the finished product was 'that's a very fair programme'. Especially as his snowy walk had never been used . . . it was still lying on the cutting room floor.

The Great Education Debate has continued in a number of other ITV programmes; but there are other factors influencing our children's development, as was made evident in Granada Television's documentary *Twenty-one*. In 1963, Tim Hewat – then head of *World in Action* – posed the question 'If we take a cross-section of seven-year-old children, can we be sure that our society is fair enough to give them all an equal opportunity to develop their talents?' From that basic thought, the programme *Seven Up* was made.

Michael Apted had just joined Granada Television as a junior researcher, and it was his job to approach county councils and education authorities to suggest schools which might be interested in the project and would co-operate in the production of a television programme. A cross-section of fourteen children, all aged seven but from totally different backgrounds and environments, was selected. Probably the only thing they had in common was that they were not too over-awed to present themselves well on camera, and were able to talk freely about their lives, ambitions and views on the world. These children would grow up to be part of the generation of men and women running the country in the year 2000.

In 1970 Jeremy Wallington was Executive Producer in charge of *World in Action*; he decided that it would be a good idea to see how the children were progressing. Michael Apted – by now a freelance drama director was brought back to direct *Seven Plus Seven*



and Margaret Bottomley came in as researcher. She found that several of the families had moved and were hard to track down, but she succeeded in tracing them and the programme gave an interesting insight into how the seven-year-olds had developed and how their views had changed since 1963.

In 1977 the same production team made the documentary *Twenty-one*, in which all of the children were brought back together again. This programme showed film of their reactions as they were watching the two previous documentaries of themselves at the ages of seven and fourteen. They met after the viewing and were filmed discussing the various influences on their characters as they grew up.

Twenty-one. Jackie, Lynn and Susan – three girls from London's East End – as they appeared on television in 1963, 1970 and 1977. GRANADA



Nature's way

Seven out of ten people now live in cities. But the beauty and interest of the countryside is regularly brought into everyone's home through a wide range of television drama and documentary programmes. One of television's longest-running series, for example, is the popular *Out of Town* (Southern).

Since *Out of Town* first came on the air seventeen years ago the English countryside has lost an area

twice the size of Berkshire to urban development. The only way to save the countryside, says presenter Jack Hargreaves, is to show people exactly what happens in it. For the majority of people the countryside is there for recreation – a pretty place for a holiday, which it can be – but it is only in times of national crisis that they realise the true importance of the land as a gigantic food factory.

Whether it shows the shoeing of horses, angling or rabbiting, *Out of Town* presents a complete and unsentimental picture of country life in all its aspects. It is not a programme solely about fishing, nature or gardening, but all of these things as they affect the countryman; if it is interesting and part of country life it will be on the programme.

A city dweller might spend every weekend in the countryside angling, and know nearly all there is to know about fish, but that might be almost his total knowledge of the countryside. The programme, like the countryman, looks not only at the fish but at the life of the river banks and fields and villages beyond it.

But the link between the town, the country and the programme and its audience is not just one-way communication. Often Jack is given strange finds – old rural implements whose use is not immediately obvious and can baffle even the so-called 'experts'. But the real experts are the programme's vast audience who write in enthusiastically, recognising with ease the flat tynded fork used for turning clay in the vale of Evesham or the measuring device used by excisemen to find how much beer was in a barrel. And it is the audience themselves, writing in their hundreds, who give new knowledge of the countryside, from the whereabouts of a certain type of squirrel, to the breeding habits of the lamprey.

Westward Television provides the ITV service with another long-running series bringing the English countryside into urban sitting-rooms – *Walking Westward*, presented by Clive Gunnell.

Clive Gunnell became the original 'TV walker' nearly twelve years ago when he embarked on a three-week



Out of Town. Jack Hargreaves sees how a wattle fence is made. SOUTHERN



trek along the newly-opened Two Moors Walk from Plymouth on the south Devon coast to Lynmouth in the north. Since then he has covered nearly 300 miles of countryside for the ITV viewer, and he has walked every foot of the way.

Clive's daily reports appeared on the regional news magazine *Westward Diary*, and proved so popular that in 1973 he was the obvious choice to follow the Countryside Commission's new South West Coast Peninsular Walk from Minehead in Somerset round Land's End to Swanage In Dorset.

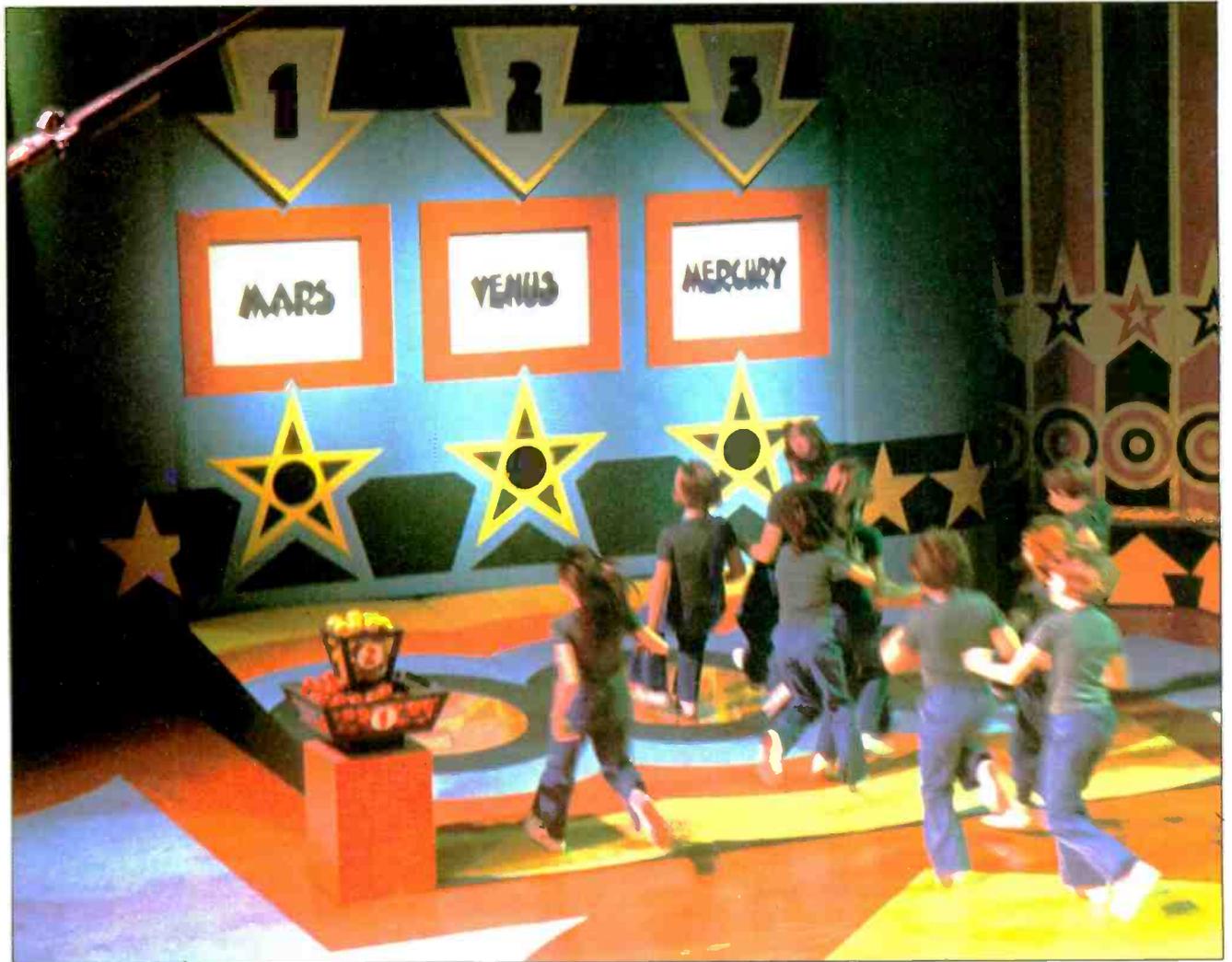
Clive added 70 miles to the route and set off from the edge of Westward's area at Weston-Super-Mare. Viewers from all over Britain accompanied him on his leisurely stroll round one of the world's most beautiful coastlines, along the way stopping to meet various West Country people and to investigate places of interest. One of the places Clive stopped at was Padstow, in time for the ancient festival of 'Obby 'Oss, at the same time visiting the Padstow museum.

Walking Westward. Clive Gunnell examines the 'Obby 'Oss at Padstow Museum. WESTWARD

Five series, and more than twenty half-hour films later, he is on the south coast and it is calculated that by the time he reaches Swanage his walk will have totalled 25 hours of television.

He says: 'Along the walk I have met and talked to an army of West Country people, who, through their ancestors, have populated this lovely coastline for centuries.' Meeting them has made Clive himself one of the region's best-known characters. But the man synonymous with the West Country coast is a Londoner. It was more than 30 years before he came to the South West on holiday – and stayed.

Now Clive says that one of the nicest things people could say about him is 'You're a Westcountryman'.





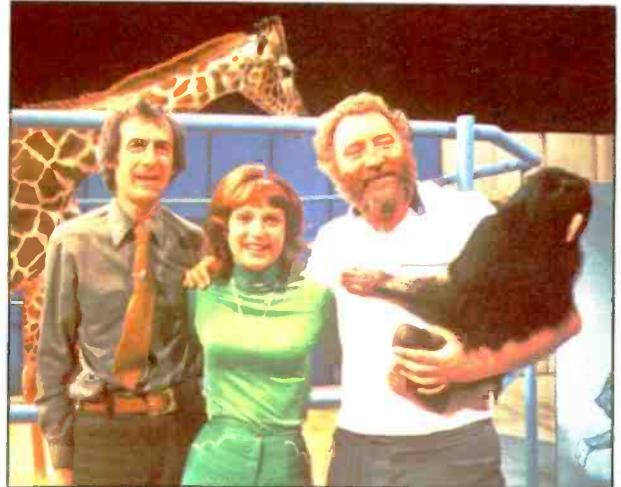
the Castle. Talfryn Thomas as the sinister of the Castle keys in this story of a boy who is in a world of fantasy. HTV WEST

instinct to acquire knowledge, provided it is not in the purely classroom sense. Independent on's most regular informative programme for is *Magpie*, Thames Television's magazine for up to about the age of twelve. *How from Television* is a science-based miscellany, *Upperboard* (Granada) provides an amusing and give weekly look at aspects of the cinema, ed by relevant film clips. London Weekend on offers *The London Weekend Show*, a Sunday magazine for the London teenager.

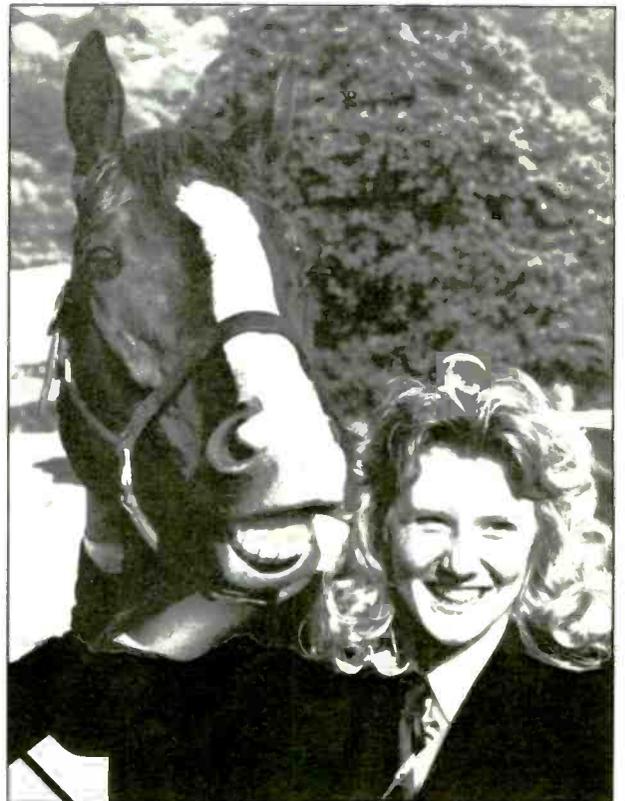
, the child who one day is eager to find out new from television, the next day expects light nment and undemanding enjoyment from 'his rogrammes. This is a perfectly legitimate ion and one which Independent Television or with a wide range of material, from pop like Granada's *Get It Together* to the quick-quiz *Runaround* (Southern).

endent Television makes special provision for all children under five, producing each week- und noon a programme designed to appeal uly to them. Recent offerings have included re (Yorkshire), a cartoon series about a small ; *The Adventures of Rupert Bear* (ATV); and y (Thames) with Susan Stranks and two little showing how to make things.

reliminary responsibility for co-ordinating and ing the quality, planning and supply of dent Television's children's output rests with ldren's Sub-Committee of ITV's Network Committee. It meets regularly and includes a of the Authority's own staff. Companies are ilt able to plan their contributions in relation own requirements of the network as a whole.

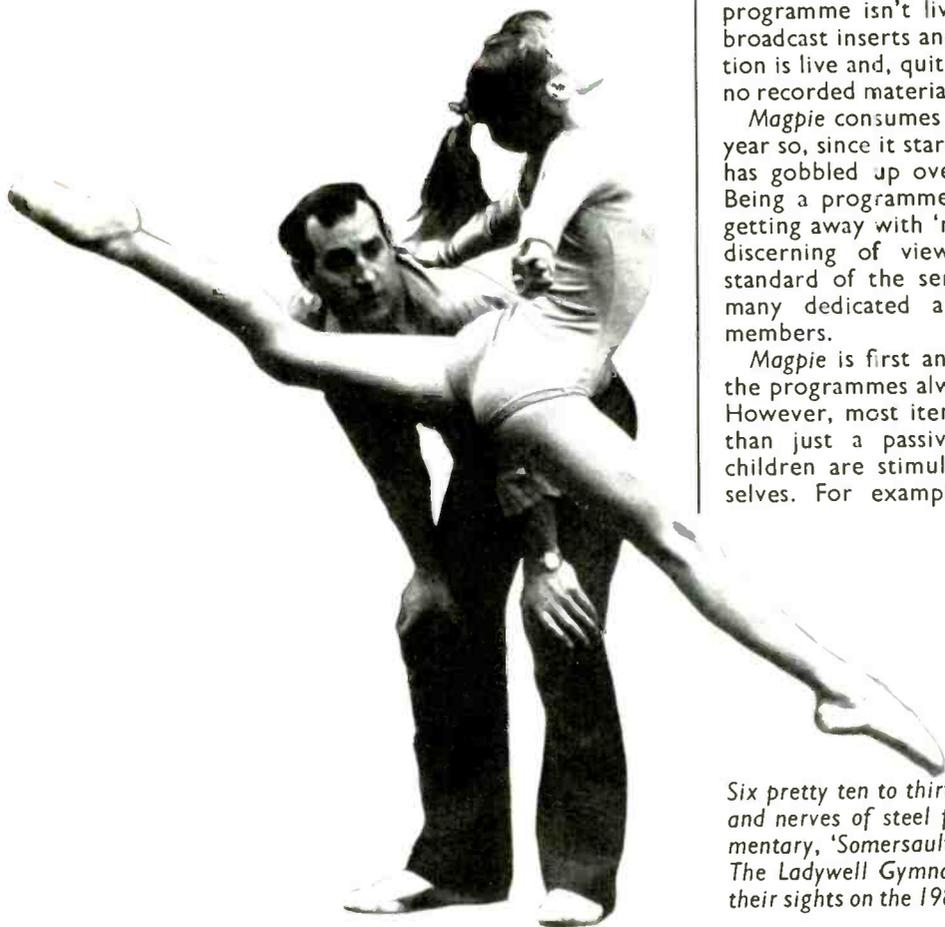


Gene Machine. A new and novel look at the process of evolution. The series, introduced by David Bellamy (right), brought many weird and wonderful animals to the studio to help answer the question 'Why are we what we are?'. YORKSHIRE



Horse in the House. Drama series form a basic element in any balanced schedule for children and they are often set against open-air locations. In this six-part drama a thoroughbred stallion is the star, seen here with Kim McDonald as its owner Melanie Webb. THAMES

Live from studio 3



One of ITV's best-known and most popular networked series for children, *Maggie* (Thames), has now been running for more than nine years. The programme's informative magazine format allows for the coverage of a wide range of diverse topics, the boundaries of which are stretched even further by extensive use of outside broadcasts. But the most notable feature about *Maggie* is that unlike most television programmes – which, being steeped in the sophisticated technicalities of modern television, are often pre-recorded – it is still transmitted live from its studios in Teddington.

Tim Jones, *Maggie*'s producer, reflects that: 'Back in the good old days of black and white when to edit you needed a pair of scissors and a secret fluid, which I never knew the name of, the one thing all studio or outside broadcast based programmes had in common was that they were live and the viewers saw everything, including all the fluffs.' Today, however, no TV station exists without its sophisticated video-tape operation and few programmes are, in fact, planned to be live.

Not so with *Maggie*. Twice a week, every week, for nine months of the year, the red light outside Studio 3 at Teddington means 'On Air'. Of course, the whole programme isn't live – recorded studio and outside broadcast inserts and film are used, but the presentation is live and, quite often, the whole programme has no recorded material at all.

Maggie consumes 42 hours of original material each year so, since it started on the ITV network in 1968, it has gobbled up over 350 hours of original thought. Being a programme for children there is no way of getting away with 'making do'. Children are the most discerning of viewers, and maintaining the high standard of the series demands the involvement of many dedicated and specialised production team members.

Maggie is first and foremost an entertainment and the programmes always aim to be as lively as possible. However, most items are designed to provoke more than just a passive response and where possible children are stimulated into doing things for themselves. For example, cookery has become a very

Six pretty ten to thirteen year olds with amazing strength and nerves of steel featured in a 'Maggie Special' documentary, 'Somersault to Moscow'. The girls, representing The Ladywell Gymnastic Club in South London, have set their sights on the 1980 Olympics in Moscow. THAMES

popular subject and the programme has recently taken an interest in the local fare prepared in different parts of the country.

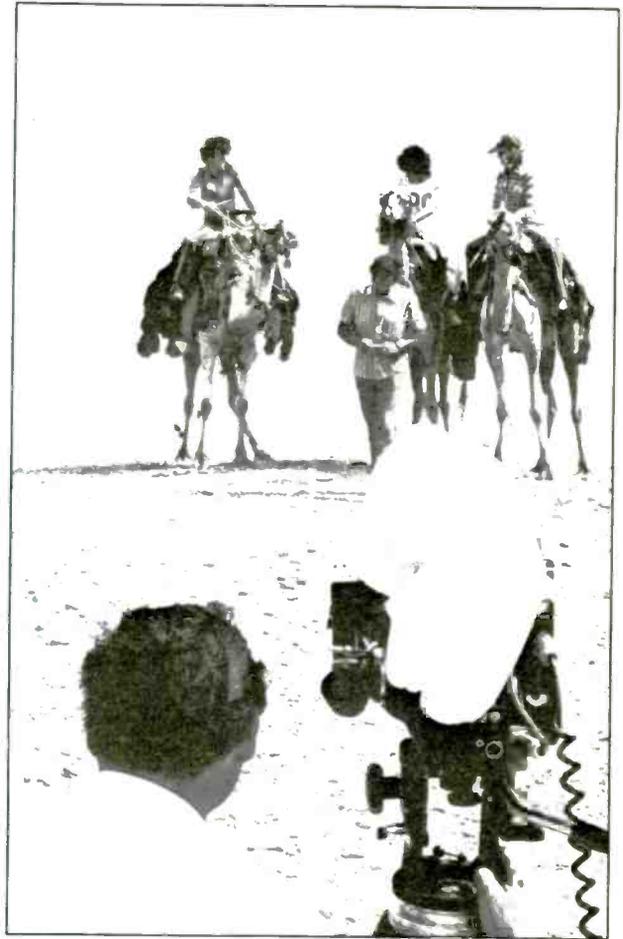
There is also scope for dealing with current topics of interest in the news and *Magpie* has been able to relate to children the significance of such national crises as the 1976 drought or the deteriorating economic situation.

The presenters, Jenny Hanley, Mick Robertson and Tommy Boyd, get very involved in the studio activities and they also regularly travel with film crews to locations of special interest to the programme's networked audience. Apart from the summer trip each year, which provides film inserts for a number of editions of the programme, the team also manage to fit in other occasional visits abroad and have already explored such countries as Egypt, USA and Kenya. These films show young viewers cultures and ways of life different to their own and give them a chance to see places they may themselves be fortunate enough to visit one day.

Competitions always create a favourable response from *Magpie* viewers, but here again they are designed to stimulate the child and to increase his interest, knowledge and general awareness. A road safety poster painting competition, organised in collaboration with the Department of Environment, not only encouraged thousands of children to be creative with a paint brush but also made them think about the whole question of road safety. *Magpie* then took things one stage further and, instead of offering a prize of material value, invited the winners to see their entries pass through all the processes of printing. Naturally, the camera team were there to record the event and a further film was made to show the printed posters being hung on hoarding sites all over Britain.

Of course, linking all these items together with the live presentation from the studio does present problems. But, as producer Tim Jones points out, 'when that "On Air" light goes on the pulse moves a little faster and one is that much sharper'.

Jenny Hanley during filming in the centre of Dublin. THAMES



Young viewers have seen many parts of the world through the eyes of the 'Magpie' cameras. Here the team are exploring Egypt, with the Pyramids in the background. THAMES

Presenter Mick Robertson. THAMES



A taste for adventure

Story-telling has always been part of the joy of growing up and today children are well served by ITV's impressive range of specially-made drama series, many of which star child actors in the leading roles. As with adult drama, action and adventure stories have a ready following.

Adventure is the keynote of the fast-moving series *The Paper Lads*, marking Tyne Tees Television's second major venture into the realm of networked children's drama. Against the dramatic Tyneside sky-line, it follows the exploits of four boys and a girl earning pocket money by delivering newspapers. Cops-and-robbers action blends with richly intimate stories touching on the hopes, disappointments and achievements of children growing up amidst the bustling excitement of modern city life.

For the series, producer John K. Cooper enlisted top



Paper-sorting time for (left to right) Sam (Judith Pyle), JG (Tony Neilson) and Gog (Peter Younger). TYNE TEES

Northern writers – ex-pitman Sid Chaplin, Boldon born actor, writer, director Ian Cullen, William Corlett from Darlington (and Londoner Larry Wyce) – to breathe life and adventure into the idea.

The series also meant real-life adventure for five unknown Tyneside youngsters chosen to play the leads under top TV directors John Frankau and Derek Martinus. In the roles of 'JG' the leader and would-be soccer star, Gog, Baz, Ian and Sam (short for Samantha) they found themselves playing out dramatic stories on location and in the studios alongside experienced artists like Glynn Edwards and Anne Jameson as the ex-policeman and his wife who run the newsagents shop.

For petite Judith Pyle, aged 14, there was the preliminary excitement of the auditions when she was chosen from more than 220 girls to play Samantha. But that was nothing compared with the hair-raising thrills of action sequences in the series, including her strenuous performance in the story 'Eye Witness' when she was chased by thugs across the deserted deck of a giant oil tanker in the Tyne.

Jack Crawford (Glynn Edwards) teaches his paper lads to keep their eyes open and to use their common sense while on their rounds. TYNE TEES

How's it done?

Programmes that satisfy a child's natural curiosity have always found a place on ITV. Two contrasting series that have captured the attention of children all over the country – one a long-established success and the other a more recent addition to the network – are *How* and *Magic Circle*.

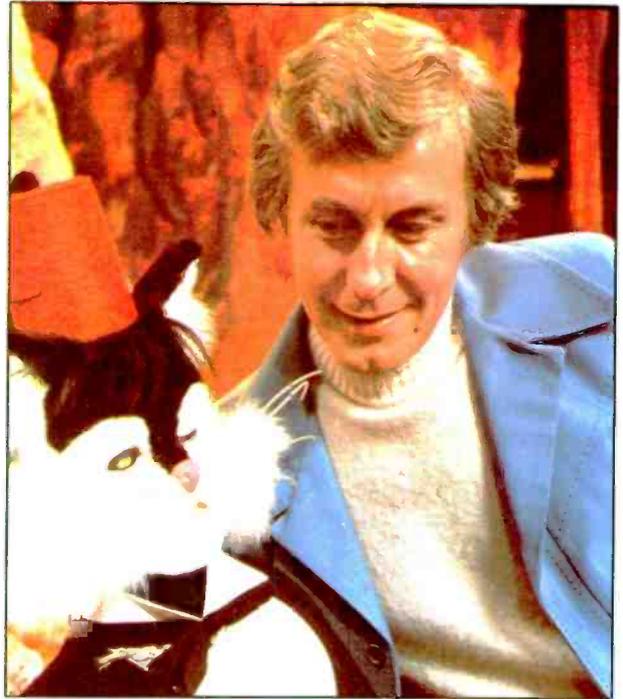
How do Weaver birds build their nests? How does a gearbox work? To find the answers to these and hundreds of other questions many inquisitive children turn to *How*, Southern Television's facts and fun show. It is now the longest-running children's programme on Independent Television and its popularity over the years with different generations is perhaps an indication of the insatiable appetite of children for information.

The programme adds the amazing facts behind scientific discoveries with the humour of Jack Hargreaves, Fred Dineage, Marian Davies and Jon Miller to create a unique information programme. Marian uses her own recipes; Jon concocts his extraordinary machines and, as a Fellow of the Zoological Society, provides facts on animals and fish; Jack contributes pieces about the countryside; and Fred takes great delight in thinking up many of the puzzling titles.

Over the year the team impart a lot of information – yet as long as there are children to ask questions there will always be plenty of 'Hows' to answer!

Magic Circle, a series of thirteen programmes from HTV West, has given an opportunity for talented young magicians to display their skills. Ventriloquist Ray Alan and his new creation, Ali Cat, an apprentice magician, is joined in each programme by young performers and leading professional guests, including such groups as Flintlock, The Weltons, Nola and The Wurzels. The series, which began network transmission in July 1977, has had the support and advice of The Magic Circle, the world's most exclusive club for magicians.

'As an art, wizardry is 2,000 years old and is now returning to showbiz limelight', says producer Derek Clark. 'We have been particularly impressed by the dedication and skill of the young magicians involved.'



Magic Circle. Ray Alan with Ali Cat. HTV WEST

Magic Circle. Young magicians get their chance of television stardom. HTV WEST



How. Jon Miller with a fishy problem. SOUTHERN





THE SCIENCES

Science is a significant factor in the development of world civilisation. Man must develop a greater understanding of the sciences in order to master the complexities of the modern age. Independent Television's own contribution to this need is reflected in its varied output of science programmes.

Recent developments in scientific research are featured in national and local news programmes and in major networked documentaries such as *Discovery* (Yorkshire), while natural history and anthropology are the subjects of two award-winning series *Survival* (Anglia) and *Disappearing World* (Granada). In the entertaining 'offbeat' science programme, *Don't Ask Me* (Yorkshire) viewers are invited to send in their queries covering scientific aspects of everyday life.

Young people are catered for in the *Lookout* series (Tyne Tees). These programmes demonstrate, by way of practical experiments done in the studio, current developments in science and technology. Thames Television, meanwhile, is planning an adult education programme on ecology.

The Anglia *Survival* series continues to portray the problems which underlie the conservation of wildlife and the environment. Cameramen Dieter Plage and Mike Price spent a year in the dense jungles of Northern India and Nepal filming tigers in their natural habitat for the *Survival* special *Tiger, Tiger*. This film is a tragic reminder of the fact that only 5,000 tigers now survive. *Wonderful Kangaroo*, which was made by zoologists Des and Jen Bartlett, exposed the plight of Australia's national animal which is now under attack for damaging farmland.

The minutiae of natural life is revealed in *A Drop Of Water* through the probing, delicate camera work of

Top (left to right): *Lookout*, TYNE TEES. *Disappearing World*, GRANADA. *Survival*, ANGLIA. *Disappearing World*, GRANADA

Bottom: David Bellamy's programme on ecology. THAMES



Lookout. Stuart McNeil, the presenter of Tyne Tees' children's science programme, learning some fascinating facts about flight from aviation expert Geoffrey Pardoe. TYNE TEES

Don't Ask Me. The team from this highly successful science programme. Reading from left to right: Dr Robert Buckman, Maggie Makepeace and Dr Magnus Pyke. In the foreground is presenter Austin Mitchell. YORKSHIRE



Oxford Scientific Films. Part of the films showed the birth of a waterflea – a unique chance to see the natural functions of a micro-organism at work. An indication of the research involved in producing the *Survival* series is that each programme takes at least six months to produce.

Yorkshire Television's most widely acclaimed contribution to ITV's range of science programmes is the enormously popular *Don't Ask Me* programme, which is now in its fourth series. The programmes are now presented by Austin Mitchell, who is already well known to viewers for his appearances in news and current affairs programmes. Mitchell is not a scientist himself but he provides an excellent commonsense link between experts and audience. On the resident panel of experts, Dr Magnus Pyke is now joined by Maggie Makepeace, a zoologist, and Dr Robert Buckman, who is a Registrar at a London hospital.

A typical demonstration of scientific fact from this present series includes firing crossbows from the ramparts of a mediaeval castle in order to illustrate an answer to a question about dripping taps!

A philosophical insight into the role of the scientist in modern-day society was provided by Yorkshire Television in a networked documentary featuring the winner of the 1976 Trident Science Award, Sir Bernard Lovell, who has been Director of the famous Nuffield Radio Astronomy Laboratories since 1951. He gave his personal view of the political and economic pressures placed on scientists which can curtail their freedom to undertake scientific research.



Survival. Des Bartlett, who with his wife Jen made 'Wonderful Kangaroo', is pictured here holding an Eastern Grey baby kangaroo named, appropriately enough, 'Hoppety'. ANGLIA

Survival. An inquisitive tiger in his natural setting. The 'Tiger, Tiger' documentary gave viewers a unique chance to observe one of the world's most beautiful animals at close range. ANGLIA



Historic Earth

'I want to make the average man in the street think about evolution not in terms of the survival of the fittest but as an inter-related system in which Man has a vital role to play.' So speaks Dr David Bellamy who has written a major series of ten half-hour documentaries on the subject of ecology. His challenging concept will be brought alive through filming on location in diverse areas such as Amazonia, the high Andes, New Zealand, North America, Africa and India.

Dr David Bellamy is seen here examining a flower for his new programme on ecology. THAMES

The Thames Television series, planned for transmission in 1978-79, will show how living systems are mutually dependent on each other for their survival. From the steamy atmosphere of the Tropical Rain Forest to the extreme cold of the Arctic, plant, insect and animal systems have first evolved exploiting the potential of the oceans, but dependent on the other systems around them.

The beginning of the series is set in the Rain Forest of the Amazon basin, depicting prehistoric man living in harmony with other living systems around him. In another edition, the evolution of vegetation zones is



described and Dr Bellamy uses the development of land plants in New Zealand to illustrate this.

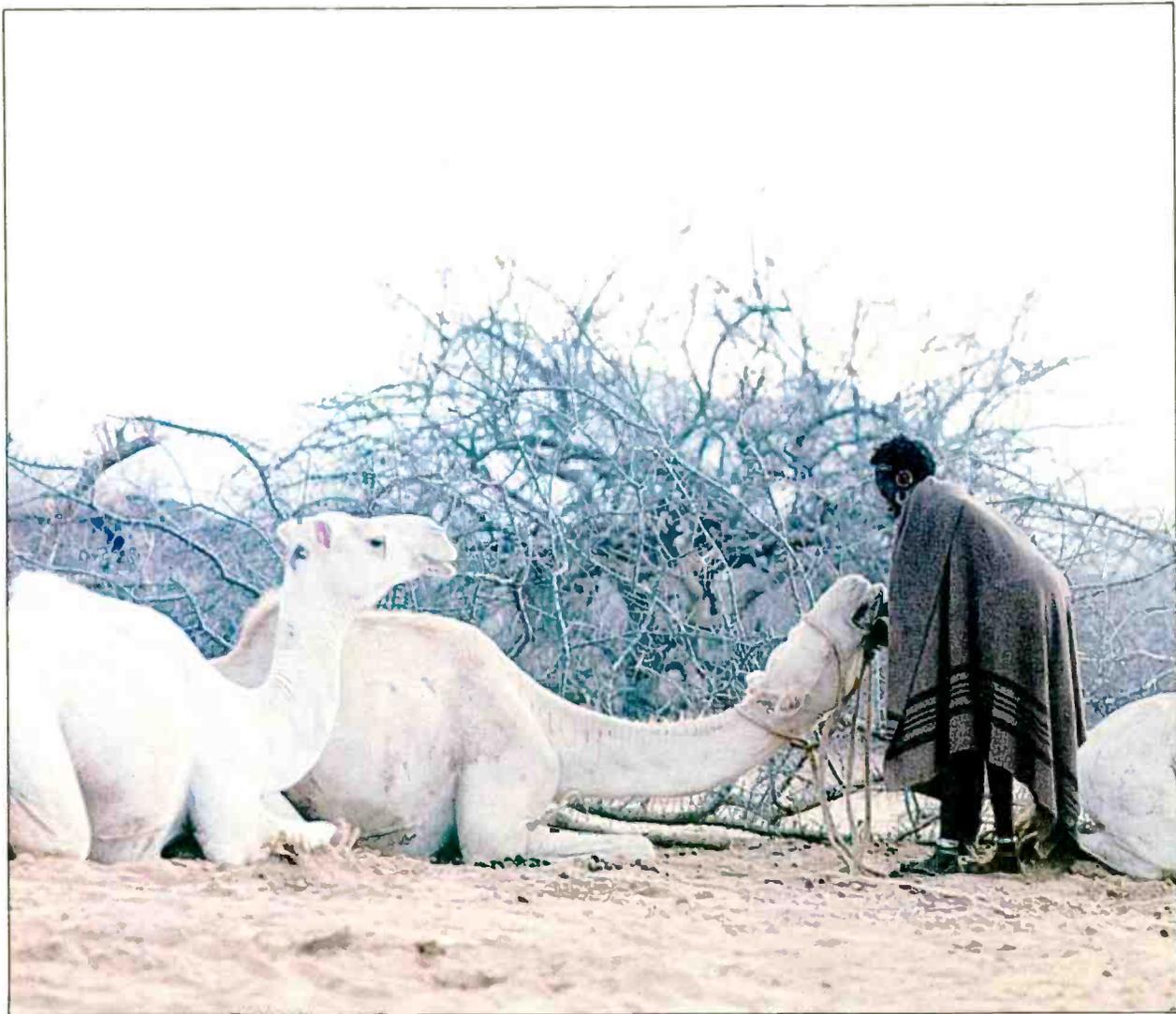
Five-sevenths of the earth is taken up by the sea. The Peruvian coastline is used to show how plant systems first evolved on sea shores.

Unlike other living systems, Man cannot survive without the support of plant, animal and insect life. Through his consciousness, Man is set apart from other living creatures, a fact that has resulted in his recent rapid evolution which has tended to upset the harmony of other living organisms on which he relies for his survival. Yet Dr Bellamy does not intend to suggest that Man and his technology will inevitably destroy all living structures. Rather, Man is capable of using his reason to great advantage in that he can overcome underlying problems of modern-day civilisation like malnutrition, starvation and pollution.

This demanding project is being devised as an educational resource in collaboration with the National Extension College at Cambridge and it is anticipated that the series will form part of an 'O'-Level course in Ecology.

Granada Television provides ample study material for students of anthropology in *Disappearing World*. This series has won many awards, including the British Academy of Film and Television Arts award for the best factual series of 1976. Its underlying purpose is to capture interest in cultures and societies remote from our own. The production team aims at an informed

Disappearing World. A Rendille nomad tending one of his tribe's camels. This film was shot on location in Kenya. GRANADA



level of presentation, and research on each programme often begins several years before the film is shot.

Since most of the societies portrayed in *Disappearing World* live in areas very difficult of access, hazardous journeys to their settlements are characteristic of the series. The *Kirghiz of Afghanistan* is one such example. The Kirghiz inhabit one of three plateaux or 'panirs' in the foothills of the Himalayas. To reach their camps, the film crew had to spend ten days on horse and yak, climbing to a height of over 15,000 feet, an arduous venture which was increased by the fact that only one of the production team had ever ridden a horse before. However, the horses, although untamed, were obviously used to the mountainous terrain they covered.

A fair proportion of the film is devoted to rendering a uniquely vivid impression of the events of the journey as seen through the eyes of the team's guides; a hardship which they manifestly accepted as part of their everyday life.

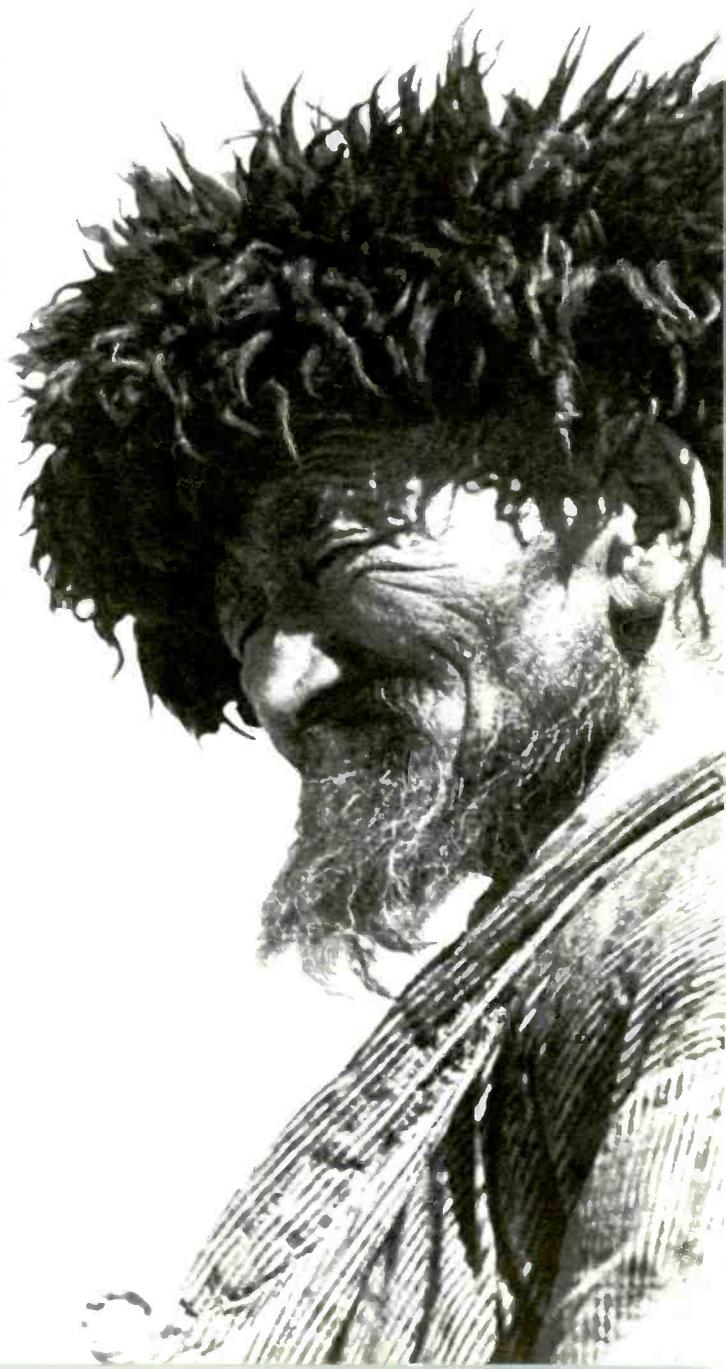
The Kirghiz share their ethnic identity with nearly three million other North Eastern Afghanistsans, the majority of whom now live in Russia or China. Their society is constructed on feudal lines in that they are virtually self-governing. For nearly forty years the tribe has been ruled by a chief who is now in his sixties. Mainly through the strength of his own personality, the chief has created a line of succession by appointing his own sons as the Kirghiz's future rulers.

Ethnic decline is an underlying theme of the series and it occurs in this documentary. Only 2,500 Kirghiz now remain. They rely for their economy upon bartering bread and clothes for wheat with tradesmen who are able to make the difficult journey up to their camps. Agriculture is non-existent as they live above the tree-line so they survive on a narrow, restricting diet of meat and milk, occasionally varied by bread and rice which they import at great expense from the Wakni, a neighbouring tribe.

While in Kenya, filming the Rendille camel nomads, the *Disappearing World* production team endured extreme heat conditions and nearly lost a cameraman to wild animals. Out on his own in a jeep, the assistant cameraman crashed and set off to walk back to the village to rejoin the rest of the crew. He could hear wild animals roaring around him as he stumbled about in the dark but eventually he found the rest of the team.

Supplementing the networked science programmes, a considerable range of scientific topics can be regularly seen by viewers watching local programmes on their regional channels.

Disappearing World. A Kirghiz tribesman in a shot from 'The Kirghiz of Afghanistan', which featured life on the Roof of the World, up among the foothills of the Himalayas. GRANADA





TELEVISION DRAMA

From the earliest days of Independent Television, drama has been a major element in the programme output. Each week the ITV companies produce an average of over ten hours of television drama from their own studios. These programmes, most of which are ambitious and expensive productions, take the form of single plays, anthologies, serials or series.

Most of this varied and continuous drama output is originated by the five major companies although in recent years there have been an increasing number of contributions from the regional companies. The sustained effort and serious commitment of producers, directors, writers, cameramen, studio technicians and others has not only broadened the dramatic experience of British viewers but has also helped to secure recognition and respect for ITV drama throughout the world. Among the well-known writers whose work has been featured on television in the past year or so are Stan Barstow, John Braine, Christopher Fry, Barrie Keeffe, Harold Pinter, Alan Plater, David Nathan, Ted Whitehead, Ted Willis and Charles Wood.

Many different dramatic traditions are represented on Independent Television. The range of television drama varies widely in both style of presentation and subject matter from the afternoon and early evening serials to the often more complex and original single plays. On occasion room has been made in the television schedules for the concurrent run of two regular drama 'slots', i.e. *ITV Playhouse* and the *Sunday Drama*, which have done much to introduce viewers to different types of dramatic writing.

Top (left to right): *Hazell* (Nicholas Ball), THAMES. *The Foundation* (Lynette Davies), ATV. *Will Shakespeare* (Patience Collier), ATV. *The Lover* (Vivien Merchant and Patrick Allen), YORKSHIRE

Bottom: *Hard Times*, GRANADA



Philby, Burgess and Maclean. Michael Culver and Derek Jacobi as Douglas Maclean and Guy Burgess in a dramatisation of the events leading up to their defection to Moscow in June 1951. GRANADA



Just William. William Brown (played by Adrian Dannatt) with The Cutlaws (played by Michael McVey, Tim Rose and Craig McFarlane) in an episode from this popular afternoon serial which is adapted from Richmal Crompton's famous novels about the antics of a mischievous schoolboy. LONDON WEEKEND



Laurence Olivier Presents. Sir Joseph (Laurence Olivier) and Lady Pitts (Joan Plowright), two of the leading characters from James Bridie's romantic play 'Daphne Laureola', first produced in London in 1949. This production marks the first time the Oliviers have appeared together on television. GRANADA

Love for Lydia. Newcomer Mel Martin stars as Lydia Aspen, the heroine of H E Bates' novel about a beautiful girl whose unpredictable temperament created havoc in the lives of those around her. She is pictured here with Richardson (played by Christopher Blake). LONDON WEEKEND



For *Laurence Olivier Presents*, Granada Television invited Lord Olivier to direct a number of single plays, and a second series has now been made. These plays reflect Olivier's choice of some of the best British and American plays for particular years.

Some of the more recent outstanding plays shown on ITV have included Barrie Keeffe's *Champions* (Granada) which tells of three Manchester United fans who arrive at Wembley for the 1976 Cup Final without tickets; Thames' *The Proofing Session* (written by A E Whitehead), a revealing and humorous account of an evening with an art director who is cajoled into entertaining two North Country business clients; Anglia Television's *Waiting for Sheila* (written by John Braine), a perceptive and moving account of a crisis in a marital relationship; and Granada's *A Good Human Story*, which dramatised the reporting of a murder in an out-of-season seaside resort. Vivien Merchant also recreated her original television performance as Sarah in Harold Pinter's *The Lover*, produced by Yorkshire Television.

Viewers are often given the opportunity to see great classics of the stage in the comfort of their own homes: Granada Television produced a dramatisation of Henrik Ibsen's famous play *Ghosts* which tells of the mental anguish of Mrs Alving (sensitively played by Dorothy Tutin) who sees repeated in her only son, Oswald, the sins and excesses of her husband; and Thames Television offered viewers comic relief in the shape of Alan Ayckbourn's celebrated trilogy of plays, *The Norman Conquests*, which starred Penelope Keith, Richard Briers and Tom Conti. These plays used the dramatic technique in which each had the same basic plot but it was seen differently through the eyes of the three leading characters. Dorothy Tutin also starred in Yorkshire Television's trilogy of plays about Sister Dora, a famous nurse of the nineteenth century who was a pioneer in the field of industrial nursing.

It was once feared that anthologies (which collectively portray different aspects of a dramatic theme) would restrict the scope of script writers, but time and experience have shown that they have maintained the high quality of writing.

London Weekend Television's anthology series, *She*, dramatised a crisis or turning point in the lives of six different women. Not only did this series display the acting ability of actresses like Julie Covington, Judy Geeson, Liz Fraser and Rosemary McHale but it also publicised the otherwise unknown dramatic talents of women novelists, Lynne Reid Banks and Elizabeth Jane Howard. ATV produced *Cottage to Let* and HTV is to present *Border Music*, a series of three plays adapted from authors Arthur Machen, Geraint Goodwin and Marge Evans, about life on the Welsh Border.

Drama produced by a regional company often reflects the particular characteristics of its area of the



country. Stan Barstow's *The Cost of Loving* (Yorkshire) is an obvious example as is *Emmerdale Farm* (Yorkshire) and *Coronation Street* (Granada). In these series emphasis is placed on local personalities, local politics and local customs.

This element in television drama hinges on the perceptive observations of the script writers, but what does ITV offer to the viewers in the way of escapist drama? The answer is a great deal. The audience is offered a wide selection of single plays and series of which some contribute to the average man or woman's need to escape for a short while from the pressures of modern day life. Romance as portrayed by women novelists was the basis of a lavishly-produced series of plays networked by Thames Television. Six novels by well-known women novelists were dramatised, ranging from Ouida's 'Moths' (published 1873) to Jilly Cooper's 'Emily' (published 1975). Each play was specially adapted for television by a leading dramatist, capturing the essential qualities of romantic fiction; strong narrative and full-bodied treatment of human emotions.

A tight, well-constructed plot is the essential prerequisite of any good novel or play. And nowhere can this be more aptly demonstrated than in the field of criminal fiction. Crime and detection programmes are a well-loved convention of television drama and viewers enjoy these programmes for a variety of reasons: some watch partly to be entertained and partly out of a desire to see justice done and others

Border Music. Donald Houston (centre) took the leading role in Geraint Goodwin's play 'The Heyday in the Blood', one of three plays in a series about life in the Border country. HTV WALES

Sister Dora. Dorothy Tutin starred in a trilogy of plays which dramatised the life and work of Dorothy Pattison who almost single-handedly improved the virtually non-existent hospital facilities available to people badly injured in industrial accidents. YORKSHIRE



wish to see a realistic portrayal of crime and the criminal world and relish the thrills of the chase or the atmosphere of menace.

The New Avengers (Thames Television) is an example of the type of programme designed as pure entertainment. This highly popular series, which is based on the perilous lives of three people employed by British Intelligence, is a stylish often humorous presentation of crime. Emphasis is placed on the symbolic significance of each main character, particularly Steed (played by Patrick Macnee) and Purdey (played by Joanna Lumley). John Steed epitomises the English gentleman, sporting a bowler and dressed in cavalry twill trousers, who remains unruffled even after confrontation with the most dangerous of criminals. His latest female counterpart, Purdey, has done much to boost the latterday image of the liberated female.

The Sweeney (Thames Television) on the other hand is a cool, sometimes cynical treatment of crime and its associates. Jack Regan and George Carter are sharply drawn characters whose often unconventional and ruthless methods of investigation relate to the harsh reality of the crimes with which *The Flying Squad* have to contend.

An abiding human concern with justice and retribution may also explain the appeal of the straightforward series *Crown Court* (Granada) while the ordinary, but interesting, events of everyday human life form the basis of regular weekly serials such as *Crossroads*, *Coronation Street* and *The Cedar Tree*.

Programmes like these are an important aspect of television drama. No other artistic medium has so much opportunity to explore over a substantial period of time the workings of everyday urban or rural society. *The Foundation* (ATV) tells of the daily pressures of a young widow who is left to run her husband's business; *Caradus* (Granada) of normal events in a long established auctioneering firm in Chester; *The Law Centre* (ATV) is based on a community legal advice practice and *Within These Walls* (London Weekend) on the work and problems of Sarah Lawson, the warden of a women's prison.

Period and costume drama continues to enjoy high audience appeal. Each series aims to evoke the atmosphere of the past through painstaking research into the dress, customs and general attitudes of the period of history being dramatised. *Edward VII's* co-writer, David Butler, has now written a series based on the career and times of Benjamin Disraeli (ATV). Another new series, *Will Shakespeare* (ATV), explores the background to the life and work of the great dramatist.

Coronation Street. Annie Walker (Doris Speed) cuts the cake for Albert Tatlock (Jack Howarth) on the occasion of his 80th birthday party. GRANADA



Champions. Barrie Keeffe's play about three Manchester United fans stranded outside Wembley without tickets was recorded before an audience of Manchester United supporters at the University Theatre, Manchester. Left to right: Karl Johnson, Michael Deeks and Ashley Barker. GRANADA



To be continued

Producing a successful twice-weekly drama serial is a tremendous challenge but it can be achieved as a result of a fruitful working relationship between the script writers, the production team and the cast. An example is Yorkshire Television's *Emmerdale Farm* which is a straightforward dramatisation of the everyday life of a Yorkshire farming community.

The challenge begins with the writer and his ideas for the script which form the life-blood of the serial. Writing for *Emmerdale Farm* demands a rigorous discipline from its script writers. The author must pick up the threads of the previous episode and produce a tightly-woven plot about established and often well-loved characters. He must also use the locations to their best dramatic advantage and leave the 'threads' of the story open-ended in preparation for the next script writer.

The creative and technical resources of the actors and the production team have to bring to life the major themes in each episode. Obviously this is a discipline which is no less exacting for them. An air of spontaneity must be brought to each episode that would be brought to the performance of, say, a single play. And this quality must be sustained throughout the planning stages, the rehearsals and the final recording.

Since *Emmerdale Farm* is aimed at family audiences, the producer has a particular responsibility to avoid topics or themes which might cause unnecessary offence. An additional responsibility is to the farming communities throughout the country; to present an accurate and not idealised or romanticised version of agricultural life and to show the way in which farmers tackle new techniques of farming.

The success of *Emmerdale Farm* can be seen by examining its audience ratings and their appreciation. Yorkshire Television has produced over 400 episodes of this serial in the last four years and it has moved from its afternoon 'slot' to early evening peak viewing time.

Emmerdale Farm. Joe Sugden, Matt Skilbeck and Henry Wilks discuss the day's events at Emmerdale Farm with Annie Sugden. YORKSHIRE



Emmerdale Farm. The Yorkshire Dales provide a picturesque setting for this twice-weekly serial about a farming community in Yorkshire. The picture shows Muriel Pavlow and Arthur Pentelow. YORKSHIRE



Centuries apart

Two new drama series from ATV in 1978 will centre on the lives of two great men of history. These pages look at the individual approach of the writers concerned.

DISRAELI

The career and personal history of Benjamin Disraeli, the nineteenth century Conservative Prime Minister, is one of the great success stories of all time. For in those days it was unthinkable for a Jew to even contemplate entering politics. Moreover, Disraeli only came of middle class background, had no fortune, title or influential friends, was tainted with scandal and had incurred considerable debts. Yet he not only became a Member of Parliament, itself a triumph, but went on in the face of opposition to win the leadership of the Conservative party and to change the dislike and suspicion of Queen Victoria into trust and affectionate friendship. By the end of his life, his statesmanlike qualities were honoured throughout the world.

To dramatise the life of such a colourful and fascinating personality would seem a gift to any writer. Yet David Butler, the co-author of *The Strauss Family* and *Edward the Seventh*, found that covering the major political events that spanned Disraeli's life posed many problems. Many of Disraeli's hardest battles were over important issues which now are largely meaningless to most modern viewers. David Butler wanted to render them accurately but with no loss to the dramatic appeal of the series. He tried to avoid the danger of showing four hours of history lessons.

Butler's solution to this problem was to use the approach he had employed for his two earlier successes: '... to try to see beyond the official image to the man himself, his hopes and fears, likes, ambitions, private interests and beliefs. To learn how he really spoke and thought. Then to show public events as they affected his personal life. In Disraeli's case, it became clear that one was not only telling an inspiring success story but also a moving love story, for the rattle-



Disraeli. Ian McShane in the title role of the historical drama series based on the life and times of one of England's greatest Prime Ministers. ATV

brained Mary Anne was the perfect wife, without whom his career might have foundered halfway, who from an object of ridicule became almost as idolised as her husband...'

Against the background of their marriage, the fight against anti-semitic prejudice, the attack on Peel, the lengthy conflicts with Gladstone – the famous Liberal Prime Minister – and the growing intimacy with Queen Victoria, everything fell into perspective.

While researching and planning this series, David Butler was continually spurred on by a piece of advice from Disraeli himself: 'Read no history, only biography. For biography is history brought to life'.

SHAKESPEARE

John Mortimer's dramatic powers were strongly put to the test when he was commissioned by ATV to write six plays on William Shakespeare and his life in London. 'I knew from the outset that the plays would have to be works of fiction; and the great pitfall of dramatised biography – the temptation to merely

although in other ways James Hazell would be at home with characters from more contemporary series. Much of the action is conveyed by humorous voice-overs from James Hazell. Thus each story is told subjectively so that the viewers are kept guessing with the central character about the circumstances surrounding the crime.

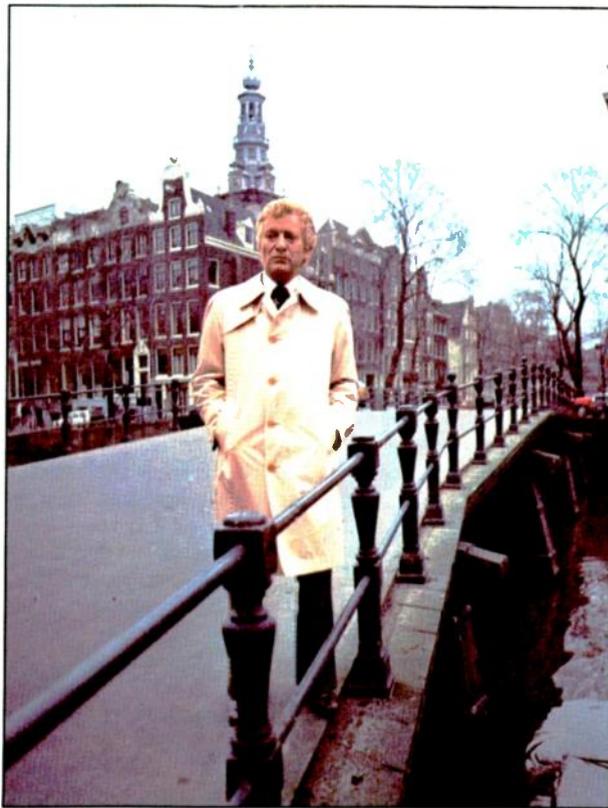
Technical and artistic effects like sound, lighting and costume are often slightly exaggerated in thrillers to heighten the atmosphere of suspense and intrigue. This technique is employed by the production team of *Hazell* but this is only one approach to crime fiction. Producer Andrew Brown believes that the key to a successful thriller can often be a story of ordinary people caught up in extraordinary events.

He has devised a format for *Armchair Thriller* (Thames), a new 26-part series of crime stories, whose common theme is to depict the lives of people who become entangled in mystifying and often terrifying situations. The idea for John Bowen's 'Rachel in Danger', for example, was prompted by a press photo of a little girl sitting in a station with a label around her neck. Who is she? How did she get there? Why has no one come to meet her? From the sort of questions any one might ask, the author created the rivetting and highly original tale of 'Rachel in Danger'. Similarly, 'Dog's Ransom', which is adapted from a novel by Patricia Highsmith, begins with a fairly everyday plot of a stolen poodle but escalates into a bizarre situation which is ultimately very disturbing.

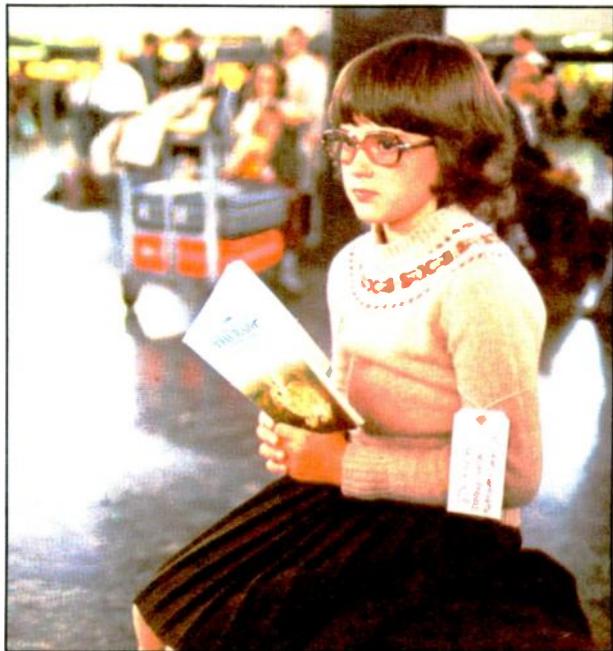
The basic problem that Andrew Brown, the producer, and Joan Rodker, the script editor, encountered when choosing the scripts for the series was that many plots which looked promising on paper did not necessarily transpose well into television drama. In Joan Rodker's own words: 'In books the reader can make all sorts of imaginative leaps and inferences but in television "it must be seen to be done".'

Another new series is Yorkshire Television's *The Wilde Alliance* which stars John Stride and Julia Foster in the main roles of Rupert and Amy Wilde. Husband Wilde is a successful crime novelist whose mastery of this particular genre involves him in the investigation of real-life murders. An expert criminologist who is always following up interesting clues, Rupert Wilde often has to be rescued from trouble by his wife who has a more organised and practical approach to life. This series is proving that the work of amateur sleuths is another popular form of detection drama which is still welcomed by television audiences.

Armchair Thriller. A forlorn little girl awaits the arrival of her father whom she has never met. But is the man who meets her actually her father? This is the mystery at the heart of the four-part serial 'Rachel in Danger' which features Della Rowe in the title part. THAMES



Van der Valk. Actor Barry Foster, who stars as Commissaris Van der Valk, on location in Amsterdam, Holland. THAMES



Adaptations

The first criteria for the successful adaptation of a novel into television must be a deep commitment to the subject matter. Norman Collins' *London Belongs to Me*, first published in 1945 and a best seller of its day, is a vivid portrayal of the lives of a group of Londoners during the first turbulent years of World War II. This novel has now been adapted for television by writer Hugh Leonard in seven hour-long plays.

Hugh Leonard has managed to capture the novel's enormous scope without loss of incident and has retained the rich and almost Dickensian flavour of the characterisations. For Paul Knight, the series producer, the first priority was casting. 200 actors were interviewed for the twenty or so principal characters over a period of five months. A cast was assembled which included Derek Farr, Madge Ryan, Patricia Hayes and Peter Jeffrey in the main parts.

The locations were to be another important feature of the series since its atmosphere would be evoked through authentic settings. Paul Knight and his production team soon discovered that period locations in London had become increasingly difficult to find. Hardly a single street in Kennington had survived intact since the early 1940s. But the location for 10 Dulcimer Street, SE11, was eventually found after weeks of research – although just in time as it was shortly to be demolished. Television aerials and street signs had to be removed, modern lamp posts disguised, yellow lines painted out and period doors and drapes fitted under the supervision of the design department at Thames Television.

Norman Collins, the author, closely liaised with producer Paul Knight and writer Hugh Leonard in the production of the series. So with a cast that included many well-known character actors and authentic sets the series was bound to carry conviction.

Stan Barstow himself wrote the scripts for Yorkshire Television's drama series *The Cost of Loving* which was shown last autumn. Once he had selected his material from two volumes of his own short stories, it still took Barstow several months of hard work to produce seven scripts which met with his satisfaction.

This happy situation spared producer James Ormerod any problems of interpretation which might have arisen when making the series. Yet he and his production team were not relieved of the many problems created when producing seven hours of television drama. After Stan Barstow had completed the scripts it took a further six months of location



London Belongs to Me. Paul Knight, Derek Farr and Norman Collins discussing the script during the filming of this popular series about life in a South London boarding house at the beginning of the second World War. THAMES

filming and studio recording before the plays were finally ready for transmission.

The action of each play takes place in the fictional Yorkshire township of Cressley. Most of the outside scenes were shot near Halifax and in Leeds. Cressley is portrayed as having all the qualities pertaining to a typical Yorkshire community; dour, depressing back-to-backs situated next to their more affluent neighbours but always surrounded by the beautiful Yorkshire countryside.

For the Cressley townspeople Stan Barstow has created a lively and diverse set of characters whose personalities often reflect the mundane, commonsense approach to life so characteristic of Northern people in general. The plays themselves combine both the comic and serious elements of life, and as Stan Barstow himself put it before the series was shown: 'Strong

team started simply with a story it wanted to tell, and which seemed to matter. It became a dramatised documentary because this was the only way to tell that story. Despite the novelty of employing actors and building sets, the project was matured inside *World In Action* and the disciplines of journalism were retained to the end. The key to *The Man Who Wouldn't Keep Quiet* was a diary written by Grigorenko and smuggled out of the psychiatric prison where he was being held. Having authenticated the diary, research began to fill in the background to Grigorenko's career. Finally, a dramatic script was written, sticking scrupulously to the authentic texts and avoiding invented dialogue.

The reliance on an authentic central source has remained the key factor in all Granada's subsequent dramatised documentaries. For *A Subject of Struggle* (1972), a dramatisation of a Red Guard Trial curing the Chinese Cultural Revolution, it was possible to work from a transcript actually released by the Red Guards as an educational document. *Full Circle* (1974), a film about the experiences of a Czech family over 20 years of conflict with authority, drew on the eye-witness accounts of the family themselves. Three members of the family also played themselves in re-creating those experiences alongside actors.

Three Days in Szczecin (1976) represented new ground. As before, there was a firm basis in an authentic text, this time a tape-recording of the actual event which is the spine of the film – a unique confrontation between workers and Government in Poland. 'But on this occasion', recalls Leslie Woodhead, 'we also had much more. We were able to go to Poland and talk to some of the key witnesses, and to authenticate the locations. Most important of all, we had access to one of the key figures in the story, Edmund Baluka, the workers' leader during the strike who is now a political exile in Britain. With this quality of information and after almost four years' research, we felt for a text. In a series of flashbacks which traced the development of the shipworkers' strike over its three days, we moved on to a process of "imaginative recreation". On the basis of painstaking research, and of extended conversations with Edmund Baluka and other key witnesses, we compiled the flashbacks. They remained totally within the limits of journalistic validity without relying on existing transcripts or tapes.'

Inevitably, the presence of Edmund Baluka, the man who was there when it happened, added dimension to the filming. Baluka said that even during the tensest moments of the Szczecin strike, when it seemed likely that the police would shoot their way into the yards, the workers actually discussed what an extraordinary film their strike might some day make. Five years later that film was made. The self-awareness of Baluka and his colleagues about the film potential of



Three days in Szczecin. Almost 300 actors took part in this dramatised documentary about the Polish shipyard workers' strike of 1971. GRANADA

what they were actually living through aptly illustrates the currency of dramatised reality.

A quite different kind of dramatisation was the reconstruction of Cabinet discussions on Chrysler and the IMF loan. Experienced journalists pooled their individual knowledge of what had in fact transpired and then sought to represent the views of each minister.

Philby, Burgess and Maclean (1977) provided yet another variety of documentary drama. It dealt with the real events of the spy story and much research went into providing an accurate record. Its writer, Ian Curteis, however, regarded it first and foremost as a play, putting 'the greater truth of the drama before the niggling journalistic truth of factual details'.

Another dramatised reconstruction which used actors to portray their roles against authentic backgrounds was *18 Months to Balcombe Street* (London Weekend, 1977). The one-hour film recounted the events which occurred during the IRA's bombing campaign in mainland Britain in the eighteen months which preceded the Balcombe Street siege.

The producing companies and the Authority are aware of the problems which may arise in dramatised documentaries and pay particular attention to anything which may mislead or cause offence. Care is also taken to ensure that the sources of information and the basis of reconstruction are clearly evident. It is then left to the viewer to decide about the authenticity of the final product and the validity of its message.



film by Pat Gavin of London Weekend's graphic department.

Concert performances have also had their place in the series and *Aquarius* greeted the New Year in 1977 with a presentation of Vivaldi's 'The Four Seasons'. *Aquarius*, of course, was not ITV's only major source of full-length music-opera presentations. Southern Television continued its series of Glyndebourne recordings with Mozart's *Così Fan Tutte* which featured the London Philharmonic Orchestra conducted by John Pritchard and was shown in all ITV areas. Also networked was

Scottish Television's presentation of Franz Lehar's *The Merry Widow* from Glasgow's Theatre Royal, with the Scottish Philharmonic Orchestra conducted by Alexander Gibson.

In September 1977, Thames Television was awarded the highly coveted Prix Italia for music for its outside broadcast recording of Benjamin Britten's *St Nicolas*

Così Fan Tutte. A colourful production of Mozart's opera enhanced by the atmosphere of the beautiful opera house at Glyndebourne. SOUTHERN



Cantata from St. Albans Cathedral in Hertfordshire. It was originally transmitted in December 1976, some ten days after the composer's death and during the 400th anniversary celebrations of the cathedral.

Apart from such 'one-off' presentations, Independent Television provides music series which explore the origins and characteristics of particular types of music. *Sounds Like McEvoy* (Ulster), which is networked during the day, presents Johnny McEvoy with a taste of traditional and contemporary folk music, and *All You Need Is Love* (London Weekend) offered a perceptive and entertaining appraisal of the development of popular music during the twentieth century.

Cinema is regularly covered on Independent Television with film reviews such as Grampian's *The Electric Theatre Show*, while children have *Clapperboard*, weekly from Granada and looking at trends past and contemporary.

Regional arts output is understandably more concerned with what is happening on its own doorstep. Independent Television aims not only to provide a survey of the world of arts in general, but also to maintain local character, to keep people aware of their regional heritage, and to seek out aspirant artistic talent. These aims are reflected in magazines such as *Diary* (ATV), *Format* (Westward), *Perspective* (Grampian), *Spectrum* (Ulster) and *Gallery and Image* from HTV.

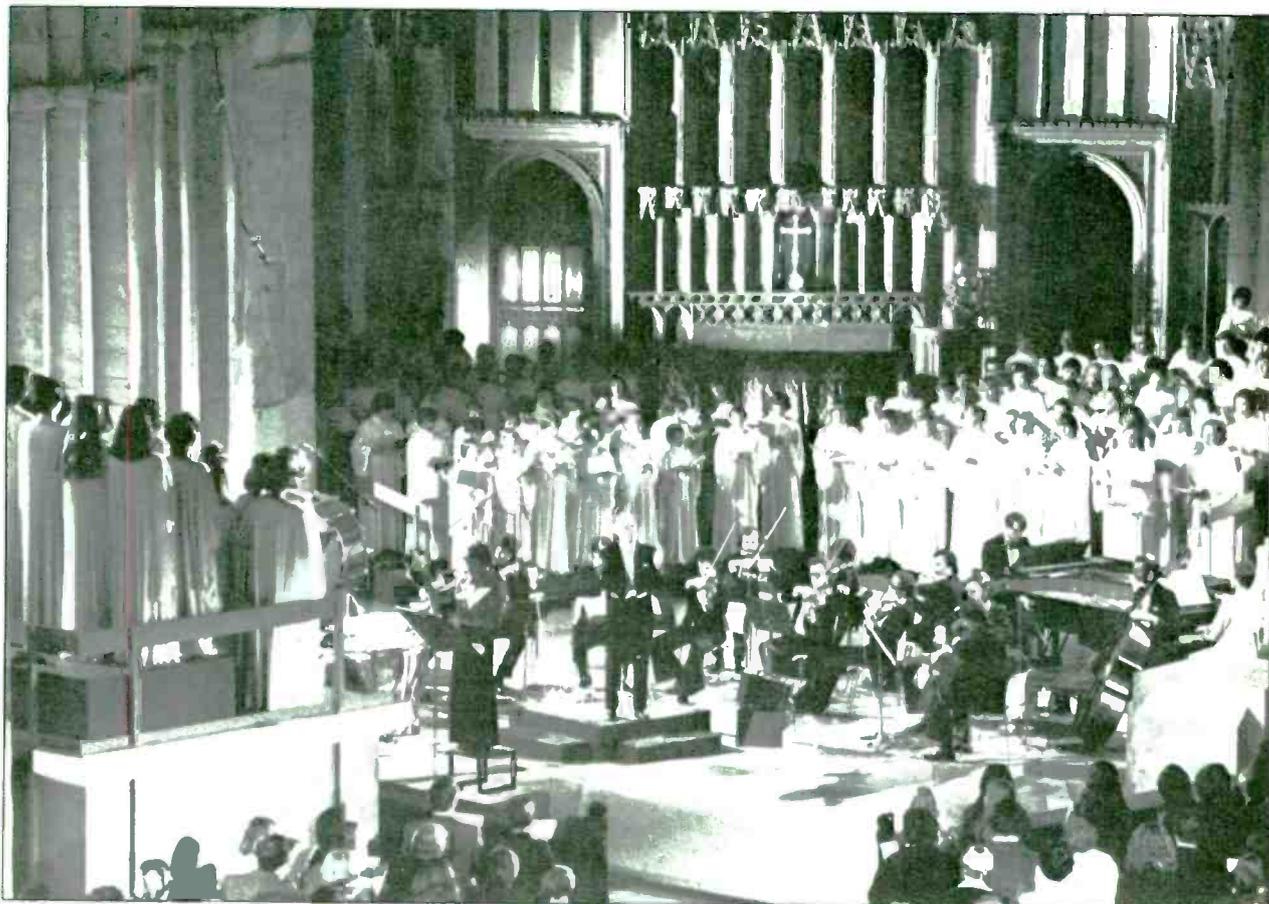
Furtherance of the arts is not confined to what appears on the television screen. Financial grants by the programme companies are made to various artistic institutions; and, several ITV companies sponsor local arts events, thus encouraging active participation.



Festival '77. Almost 100 dramatic groups in the South West took part in this local amateur drama contest. The picture shows a scene from one of the winning productions – 'Mr Sampson', by the Athelstan Players of Malmesbury, Wiltshire. HTV WEST

The Merry Widow. Catherine Wilson starring with Johnny Blanc and William McCue in Scottish Opera's presentation of the Franz Lehar operetta. SCOTTISH





St Nicolas. *The presentation of Benjamin Britten's Cantata from the magnificent setting of St Albans Cathedral won the music prize at the Prix Italia Festival.* THAMES

Watch This Space. *Joan Bakewell took a nightly look at the highlights of the 1977 Edinburgh Festival and Fringe.* SCOTTISH



Music at Harewood. *Julian Bream, the classical guitarist, performing at Harewood.* YORKSHIRE





TV SPORT

Sports programmes on ITV can be divided roughly into three categories: the regular Saturday afternoon networked sport programme *World of Sport*, weekday sport and regional sport.

SATURDAY SPORT

World of Sport is a networked four-and-a-half-hour programme of outside broadcasts (some live, some recorded) interviews with personalities, sports news and results. Items are contributed mainly by London Weekend, ATV, Granada and Yorkshire and from time to time by regional companies. The programme, presented by Dickie Davies, is edited and produced by London Weekend Television on behalf of the network and is shown simultaneously in all ITV regions.

World of Sport follows an established pattern, starting with 'On the Ball', Brian Moore's review of the domestic and international football scene, followed by 'International Sports Special - 1', a ten-minute item consisting usually of film of a sports event in Europe or North America. The main segment of the programme is 'The ITV Seven', a 110-minute live broadcast of seven races from two racecourses. Then comes 'International Sports Special - 2' which is a live or recorded broadcast of an event taking place in this country or abroad. This is followed by wrestling and the results sequence.

The aim of *World of Sport* is to keep viewers up-to-date with the events of the day in the two most popular sports - football and horse-racing - and to

Top (left to right): *World of Sport* (wrestling), LONDON WEEKEND. Barry Sheene, *Life and Fast Times*, ANGLIA. *World of Sport* (presenter Dickie Davies). Racing from Sandown Park, LONDON WEEKEND

Bottom: ITV's coverage of the Football League Cup Final, LONDON WEEKEND

provide a mixture of other sports coverage, sometimes of major but often of minority interest, from within this country or from abroad. Events shown in *World of Sport* during 1977 included badminton, speedway, hockey, greyhound racing, darts, motor cycle scrambling, motor racing, athletics and skiing. Any one of these may come from a venue two miles down the road from the studio or from the other side of the globe.

WEEKDAY SPORT

There is no fixed pattern of sports programmes on weekdays but throughout the year there are broadcasts from race meetings in the afternoons, usually spread over two or three days. In the summer months ITV cameras make weekday visits to golf tournaments and cover show-jumping, tennis, cricket and other summer sports. During the football season the Wednesday evening slot after *News at Ten* often contains recorded highlights of a football match played earlier that evening - an important League Cup game or FA Cup replay, or a European Cup or International match relayed by Eurovision from Europe.

REGIONAL SPORT

Sport attracts fierce loyalties locally and regionally throughout the country and it is in the presentation of sport from the regions, particularly football, that Independent Television's decentralised system of broadcasting is seen to good advantage.

With a few exceptions, such as the Cup Final and the Home Internationals, the football authorities do not permit live broadcasts of football matches. Recorded highlights of League and FA Cup games can, however, be shown and most ITV companies show soccer highlights in their own areas on the following Sunday



Sports Desk. Most regional ITV companies present their own local sports programmes. While filming the British Karting Championships, sports editor Chris Fear got hooked on karting and now, fully qualified, he drives his 100cc Manx powered Zipkart in the Castrol-TVM Championship. WESTWARD

afternoon. Usually these programmes feature a local team but a number of companies take London Weekend's programme *The Big Match* as a regular feature.

Sunday afternoon football programmes are now a far cry from those of nine or ten years ago. London Weekend's *The Big Match* was the pioneer of the now familiar format which, with its analyses of play by experts, discussion, interviews with managers and players, and instant slow-motion replays, has become the model for many other similar programmes.

Another major outlet for regional sport is the sports magazine. A number of companies produce sports magazines such as *Calendar Sport* (Yorkshire), *Sportstime* (Tyne Tees), *Scotssport* (STV), *Sportscast* (Ulster) and *Sportscene* (Thames) which, although they may vary in style and length, have a common objective – to keep viewers in touch with events taking place in, or of interest to, their respective regions and to satisfy the demand for news and information about local sports events and personalities.

Sporting activities are also featured in other categories of programming. Full-length documentaries, for example, occasionally examine certain areas of the sporting world; competitors make appearances on local news programmes and magazines; and there are also some adult education series which offer instruction and enlightenment for those viewers who like to participate in today's wide range of sporting and leisure activities.

THE PLANNING AND ADMINISTRATION OF ITV SPORT

At the centre of ITV's sports operation is the Network Sports Committee. This is made up of representatives of each of the five network ITV companies, plus representatives from the regional companies, one from the IBA and one from ITN.

The Chairman of the Committee is Bill Ward, Director of ITV Sport, and he is assisted by the Chief Sports Negotiator, Gerry Loftus. This committee is the main policy group for all matters connected with ITV sport and it draws up

proposals and recommendations in regard to scheduling of sports events on ITV and contracts with sporting organisations. The committee itself meets about three or four times a year but the more urgent day-to-day problems regarding sport are the responsibility of a smaller group, the sports experts, senior sports producers from the major companies who meet once a fortnight.

Winning With Wilkie. Olympic Gold Medallist, David Wilkie, presents a series of swimming lessons for younger viewers. SCOTTISH



World of Sport. Greyhound racing from Harringay. LONDON WEEKEND





Derby Day 1977. After winning the Derby on *Minstrel*, Lester Piggott watches a TV playback with sports commentator John Oaksey. THAMES

SPONSORSHIP AND ADVERTISING AT SPORTS EVENTS

A growing problem connected with the television coverage of sport both in this country and abroad is the increase in recent years in the sponsorship of sports events. Without sponsorship many sports events could not take place and it can be well argued that sponsorship is a necessary and acceptable element in contemporary sport. It has probably contributed to great improvements in the standards of many events, and the result for the viewers has been an increase in interest and enjoyment. Golf, athletics and cricket are three examples of sports which have benefited considerably from sponsorship.

A natural consequence of sponsorship, however, is the desire on the part of the sponsor to have his name shown as frequently as possible, and this can create problems for the broadcasters. The IBA Act effectively forbids programme sponsorship and requires a clear distinction to be maintained between programmes and advertisements. Over the years guidelines have been agreed by the Authority and the programme companies which permit a limited number of visual and verbal references to the sponsor at the event itself and in *TVTimes*.

Another aspect of the problem is that of general display advertising at sports events. The broadcasters



Angling Today. Now into its fifth year, this adult education series has visited lakes, rivers and coastal waters all over Britain. Here, Terry Thomas (extreme left), with film crew, is seen fishing the River Ribble in Lancashire after returning from a trip to the Lake District.

ATV

World of Sport. Cyclists competing for the Glenryck Cup were filmed by a cameraman strapped to the back of a motor cyclist. LONDON WEEKEND



must find ways of reconciling their wish to cover major events whilst at the same time attempting to minimise indirect advertising. Some indirect advertising is almost inevitable when cameras are taken to an event which is happening irrespective of the presence of television outside broadcast units. Independent Television is required to avoid an 'undue element' of such advertising in its programmes. To achieve this requires constant care and vigilance on the part of ITV's sports negotiators and sports producers.

Golf coverage in Scotland

One of the success stories of Independent Television sport in the 1970s has been its coverage of golf.

For the uninitiated who have never swung a club, names like Nicklaus, Jacklin, Oosterhuis and Weiskopf have become familiar. For the initiated – both the scratch men and the happy hackers – it has sent them scurrying to the practice ground to emulate the



This modern colour camera perched on top of a scaffold mounting allows a clear view of the fairway and the green.



The lighter-weight semi-portable television cameras are ideal for action close-ups when following the players around the course.

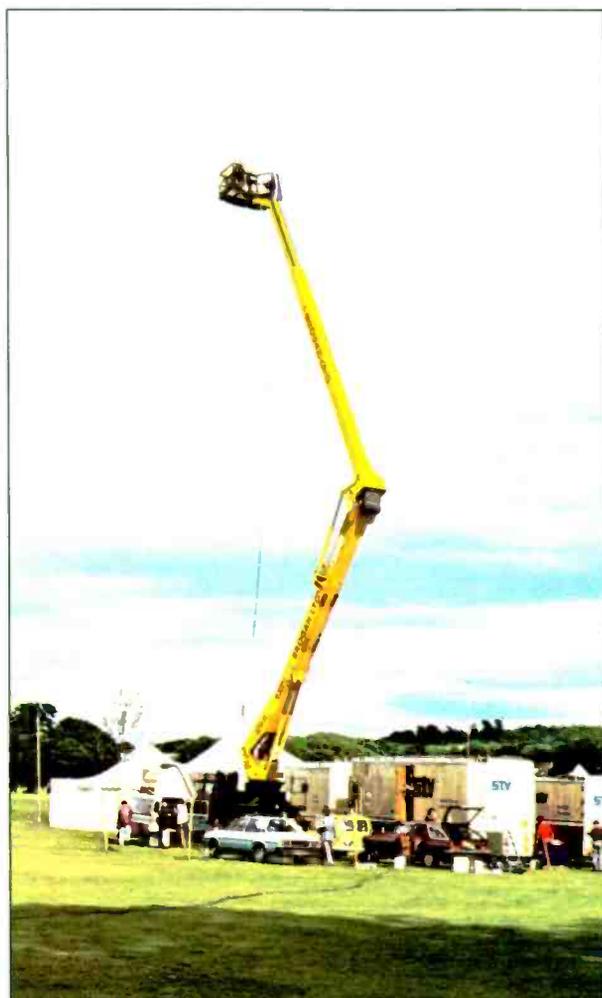
(Right) The outside broadcast vehicles house all the necessary equipment and a mobile control room, and a dish reflector on the top of the tower sends the pictures to STV's main studio centre in Glasgow.

Sports editor Alastair McLeod takes notes during the STV outside broadcast to help him compile the late evening recorded highlights.



towering Nicklaus drive or the delicate Player 'splash' from the bunker.

There is no doubt that the long periods of airtime required for golf coverage create difficulties for a television service confined to one channel. But the company which introduced golf to ITV may have found at least part of the answer to this problem.



It was back in the late 1960s that Scottish Television led the way in ITV with its coverage of two successive Wills Open Championships at Dalmahoy, near Edinburgh. These Championships were played over a course which lent itself geographically to maximum coverage of the closing five holes on the limited resources of a four-camera outside broadcast unit. But the successful network coverage which followed it was costly in terms of money, men and facilities. On some golf courses twelve to fourteen cameras based on two or three outside broadcast units were deployed to reach only a few more holes than STV's coverage from Dalmahoy with one unit.

From 1974, the Professional Golfers' Association's planning of tournaments took Scotland out of the ITV golf circuit and STV's experience lay dormant until 1976, when STV decided to get back into golf even though its coverage would be received in Scotland only. The 1976 Scottish Professional Golfers' Association Championship was being played over the Hagsgs Castle golf course in Glasgow and STV moved in with one outside broadcast unit and five cameras.

STV then decided in 1977 to repeat its coverage of the Rank Xerox Scottish PGA Championship with its prize fund of £15,000 attracting a record entry of 170 Scottish-based or Scots-born professionals, and to concentrate on a nightly highlights programme with retrospective commentary. The end result was a major success. The competition was played over the home of the Royal Burgess Golfing Society at Barnton, Edinburgh – a golf course which had been chosen for the event by the Scottish PGA because it was ideally suited to coverage with one outside broadcast unit, five cameras and a mobile camera.

While a good deal of live coverage was seen by Scottish viewers over four days, the evening highlights programme was the main editorial effort by STV. And it was the highlights programme, carefully edited and using graphic illustrations to identify tees, greens and hazards, which in a late night transmission pattern won the favours of the most critical part of the audience – the golfers.

David Johnstone, STV's Director of Programmes and a member of the ITV Sports Committee writes: 'The sun shone for us and we had a dramatic finish with Bernard Gallacher beating his good friend and rival Brian Barnes on the 72nd green. That piece of last green drama, however, only added to what was a real success in television terms. The success started with our decision to concentrate most of our production effort into making a comprehensive highlights pro-

Commentator Arthur Montford interviewing Bernard Gallacher, winner of the 1977 Rank Xerox Scottish PGA Championship.



Master Golf. Actor Richard O'Sullivan receives tuition from Neil Coles in a new networked series of thirteen instructional programmes. HTV WEST.

gramme from which our viewers could see the cut and thrust of competition among the tournament leaders, at a time of day when they were within reach of a television set.

'The success was assured by the co-operation of the Scottish PGA in choosing a golf course which lent itself to coverage by a lesser number of cameras. It is the combination of relevant information and pictures of the crucial holes which appeals to viewers of golf on television. The ingenious use of available hardware can ensure perfectly adequate coverage at modest cost.'





LEARNING THROUGH TELEVISION

Educational television in Britain comes of age in 1978. Twenty-one years ago Independent Television presented the first regular television broadcasts for schools. Today ITV's educational output comprises 11 per cent of transmission time, an annual total of some 600 hours for the average company, and includes programmes for schools, adult education and pre-school broadcasts.

THE FIRST TV PROGRAMMES FOR SCHOOLS

In May 1957, less than two years after the first ITV company came on the air, Associated-Rediffusion produced an experimental series of TV broadcasts for schools called *Looking and Seeing*. It was an act of faith because at that time very few schools had television sets. However, the confidence of the broadcasters and the growing conviction of teachers about the great potential of television in the classroom ensured that the experiment continued and expanded. During the next few years ATV, Granada and Scottish Television added their contributions, and schools broadcasts soon established themselves as a regular part of ITV's networked output.

By the early 1960s a wide daily choice was available to schools in most ITV regions of the United Kingdom. Expansion was steady and included programmes for

language teaching, elementary science and programmes specifically designed for use at the primary level. It was soon realised that although at first sight the secondary school seemed to offer enticing programme opportunities, it was in the primary schools that the greatest potential for immediate growth in classroom use was to be found.

THE START OF ADULT EDUCATION

The service for schools having been established, ITV looked to further developments in the fields of adult education and further education. A few small but significant experiments had already taken place. One of the most auspicious of these was *Midnight Oil*, a series of late-night lectures presented in 1962 by Ulster Television in association with the Queen's University of Belfast, covering topics such as science, literature and law. Another was an early pilot for the Open University, produced by Anglia Television in collaboration with the Cambridge Television Committee, when lectures at undergraduate level were transmitted nationally for one week at 7.15 a.m.

Government restrictions on the hours of television broadcasting made it difficult to provide regular adult education series until 1963 when the controls were amended to allow extra broadcasting hours for approved educational projects. So, just as 1957 was a

Top (left to right): *Money Wise* (presenter Derek Cooper), SCOTTISH. *All About Babies*, ATV. *The Special Child*, YORKSHIRE. *Am Gymru* (Welsh Language series for schools), HTV.

Bottom: *The English Programme* (filming Barrie Hines' play 'Speech Day' to be shown in the series). THAMES

significant watershed for schools programming, so also was 1963 for adult education.

The ITV companies, inspired by the early initiatives and impressed by the scale and enthusiasm of response, took up the challenge and started Britain's first regular adult education series. Two companies, ABC and ATV, which were particularly interested in the development of educational programmes for adults, began to formulate plans for the weekends and in January 1963 *Sunday Session* was started. Under this umbrella title a wide range of subjects was offered, including citizenship, elementary science, French and spoken English. They were addressed mainly to young adults who had left school at fifteen and who had begun to realise the gaps in their basic equipment for self-expression.

LINKS WITH EDUCATIONAL INSTITUTIONS

Those early days saw the beginning of organised links and partnerships between the ITV companies and outside educational institutions. Nor were such pioneering developments exclusively in the hands of the large network companies. Projects in which TV programmes were an integral part of courses designed to assist professional retraining and updating or to lead to the acquisition of formal qualifications were also undertaken by a number of the regional companies.

Scottish Television and Tyne Tees Television, for example, co-operated in the production of a long-running series on postgraduate medicine which enabled doctors and surgeons to keep abreast of the latest developments in medicine. *Farm '66* (Border) on the use and maintenance of farm machinery was produced with the help of Newton Rigg farm school and the local education authority; a special City and Guilds diploma was offered to those who successfully completed the course. *Teacher's Workshop* (Westward) was a series aimed at the in-service training of primary school Maths teachers. In 1965 Anglia mounted a Mathematics and English for 'O' Level series called *College of the Air* which gave television support to correspondence students of the National Extension College.

A further example in 1964-65 was the linked correspondence and television course in elementary economics produced by ATV and the Adult Education Department of Nottingham University called *The Standard of Living*. In a number of cases local education authorities and other responsible bodies were able to start adult classes in connection with television series



Pipkins. One of the four regular pre-school series which have been an important element in ITV's educational provision since their introduction in 1973. ATV

such as *Power in Britain* (ABC Television), a study of the British system of government; and an English Literature series called *The Full Man* (Southern), the first adult education series to be transmitted at a peak time slot of 7 p.m., at the actual time when classes were in session and able to use the programmes.

These pioneering efforts provided evidence of a growing acceptance in the educational world of television's potentially vital contribution to a rapidly changing educational system.

SEEKING LARGER AUDIENCES FOR ADULT EDUCATION

The ferment of change in ITV's education output continued into the mid and late 1960s. New ways were being sought of reaching larger audiences without any loss of educational value or any vulgarisation of the programmes. With this aim in view the topics chosen for programme treatment began to change.

Up to about 1968 the material generally belonged in the area of traditional liberal adult education as pursued in university extra-mural and WEA classes. Whilst the subjects might well attract substantially

larger numbers of home viewers than the numbers studying such subjects in organised classes, research into audience preferences seemed to suggest that greater emphasis should be given to topics more closely related to the personal and social concerns of the audience. This reasoning, and the subsequent lifting of Government controls on the hours of broadcasting early in 1972, led to the introduction of a more broadly based and less academically orientated adult education output. It would be wrong to claim that the shift was smooth and uneventful. There were years in the intervening period when the pendulum seemed to be swinging too far. But there is evidence now of a firm and responsible commitment to the genuinely serious educational priorities of the ITV audience.

THE INTRODUCTION OF PRE-SCHOOL SERIES

A third important watershed in the history of ITV's education programmes occurred in 1972. For some years the Authority and its advisers had been encouraging the companies to make programmes for the under-fives. After some experimental transmissions of the American series *Sesame Street*, four major producing companies agreed to provide between them a daily fifteen-minute educational programme especially for young children watching at home, possibly alone. There is good evidence for the belief that a very substantial contribution indeed to the teaching of these young children has been made by ITV's pre-school programmes during their first five years of commitment.

Such is the historical background to ITV's educational output. High standards of production in all sectors have been achieved during the past 21 years. Much thought and effort has been put into assessing the success of the programmes produced and the needs that should be met by programmes in the future. In the schools sector particularly, the Authority and the companies are concerned that schools should take maximum advantage of broadcast material specially designed for them. Regrettably, many programmes are being underused by the teachers who might be expected to find them valuable. But long before another 21 years are completed it can be confidently expected that, with the opening of new broadcasting channels and the increasing use of off-air recordings in schools, teachers will come to recognise the vital role that can be played in their work by education resources derived from the main instrument of public communication in our society.

Looking ahead

EARLY CHILDHOOD EDUCATION IN 1978

It is not surprising that the Authority maintains its commitment to pre-school programmes on television when surveys show that, notwithstanding Section 8(2)(b) of the 1944 Education Act, only one child in ten in England and Wales has the opportunity to attend either playgroup or nursery centres.

It is almost five years since the first daily pre-school programmes were transmitted on ITV. Changes have inevitably taken place as experience and knowledge have been acquired. Some firm favourites still continue on the air: *Rainbow* (Thames), *Pipkins* (ATV) and *Hickory House* (Granda), though the last of these will soon give way to a new programme, *Daisy, Daisy*. In the same way, after five years' experience in producing *Mr Trimble*, Yorkshire Television has replaced

Rainbow Has A New Baby. *Dominic shares a joke with his mother while she has a pre-natal check.* THAMES



it with *Stepping Stones*, a slower paced programme with more built-in repetition.

It is hoped that the special documentaries for young children produced by the *Rainbow* team are to be expanded or repeated during the present year. Three of these have been produced so far: one on going to hospital, another on starting school and, the most recent, on a new baby in the family. All have the common aim of helping young children allay their fears and anxieties about (to them) disturbing events which most are likely to encounter at an early age.

As a natural complement to the programme series for the very young are the series designed to help inexperienced parents. Several such series have been produced recently. *Being a Child* (LWT), *All About Babies* (ATV) and *Home and School* (HTV) are intended to help adults understand something of the physical and mental growth of their children. Yorkshire Television produced a sympathetically informative series for the parents of handicapped children called *The Special Child*. A follow-up series for the parents of handicapped teenagers is currently being planned and will be seen in the coming year.

For adolescents, many of whom will soon be parents, there is the 'Family Matters' unit in Granada's *Facts for Life* series. These programmes deal factually, but sensitively, with pregnancy, birth and post-natal care and offer a helpful initiation into the experience of parenthood.

The Authority looks forward in the coming year not just to greater production effort from the ITV companies for young child and parent education. Just as the effectiveness of schools programmes depends largely on the collaborative effort of the classroom teacher, so also with programmes for the infant child or the new parent co-operation from appropriate social agencies, even if only by way of promotion, is needed to ensure full success.



SCHOOLS BROADCASTS IN 1978

The social relevance of the work in the schools has been a recurrent theme in the past year's 'Great Debate' on education. In ITV schools programmes there is a clearly definable strand of social responsibility. Contemporary teenagers are no longer expected to remain unaware of the hardships, challenges and demands of adult life. They and teachers alike are having to attune to the demands of an increasingly technological society, to inflation, economic depression and unemployment.

The emphasis in ITV school's programmes has very often been to help in the area of relationships, values and decisions – and such matters can seldom have been more important than in today's world. ITV's schools timetable for the coming year retains this basic approach in large measure, adjusted to the particular contemporary realities. Below are described some of the new offerings that teachers might find useful during the 1977-78 academic year in helping adolescents in their transfer from school to adult life.

ITV companies are participating in new measures to help unemployed young people. The federal/regional structure of ITV is particularly helpful in dealing with the important regional diversity underlying unemployment. A few programme responses to the acute problems were mounted at short notice during the 1976-77 school year and a number of companies are preparing informational schools series on alternatives to unemployment with valuable co-operation from local Departments of Employment, careers officers and other government agencies. In the Yorkshire area a further series of *Leaving School* is planned for the Autumn term 1978. In the Lancashire area, young people in their last year at school will benefit from Granada's *Workshop* series in Spring and Summer terms 1978.

Although not strictly part of the schools output, other series dealing with the problems of the young unemployed are to be shown during the year. Breaking new ground, Westward is showing a weekly series in South-West England called *Just the Job* which illustrates admirably the possibilities of effective co-operation between broadcasters and other agencies. Each programme, in addition to presenting aspects of unemployment, draws attention to the opportunities open to young people in training schemes, work experience, voluntary work. A telephone referral service will be available offering access to a counselling group. A special 'survival kit' of information pamphlets

Work. A social geography resource series for schools.

ATV.

will then be sent to help the young enquirer decide what is best for him or her. Other plans for general output series include a special early afternoon *Today* slot containing a regular feature connected with jobs and unemployment. Thames, Anglia and Tyne Tees Television intend to continue with their regular items for the unemployed in local features programmes.

The wider issues and causes of unemployment also feature in some of the networked series. *The English Programme* (Thames) has a programme probing the social reasons and emotional consequences of unemployment among young school-leavers, set in a group of programmes on the theme of 'Minorities'. *Work* (ATV), overall a social geography resource, has programmes on the changing nature of work, causes of unemployment, industrial relations, and trends for the future. Apart from dealing with unemployment, the programmes aim generally to familiarise young people with the world of work and to dispel some of the ignorance, unrealistic expectations and ill-founded prejudice that too often exist about the world outside school boundaries. This new series complements the Schools Council geography project for the young school-leaver, and it could equally usefully be followed by teachers of environmental and social subjects. The series chimes in admirably with one of the recommendations of the Green Paper 'Education in Schools': to equip young people 'with a basic understanding . . . of the industrial activities, especially manufacturing, which create our national wealth'. Pupils must also be equipped, says the Green Paper, with 'basic understanding of the functioning of our democratic political system'; a new series from Granada called *Politics - What's it all about?* will help remove some of the ill-formed hazy misconceptions which a lot of young people have about the subject. Most children today must be well aware of inflation and rising prices; the Yorkshire Television series *Meeting Our Needs* also acknowledges such harsh topical realities while conveying to pupils aged 10-13 an insight into some of the fundamental concepts of economics.

Standards of basic education were a substantial plank in the platform for 1977's Great Debate. Categorical assertions were made in particular about standards in the use of English. It all starts with basic literacy, with learning to read; and for young children at the primary stage there will be a new ITV series *Reading with Lenny* (Granada) which will help teachers to motivate children towards reading. The star role in this series will be played by that well-known character from the world of light entertainment, Lenny the Lion. HTV will transmit, in the Wales area only, *abc*, a new resource to assist Welsh children towards mastery of their national language. For slightly older children, *Over to You* (ATV), *Writer's Workshop* (Thames) and *Picture Box* (Granada) will offer stimulus for a wide variety of creative writing using film material and stories. *The English Programme* (Thames), for the 13-16 age range,



Reading With Lenny. *Lenny the Lion* (and Terry Hall) help teach five-year-olds to read in the new infant reading series. GRANADA.

will have several distinct units under a common heading. In the first unit there will be two full-length TV plays for study as examples of good 'television literature'. *Viewpoint* programmes about the nature of the mass media then form the second unit. More mainstream is unit 3, a TV production of *Romeo and Juliet*. The fourth unit looks at the way language is used and organised. The series will end with four documentary films on the theme of minorities which, it is hoped, will offer a useful starting point for classroom discussion and writing.

ADULT EDUCATION IN 1978

Whereas programmes for schools have a relatively clearly defined target audience with known educational needs which the programmes strive to meet, adult education on ITV is bound to have much broader aims. It is intended mainly for those over the age of sixteen who left school with the minimal formal qualifications; but even within that group there are wide differences of background, of levels of intelligence and experience.

The current slots set aside for adult education are weekend mornings, Tuesday and Thursday lunchtime, and occasional late evening and Sunday lunchtime slots. In most regions some 150 to 180 hours of adult education programmes are seen each year.

Much is done to provide stimulating material for creative leisure and other recreational activities. This remains an important part of ITV output. But, as with schools broadcasts, the Authority's educational advisers have been urging that more be done to help adult viewers cope with more urgent issues of current social concern. With well over 1½ million adults unemployed in the United Kingdom, there is a substantial section of the population whose needs a public television service cannot ignore. The series from ATV called *Out of Work* will give a lot of practical advice on benefits available, training and retraining. More important perhaps, the programmes will try to tackle the emotional and practical problems of the individual who finds himself reduced to enforced leisure.

Not far away from talk of unemployment is the issue of industrial relations. We are daily confronted with news and conflicting opinions about the state of industrial relations in Great Britain today. The question of worker participation is, for many in the ITV audience, no mere debating counter but a live issue. Thames's new series on the subject will look at a number of different types of enterprises and how their respective forms of worker participation actually operate in day-to-day practice. Still in the domain of industrial relations, Grampian Television is planning a series on the unions; this is not intended to be another airing of the arguments about union power but rather a down-to-earth practical account of the structure, organisation and operation of the typical trade union.

Out of Work. One of ITV's efforts to help the unemployed.

ATV



Mathman For Adults. Parents and teachers are introduced to some mathematical principles their children will learn in the Mathman series for primary school children. GRAMPIAN

Immigration and the related race question have become matters of current social concern. Two companies, Thames and Granada, are planning series which will try to introduce facts and educated reason into an area where prejudice, misunderstanding and ill-digested half-truths are common.

Education itself has become a major topic of social and political concern. To quote again from the Green Paper, it is important that the community in general and parents in particular should be made more 'aware of what the educational systems and the schools are trying to achieve'. By providing straightforward series on new teaching methods and activities and the organisation of schools today, ITV is doing its part to help. In 1977-78 parents will be able to see a third series of *Parents' Day* from Granada and from HTV a series taking a challenging look at secondary education. Grampian Television is planning school previews for parents and teachers in its own transmission area of its infant school maths series *Mathman*. This should be a further step towards helping young parents understand some of the early educational activities of the five-year-old school beginner.

1978-79 will bring a major Thames series on ecology with David Bellamy as adviser and presenter. Viewers will be helped to understand man's role in evolution, past, present and future. If the idea of a series on the evolution of the living world is exciting and ambitious, so too, are the partnerships between television and educational agencies which are being developed. There will be published a hardback and paperback book, family-activity packs, and a related correspondence course will be offered by the National Extension College, Cambridge.

Advice and consultation

Educational programmes continue to develop in range and quality because of the dialogue between broadcasters and the educational world. A central element in this dialogue is provided by the advisory committees, made up of representatives from a wide range of different educational interests, which are appointed by the Authority and by several of the programme companies. The educational programmes are produced by individual companies and naturally reflect their particular creative talents and production strengths. But subjects are in the first place considered for development because educational advice draws attention to public needs that can usefully be met. The distinguished members of the IBA's Educational Advisory Council, Adult Education Committee and Schools Committee make major contributions to the present high standards of ITV's educational services.

The IBA Fellowship Scheme is another useful means of assessing the value of educational programmes. Introduced in 1967, the scheme enables teachers and educational broadcasters on secondment from their normal work to pursue studies into the relationships between television and education. Fellows are normally attached to universities, polytechnics or colleges of education and are guided through their studies by an appropriate Director of Studies. Topics vary widely. For example, Michael Scarborough in 1975 took a critical look at children's responses to non-educational television, whereas more recently Ann Cuff in 1976-77 looked at foreign language teaching and Thames' *Le Nouvel Arrivé* in particular. Plans are in hand for extending the range of the Fellowship Scheme to include radio.

The dialogue is sustained at the classroom level by a system of teacher report cards. Teachers are asked to write on addressed and stamped postcards their immediate reactions to programmes they have viewed with their classes. Not enough teachers send in cards consistently and regularly, and it is unfortunate that more teachers are not prepared to take this genuine opportunity to influence the output. Nevertheless, the views that do reach the programme makers are welcomed and heeded.

In the Education Department of the Authority and

most ITV companies are Education Officers whose main responsibility lies in maintaining contact with professional educators at all levels. Their job is to visit schools, teachers' centres and other educational institutions, to take part in regional educational conferences and in-service training courses and to initiate their own seminars on, say, the use of broadcasts in the teaching of history. The Authority's Education Officer responsible for liaison has recently been instrumental in setting up a teacher secondment scheme; this is one further link between classroom and broadcaster that might well be developed in the future.

A further useful dipstick is the many valuable and helpful subjective comments from viewing teachers.

THE IBA'S EDUCATIONAL ADVISORY BODIES

EDUCATIONAL ADVISORY COUNCIL

Dr William Taylor (*Chairman*); Rev T Bartley; Prof R A Becher; Dr Tessa Blackstone; Dr T R Bone; R Bourne; Mrs Gwen Dunn; Mrs Elizabeth Garrett; J W Henry; I C Jones; J Owen; J F Porter; J Simpson; S W Smethurst; Prof E A O G Wedell.

Representatives of Programme Company Advisory Committees:

Rt Hon Lord Evans of Hungershall (*Thames*); Prof R Gulliford (ATV); Prof W Walsh (*Yorkshire*); Prof E G White (*Granada*).

R McPherson (*Scottish*, the *Chairman* of the Educational Subcommittee of the Network Programme Committee) is an *ex officio* member.

SCHOOLS COMMITTEE

J W Henry (*Chairman*); D C Brooks; Mrs J Burden; Miss M Clarke, OBE; B Colgan; D Gadsby; G Griffin; G Hubbard; A Kean; Mrs J M O'Hare; D C Reid; M Scott Archer; B W Simpson; R E Smith; Mrs Mollie Temple.

Representatives of Programme Company Advisory Committees:

Prof G C Allen, OBE (*Thames*); Miss M C Cockayne (*Granada*); J Lavelle (*Yorkshire*); Mrs Pat Woodfine (ATV).

Assessors: G A B Craig (HMI, Scotland); M Edmundson or R Stockdale (DES); J Ferguson (HMI, Northern Ireland); W E Thomas (HMI, Wales).

ADULT EDUCATION COMMITTEE

Joslyn G Owen (*Chairman*); D Blezard; J Brown; B Cooper; Dr W Davies; T A Q Griffiths; D Heap; R J Kedney; A Kingsbury; C I Loveland; C MacLean; Mrs M Rawlings; M J Salmon; Miss Helen Taylor.

Representative of Programme Company Advisory Committee:

F W Jessup (*Thames*).
Assessors: K Elsdon (DES); D M Collie (Staff Inspector, Northern Ireland); Owen E Jones (HMI, Wales); R G Wilson (HMI, Scotland).

Periodically the Authority itself organises a residential conference, 'a consultation', for all those concerned with the planning and production of ITV's educational broadcasts. Such meetings offer valuable opportunities for the periodic review of overall policy.

Thus the Authority has access to a number of different sources of information about the impact of ITV's educational programmes, especially in relation to schools broadcasts. For adult education programmes the picture is not quite so well defined. As with most other programmes, members of the public who have viewed an adult education programme may write in with their comments; although these spontaneous reactions can offer rough guidelines of public feeling they may not be representative and must be treated with some caution. Use may also be made of the

regular Appreciation Indexes prepared by the Authority's Audience Research Department for each ITV area, expressing in quantitative terms how interesting or enjoyable a representative sample of viewers found each programme. The larger the number of people within the sample who watched a particular programme the more reliance can be placed on the result.

It would be wrong to claim that the broadcasters have devised a totally reliable technique for assessing the educational effectiveness of educational programmes. Not all educational gain is immediately and identifiably testable: if research is to make its full contribution educational thinkers and planners need to develop much clearer definitions of what educational effectiveness really is.

Good use of Educational TV

USING SCHOOLS TELEVISION

Schools programmes are many and varied: some programmes are intended to provide stimulus for creative work, some are factual documentaries, some offer direct instruction. Regardless of their style of presentation, they have one factor in common. They all draw on a wide range of educational advice in order to be able to serve the needs of many teachers.

This emphasis on serving the needs of teachers is important. Schools programmes are provided as a resource to be used and mediated by teachers, rather than as teacher substitutes. That is not to say that the teacher may not pick up useful insights from seeing how a fellow educationist working in another medium approaches a subject with which he, the teacher, may perhaps be over familiar.

Both teachers and pupils gain much more from educational broadcasts when the programmes are used as part of a carefully planned curriculum rather than when they are used as casual additions. Obviously teachers vary enormously in the way they use programmes. C G Hayter, in a joint ITV/BBC report in

1974, described some imaginative ways in which the medium has been used and integrated with other educational materials.

There has always been a significant potential for schools broadcasting as a means of disseminating new ideas. For example, in the area of media studies, television has proved itself to be highly suitable for communicating new topics, particularly those which are visually stimulating. Resource material for this subject is being provided by several ITV companies. For example, in 1977-78 there will be a repeat of *Looking at Television* (Yorkshire), the media studies series written and presented by Peter Fiddick, television columnist of *The Guardian*. The long-running series *The Messengers* (Granada) has departed from its tradition of concentrating on feature films and documentaries and is exploring insights into television itself. Another foray into the world of the small screen will be a revised version of Thames' *Viewpoint* series, first broadcast in 1975, which will appear as a five-programme unit within *The English Programme* series. At a lower age level of 7 to 8, *Finding Out* (Thames) finds out about the making of television programmes.

With the possible exception of *Finding Out*, the avowed aim of these series is to raise the level of media consciousness and to awaken in people a healthy

scepticism towards television. All three secondary series aim to give, in their own ways and styles, information and views about the television industry and the way it grew up and is organised. But there are other valid uses for the series. By selecting individual programmes from them, teachers could profitably use them in other contexts, such as moral education, general studies, English. For example, important visual support to a classroom discussion on sex stereotypes come from the 'Love Story' programme in *Viewpoint*, or similar relative sequences from programmes 3 and 5 in *Looking at Television*.

This is by no means a definitive list of the uses to which media studies series can be put. It serves merely as a particular illustration of the support which the series can offer in the teaching of different subjects. It is offered as an indication of how teachers who have familiarised themselves with the possibilities of this rich but freely available resource may experiment in a variety of ways.

The video cassette recorder, where it is available, has begun to have a marked effect on the pattern of programme use. So far, VCRs have appeared mainly in secondary schools. But it is in the secondary school especially that greatest difficulties have been encountered in arranging school time-tables to fit the programme transmission times: and for that reason, many worthwhile secondary schools series have not been as widely used as they might have been.

Recording 'off-air' makes it possible for the teacher to fix a viewing session that suits his own time-table. He can use the same programme more than once. Moreover, once he has the recording he can familiarise himself with its contents and thus more readily integrate it into his overall teaching strategy. But, as the Annan Committee pointed out in its report on the future of broadcasting, rapid increase in the number of recording machines installed in schools may well fall off in the present economic climate. In other financially more favourable times, however, it is hoped that they will be recognised as a vital part of school equipment. But whether or not the times are financially favourable, video-recording has already been widely recognised as a vital priority in school equipment.

USING ADULT EDUCATIONAL PROGRAMMES

Broadcasts to schools are addressed to a designated target audience which is, in the main, a 'captive' one. The decision to view rests with the teacher. The expected audience for most adult education pro-

grammes is the individual viewer motivated to learn. The viewing week after week of successive instalments of a planned educational series obviously calls for a large degree of extra personal motivation.

Nevertheless, planned adult education series can and do attract audiences which, though not large by the standards of mass appeal entertainment, are sometimes greater than that normally expected for programmes shown at the same off-peak times. The reasons that move adult viewers to seek education from their television can be many and varied. They may be seeking to make good what they missed in their schooldays; they may be hoping to improve or bring up to date their professional knowledge or craft training; they may simply be expecting advice on ways of saving money in meeting daily living needs.

In the coming year ITV viewers will be given a chance to learn, for example, about basic principles of astronomy, and about the functions and malfunctions of the human body in series produced by ATV. In both cases the need for support in the form of print material to reinforce the learning impulse will be kept in mind. There are, however, some adult educational programmes where a more personal kind of support is needed. Yorkshire Television's series offering instruction in basic numeracy, *Make It Count*, is an example. This very first broadcast numeracy course has been planned from the start as a 'multi-media' project, in co-operation with the National Extension College at Cambridge. It is aimed at those adults who cannot understand or manipulate even the most elementary processes in arithmetic and who may even have problems of number recognition. The 13 television programmes contain a large element of direct repetitive screen-to-sitting-room teaching. But the main teaching vehicle is the *Make It Count* work-book; and personal teaching support will come from local colleges, adult institutes and voluntary agencies who have agreed to help with tuition and counselling. The substantial uptake of the National Adult Literacy project has proved that large numbers of adults and young people still do not possess the basic skills needed for full citizenship in a democratic society. It is proper that the public mass media services should be enlisted to help remedy such grave shortcomings.

Another multi-media project in preparation is Thames' series on ecology and evolution. Plans are afoot for related hardback and paperback books, a National Extension College correspondence course and activity packs. Under discussion also is a possibility of 'Tele Courses', courses for adults organised in colleges and other institutions in association with the television broadcasts.

These are but two examples of new ITV initiatives demonstrating that progress depends not merely on exploration of new subject areas but also on the development and refinement of the methods whereby adult education programmes may be used.



RELIGIOUS TELEVISION

At Easter 1977, ITV presented ATV's epic *Jesus of Nazareth* (ATV). Transmitted in two parts on Palm Sunday and Easter Day, the six-and-a-half hour programme was seen by millions of viewers throughout the country. This remarkable occasion also marked the start of a more flexible pattern in the scheduling of religious programmes on Independent Television. By agreement between the IBA and the BBC, and on the advice of the Central Religious Advisory Committee (CRAC), the longstanding Sunday evening 'closed period' was from this time reduced in length from 70 minutes to 35 minutes between 6.40 p.m. and 7.15 p.m. The total time devoted to religious programmes on Sunday evenings, however, remains at 70 minutes on ITV because an additional 35 minutes of programmes are transmitted on all stations between 4 and 6.40 p.m.

Programmes of religious significance are by no means confined to Sunday evenings on Independent Television. For example, the thirteen-part documentary series *The Christians* (Granada), examining the history of Christianity, was shown on Tuesday evenings during autumn 1977. Written and presented by Bamber Gascoigne, it took six directors three years to film in more than 30 countries. It traced the growth of Christianity and its influence on society and culture over a period of nearly 2,000 years. The narrative was detached and delivered without editorial commitment. The programmes drew no conclusions but by the presentation of a blend of history and contemporary tradition sought to produce a feeling for the way in which the varying and evolving forces of the Christian religion have influenced mankind.

Top (left to right): *The Good, the Bad and the Indifferent*, YORKSHIRE. *The Christians* (Bamber Gascoigne), GRANADA. *Stars on Sunday* (Kenneth More), YORKSHIRE. *A Hymn For the Jubilee*, SOUTHERN.

Bottom: *Jesus of Nazareth*, ATV



The Story of Job. Satan, danced by Namron from the London Contemporary Dance Theatre. THAMES

Evidence of the changing attitudes to the scheduling of religious programmes was provided in the London area by the presentation of series at 6 p.m. on weekday evenings. *A Matter of Morals* (Thames), a religious discussion series, was transmitted for seven weeks on Fridays around Easter. Based on the Ten Commandments, it was designed to bring some of the more sensitive subjects of morality to light by means of discussion. Later in the year on Wednesdays came *Get Out and Push* (Thames), a series of films on different people doing work for the community.

These programmes, along with regular local series such as Ulster Television's *What's It All About?*, have established a wider place for programmes of religious interest within Independent Television.

Further evidence that religious matters are of general concern was provided by Yorkshire's documentary *The Good, the Bad and the Indifferent*. This personal view of the Church of England by the distinguished film-maker Antony Thomas created quite a stir when it was first shown one weekday evening. So it was shown again on a Sunday, followed the next week by a discussion programme in which the Archbishop of York led Mr Thomas' critics in front of a studio audience.

The impact that this film made upon a select international audience is significant. It was chosen as Independent Television's entry to the Fifth International Christian Television Festival, held at Montreux last May. Not only did it win one of the five official prizes awarded by the jury, but it also won the participants' prize for the best programme of the week on the votes of the producers and religious advisers from fifteen countries present at the festival.

This is the third successive occasion when Independent Television has emerged with a major award from one of these festivals. More impressive still, both ITV's entries for the 1977 Prix Italia were programmes of religious interest: *The Good, the Bad and the Indifferent*, which narrowly missed winning the documentary prize, and Thames' *St Nicolas Cantata* by Benjamin Britten performed in St Albans Cathedral, which for the first time gave Britain the music prize.

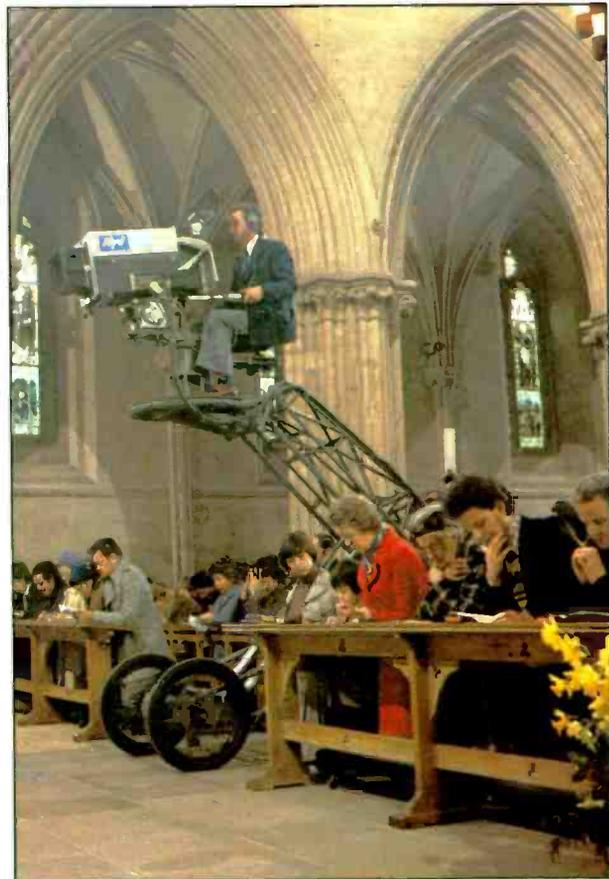
At Easter Thames presented the *Story of Job*, the completely new ballet choreographed by Robert Cohan, the London Contemporary Dance Theatre's artistic director, and performed by his company. The story was clarified by Andrew Cruickshank's narration from the Authorised Version of the Bible, and included in the programme were some of William Blake's illustrations to the Book of Job. Combined with music by Ralph Vaughan Williams, played by the London Philharmonic Orchestra, the result was a blend of music, pictures, dance and words telling the powerful Old Testament story of Job in a way that could only be achieved on the screen.

There is a move, within the ITV service towards providing programmes of a not so obviously 'Christian'



Rock Nativity. The television presentation of the popular stage musical on the birth of Christ. SCOTTISH

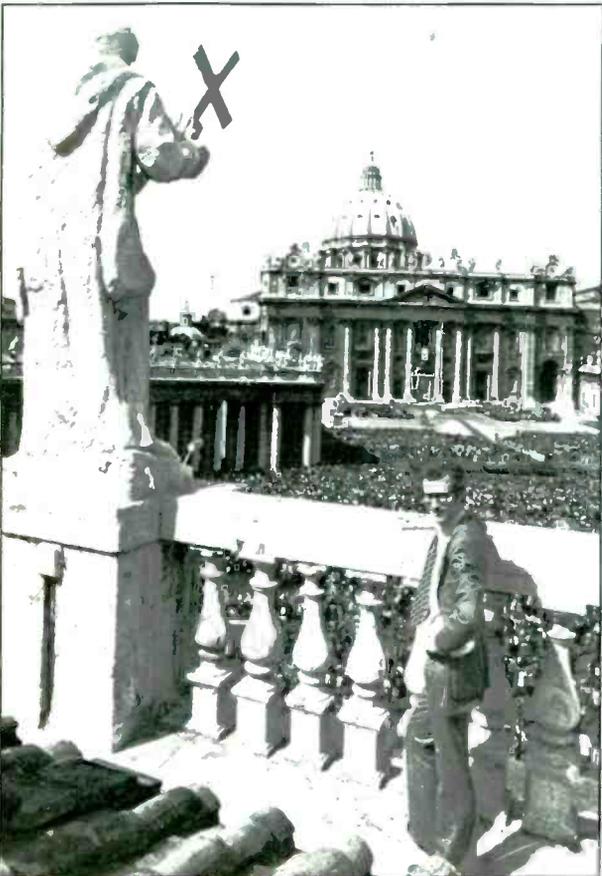
Morning Service. An outside broadcast in progress from Wells Cathedral. HTV WEST





Wedding Day. Ann Harris and John Tuddenham on their wedding day at Tarbert in Argyllshire. LONDON WEEKEND

The Christians. Bamber Gascoigne on Easter Sunday morning in St Peter's Square, Rome. GRANADA



nature. Britain now includes a large and mixed immigrant community, the members of which are followers of various religions other than Christianity. In line with this feeling a rabbi has been appointed to the Central Religious Advisory Committee. London Weekend has provided a series *Wedding Day*, six programmes each looking at this significant point in the lives of people from different religions. It is hoped that these kinds of programmes will lead towards a greater understanding and acceptance of people believing in different creeds.

The Independent Television companies are now trying to provide an interesting and varied schedule of religious programmes in addition to the traditional outside broadcast church service. Scottish Television contributes an occasional series *Holy Cities* in which different places with religious or 'holy' connections are visited and studied. ATV's programme *Saints Alive* has studied contemporary religious figures and HTV made three programmes filmed on location in Rome and Assisi, on the occasion of the 750th anniversary of the death of St Francis.

There is clearly a continuing call from the audience for *Stars on Sunday* (Yorkshire) and similar programmes such as *Come Sunday* (Southern). Independent Television's first Sunday tea-time religious series *Junior Sunday Quiz*, was meant mainly for young people but also appealed to the older generation. By contrast, Granada's *Reports Action*, transmitted at a similar time, and inviting volunteers for good works, reached and held a large audience of all ages and sorts – with a heartening number of viewers prepared to take some action.

Reports Action, developed from a local weekday series, marks the growing confidence with which the public learns to use the media to air its concerns. With roots both in education and religious programming this significant development of 'community service broadcasting', both in television and in local radio, points the way to a widening future for these strands of the output in the more complex world of broadcasting in the 1980s.

CENTRAL RELIGIOUS ADVISORY COMMITTEE

The Rt Rev R A K Runcie, Bishop of St Albans (*Chairman*); The Rev James Bentley; Miss A Bonner-Evans*; J Boyd, CBE; Sir F Catherwood; The Rev Maxwell Craig, BD; The Most Rev E Daly, Bishop of Derry; R A Dennison; Mrs M Duggan; Miss A Forbes; The Rev Dr R D E Gallagher*; The Rev Rabbi H Gryn; The Rt Rev A Harris, Auxiliary Bishop of Liverpool; T Colin Harvey*; The Rev Prof Dr W Hollenweger; The Rt Rev C James, Bishop of Wakefield; N Jayaweera; The Rev Dr D Jenkins; Rev John Harriott, SJ*; Miss C Kent; D Kingsley; Mrs P Makins; Prof D Martin; Prof B G Mitchell; The Rev Dr C Morris; The Rev Prof I Pitt-Watson; The Rev D Reeves*; The Rev E H Robertson; Miss D Stephens; The Rev D R Thomas; The Rev L Timmins*; The Rt Hon Lord Wheatley.

*Members of the IBA Panel of Religious Advisers.

N.B. Programme companies also have their own religious advisers.

Religious drama

The links between drama and religion are age old. Independent Television has on many occasions used the dramatic form in its religious programmes but there has recently been a fresh flow of interest in this area.

Two major religious dramas which made a considerable impact were *Moses the Lawgiver* and *Jesus of Nazareth*, co-productions by ATV and RAI (Italian state television), which set a new record in viewing figures for religious productions.

Jesus of Nazareth was acclaimed by many religious leaders and millions of viewers when it was first shown in Britain, the USA and Italy at Easter 1977. The production had taken three years, cost millions of pounds and had the largest all-star international cast ever assembled for a Biblical epic.

The director Franco Zeffirelli said that in the past Jesus had always seemed untouchable, and his aim in making the film was to bring Jesus (played by Robert Powell) closer to the people. Zeffirelli believed that the life and character of Jesus were much more down-

Here I Stand. *Fulton Mackay as John Knox in a play from the series.* GRANADA





Parables. Richard Vernon and Jim Norton in a scene from 'Two's a Crowd' by Voytek. ATV

to-earth than is generally realised and so he paid great attention to the details of production in trying to create this new image.

Moses the Lawgiver was another major religious television event of 1977, seen in six one-hour episodes by very large audiences in Britain and in the United States. The international cast was headed by Burt Lancaster, a film-actor who had never before worked for television, in the role of Moses.

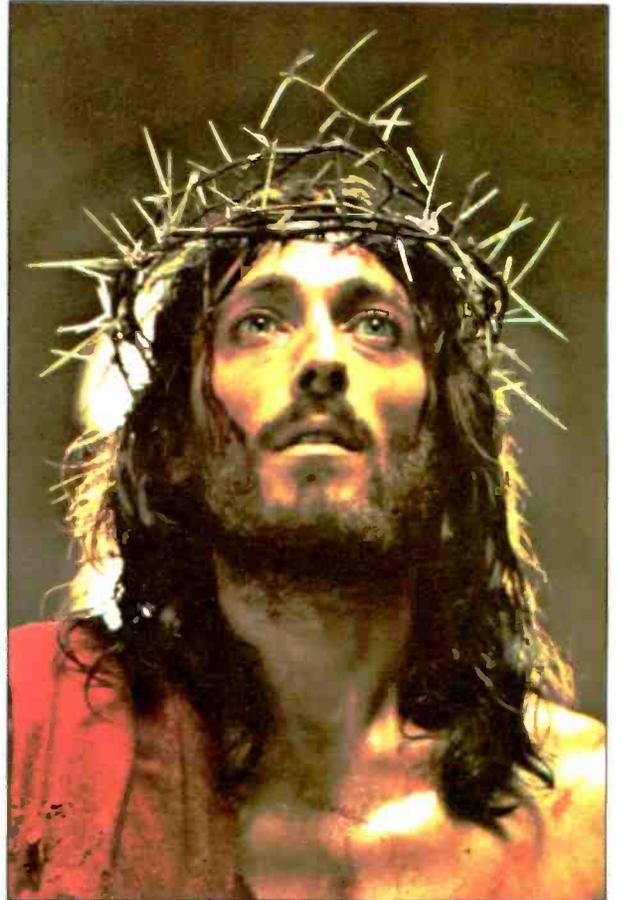
The summer of 1977 saw six specially-commissioned plays from Granada under the general title *Here I Stand*, in which outstanding characters from history were put on trial afresh for their beliefs: they included John Knox, St Margaret Clitheroe, Socrates, François Villon, George Holyoake and Hieronymous Bosch.

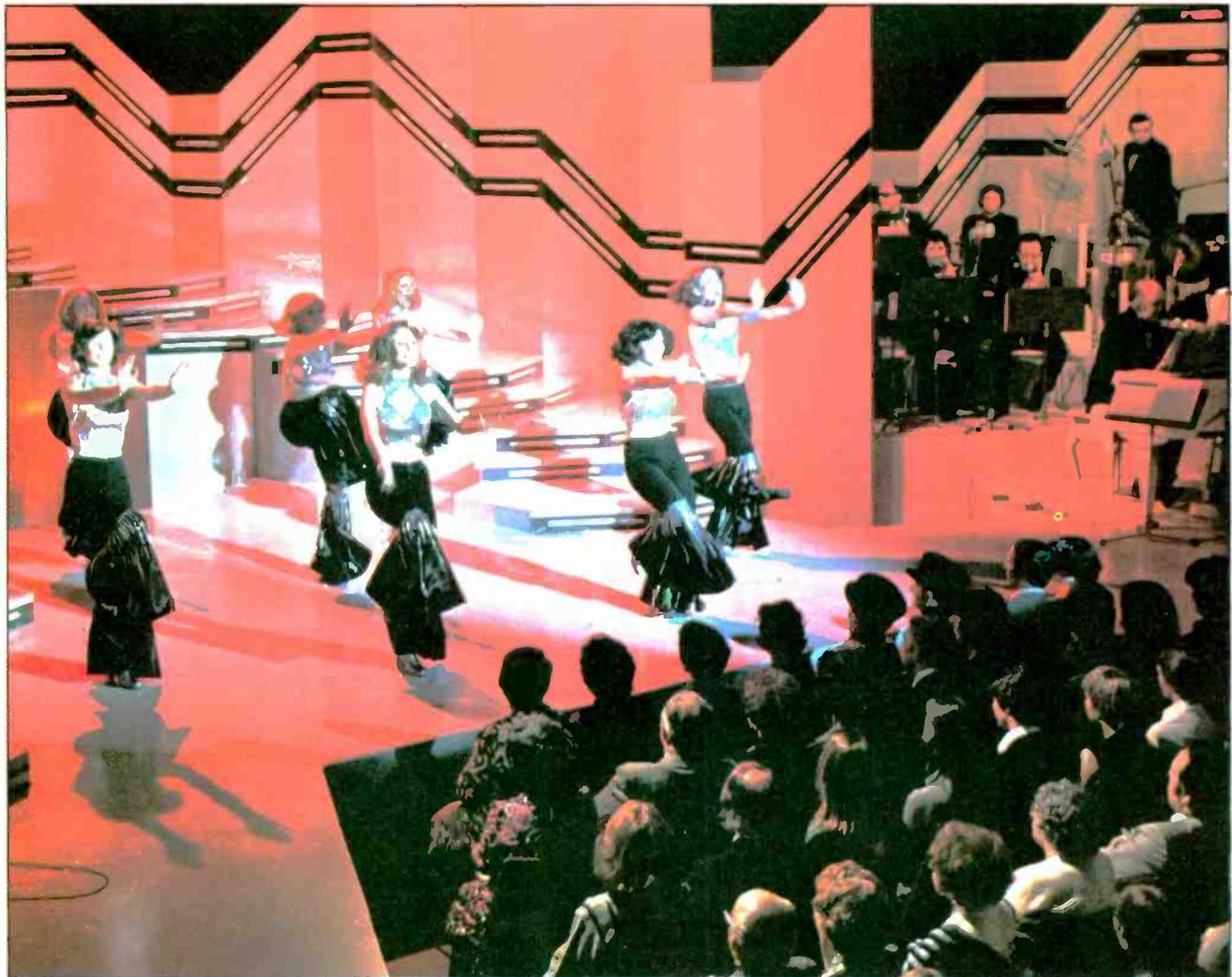
In the course of 1978 another series of new plays, *Parables* (ATV), is due to reach the screen. Those who assume that this title promises simply a series of costume dramas, based on the Gospel parables, are in for something of a surprise. It would be a mistake to regard the Gospel parables as fables, like Aesop's with a moral point; almost all of them are about the Kingdom of God. So in finding contemporary situations in which to explore those themes, the well-known television playwrights who contribute to the series seek particularly to convey the underlying meanings. This is a proper thing for religious television to do. It cannot, and never pretends to be, a substitute for religion as preached and practised by gatherings of believers. At its best, religious television stands as part and parcel of the whole television output to ensure that the questions everybody has to face in the process of living are by one means or another raised and explored.



Moses the Lawgiver. Burt Lancaster as Moses. ATV

Jesus of Nazareth. Robert Powell in the title role. ATV





LIGHT ENTERTAINMENT

For most people television is a major source of information and entertainment. While the more serious programmes obviously have an important place, much of the time it is for entertainment that many viewers turn to the box. After the tensions and anxieties of everyday life, people welcome the opportunity to sit down, relax and be made to smile and laugh.

ITV's weekly output of light entertainment programmes, amounting to some eleven hours in each area, includes situation comedies, variety shows, brain-teasing quiz programmes, talent contests and music programmes.

Situation comedies account for over 130 hours a year, but success in this difficult area of programming is not easily achieved. Much depends on the themes chosen and the very special relationship between the members of the programme team both behind and in front of the cameras: the writer or writing team with whom it all begins; the producer who encourages, criticises, protects and defends; and, of course, the actors and actresses in whose skilled and experienced hands lie the weeks of thinking, planning, writing and rehearsing.

'A situation comedy series, as has been acknowledged many times, is the brain child of a writer', writes Philip Jones, Thames Television's Controller of Light Entertainment. 'The author usually has a particular artiste in mind in the initial conception. Johnnie Mortimer and Brian Cooke certainly fashioned *Robin's Nest* for Richard O'Sullivan. Similarly, Keith Waterhouse set out to create a vehicle for John Alderton and the result is a series titled *The Upchat Line*. Vince Powell created *Odd Man Out* for John

Top (left to right): Pam Ayres, LONDON WEEKEND. Benny Hill, THAMES. Tom O'Connor, THAMES. Jack Parnell, ATV.

Bottom: Be My Guest, GRANADA.



Sez Les. Many light entertainment shows centre around the talents of one star entertainer such as Les Dawson, seen here as an amorous cameraman setting his sights on guest artiste Lulu. YORKSHIRE

University Challenge. Bamber Gascoigne has been asking the questions for fifteen years. GRANADA



Inman. Sometimes a series can derive from an idea or a relationship with no particular performer in mind. The script is written, and casting then follows.

'There is a third and less common source for situation comedies which is a spin-off from an existing series – hence *George & Mildred* which was born out of *Man About the House*. And in *The Fuzz*, Willis Hall has developed the story of two policemen which he introduced in an episode of the drama department serial *The Crezz*.

'But whatever the background to the launch of a new situation comedy, there are no rules which can ensure success. The viewing public has an avid appetite for comedy and depending on the competition from other channels in a given time slot will 'sample' an opening

Robin's Nest. *In devising new series, writers usually have a particular artiste in mind. Here Johnnie Mortimer and Brian Cooke developed the character of Robin Tripp already established by Richard O'Sullivan in Man About the House.* THAMES



episode. Future success and the degree of success then depends on whether the concept is attractive, the characters likeable or at least identifiable, and whether, coming back to the crux of the whole matter, the programme has made 'em laugh.'

In the earlier days of Independent Television, *Sunday Night at the London Palladium* became the variety highlight of the week, providing viewers with live acts on stage and linked by such popular compères as Tommy Trinder, Bruce Forsyth and Norman Vaughan. However, such is the pace of change in television that today the largest audiences are attracted to programmes like ATV's highly original *The Muppet Show* (see pages 94-97), and those series which are created around one star entertainer such as Benny Hill or

The Galton and Simpson Playhouse. *A season of original comedies written by Ray Galton and Alan Simpson which included 'Car Along the Pass' featuring (left to right) Mona Washbourne, Arthur Lowe, Anton Diffring and Maggie Wright.* YORKSHIRE



What's On Next? *William Franklyn and Jim Davidson in one of the many sketches from this fast-moving comedy show.* THAMES



Stanley Baxter. Sophisticated production and technical facilities have given programme directors tremendous scope in creating almost unlimited visual artistry, and modern day recording and editing techniques have made for polished performances and slick presentation

Not that successful shows need to be restricted to the confines of the studio. ATV's *Hi Summer* presented lively comedy and music from a number of outdoor locations during the summer months of 1977 and Thames Television's *Night Out at the London Casino* and Granada's *International Pop Proms* from Manchester's Belle Vue created for viewers that special sense of occasion.

Programmes that introduce new talent to the screen are especially popular with viewers (see pages 100-101)

Hi Summer. During the summer months Leslie Crowther and the regular team appropriately took to the open air for this lively series of music and fun. The picture shows 'The Blondes' and 'The Fellas' in high spirits with Derek Griffiths as the Officer. LONDON WEEKEND



The Mating Season. Comedy is the most difficult area of all in television, and while the regular situation comedies each week attract an appreciative audience, ITV occasionally offers something completely different. Here Bruce Forsyth appears in his first ever full-length television comedy (1½ hours), obviously enjoying the company of Linda Cunningham. THAMES





The Little and Large Tellyshow. *One-off specials, if successful, often result in follow-up series like this one featuring Eddie Large and Syd Little. Each week they presented a mixture of songs, jokes and impressions, and introduced such guests as Suzie Quatro, Bobby Vee and Tony Christie.* THAMES

Backs to the Land. *The glorious and often very funny real-life activities of the Women's Land Army in Britain during World War II provided the back-drop to this comedy series. (Left to right): Terese Stevens, Pippa Page and Philippa Howell.* ANGLIA

and competition series that generate excitement and viewer involvement continue to enjoy a high level of appreciation. *Those Wonderful TV Times*, *Sale of the Century*, *University Challenge* and the 'Name That Tune' contest are examples of programmes in this category which allow the audience at home to derive much pleasure and satisfaction from matching their skill and knowledge against the contestants in the studio.

Most talented entertainers gravitate towards the big cities and networked programmes in this category tend to originate with the larger central ITV companies. However, the smaller ITV companies do present locally a number of their own light entertainment shows and occasionally these do reach a wider audience. An advantage of the ITV system is that good ideas often germinate in the regions. Tyne Tees Television's *What Fettle!* (Geordie greeting for 'how are you keeping?'), which reflected the rich diversity of talent in the North-East, has now blossomed into a 26-part networked afternoon series called *Sounds of Britain*. These half-hour programmes have opened up the screen to the bands, the folk music, the citizens' choirs, the barbershop ensembles, the poets, singers, comedians and dancers of regional life in Britain – a whole host of characters and performers, many of them rarely, if ever, seen before by the network audience.





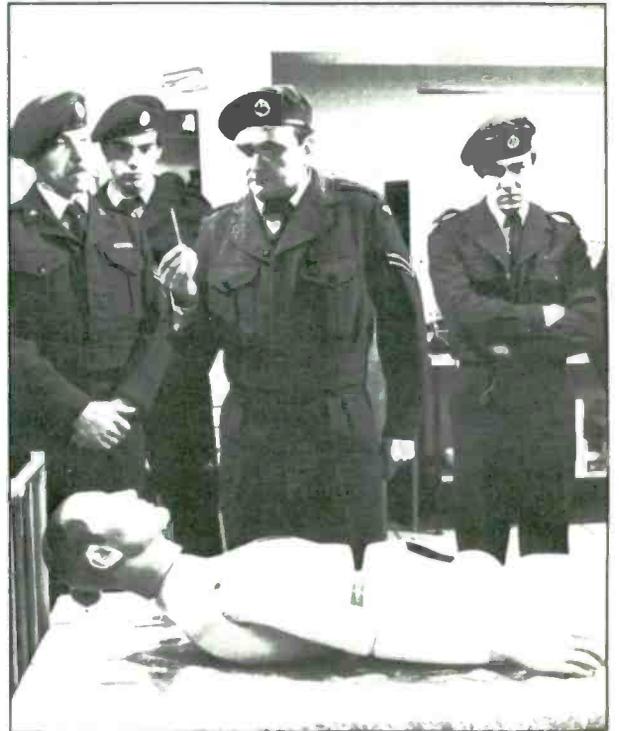
Rising Damp. Leonard Rossiter as the villainous landlord in one of ITV's most outstanding situation comedy series in recent years seen here casting an eye over the delightful Judy Buxton. The disapproving look comes from Frances de la Tour. YORKSHIRE

This Is Your Life. Lord Louis Mountbatten, seen here with old friend, Danny Kaye, was Eamonn Andrews' special 'surprise' to mark the Queen's Silver Jubilee. THAMES



What Fettle! This regional entertainment series was later developed into a regular networked afternoon series. The picture shows Bert Draycott and Billy Clark on the spoons in a foot-tapping singalong session. TYNE TEES

Get Some In! The lads at RAF Midham attending a medical training course in an episode from this popular comedy series. THAMES





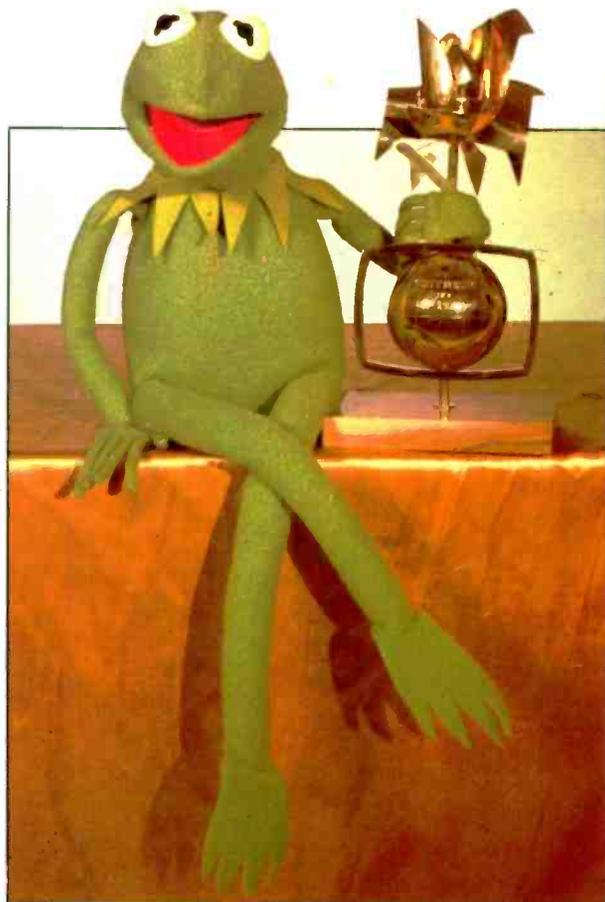
The making of the Muppets

One of the most outstanding recent successes in television programme-making is ATV's *The Muppet Show* which delighted viewers for the first time in the autumn of 1976. Kermit and company took over the television screens at about 5p.m. on Sunday afternoon and the team of puppet characters succeeded in waking up dad from his afternoon nap and keeping mum from making the tea in order to join the children for 30 minutes of the zaniest, wittiest, most endearing comedy show in years.

Within two-and-a-half months the time slot which had been attracting six million viewers had an audience of over twelve million. Now into its second series *The Muppet Show* has become a cult and looks like remaining an integral part of our viewing habits for some time to come.

But how did it all begin? The Muppets – their name derived from the combination of marionette and puppet – were created by Jim Henson, who featured Kermit and some other Muppet characters in the children's educational programme *Sesame Street*. Lord Grade of ATV, who showed a great interest in the series, invited some of the Muppets to appear in two or three major television specials being made at ATV's Borehamwood studios. These programmes, which

Kermit with the highly coveted Golden Rose of Montreux award presented to 'The Muppet Show' in 1977.





From their box in the 'Vaudeville Theatre' Messrs Waldorf and Statler add their critical comments to the show.

included *Julie on Sesame Street* (Julie Andrews), *Herb Alpert and the TJB and Julie – My Favourite Things*, were so effective that Lord Grade invited Jim Henson to make a series of shows designed for family viewing.

Jim Henson was delighted; for several years he had been trying to get the American television networks to back him for a similar idea but nobody in the USA was willing to make the show. Lord Grade then did the inevitable. He sold the show back to America where it has become as big a hit as in Britain.

But without the creative genius of Jim Henson and his team nothing would have been possible. Jim Henson, aged 41, was born in Mississippi and made his first Muppet (Kermit) 22 years ago. Needless to say there have been several Kermits rebuilt since, plus over 300 other characters created over the years. Jim has an extremely talented team around him which consists of puppet builders and designers, writers, and of course the puppeteers. Where Jim goes, they go! Therefore the entire unit moved to Britain and set up its work shop off the main studio at ATV's Borehamwood studios, and that became 'home'.

The production team is, of course, British, headed by two directors – Peter Harris, who did the entire first series, and Philip Casson who is an additional director for this second series. Jack Parnell and his Band provides the marvellous Muppet music, and David Chandler, Paul Dean and Bryan Holgate are the designers.



Frank Oz and Jim Henson in rehearsal. Kermit's arms are manipulated by two thin rods.

The British crew and Jim Henson's team in no time developed a very warm working relationship and admiration for each other and rarely has there been such a compatible or happier unit on any production.

The technique of making the show and operating the puppets has created as much interest for viewers and the industry as the show itself. Every set is built at least four feet above floor level and the cameras work at an average height of seven feet. The sets are built to a two-thirds scale suitable to accommodate the human guests as well as the puppet characters which vary in size from eighteen inches to two feet (giant Muppets can tower fourteen feet).

The puppeteers are all at least six feet tall and very slim. They wear head bands with microphones attached and have a small monitor TV set in front of them. This enables them to synchronise the dialogue with the mouth, eyes and arms, and gauge the puppets' expressions and movements. The puppeteers operate the puppets by hand, above their heads - an extremely strenuous and shoulder-aching pastime!

The puppeteers are performers. They have to be actors, comedians, singers, voice impersonators and even have a good sense of rhythm or know a little about music. For instance the 'At the Dance' sequence and the synchronisation of Animal on the drums and Rowlf at the piano must be perfectly timed. No wonder Jim Henson looks on auditions for new puppeteers as a



Nobody sleeps when a Muppet turns musician.



Rowlf greets a live canine friend.



Part of the workshop in ATV's Borehamwood Centre where new Muppet characters are continually being created and older ones are renovated or dressed for their next big scene.

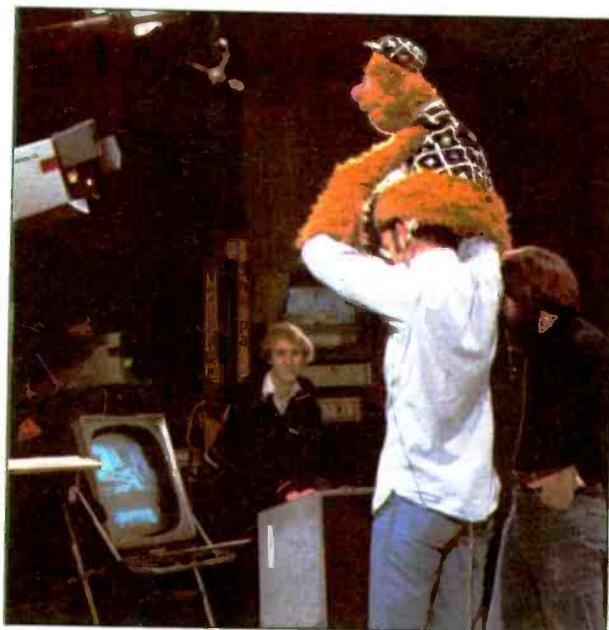
The studio set for the new 'Swine Trek' feature.



formidable task. Fortunately, however, his current team of performers: Frank Oz (Fozzie Bear, Miss Piggy, Animal), Jerry Nelson (Floyd, Crazy Harry, Uncle Deadly, Robin), Richard Hunt (Scooter, Mr Statler, Sweetums, Thog), and Dave Goelz (The Great Gonzo, Zoot and various guest characters) have been with him for a few years. Incidentally, Jim's own main characters are Kermit, Mr Waldorf, Rowlf, Dr Teeth and Mahnamahna.

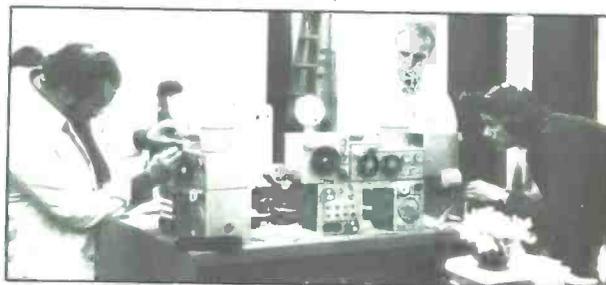
Part of the attraction of the Muppets is that they all have very individual characters and often display recognisable human frailties and emotions. It is quite common in rehearsal or during a break between camera 'takes' for the Muppets to talk and joke with each other, and if the floor manager gives a direction to a puppeteer he is not surprised when it is the Muppet on the end of the puppeteer's arm that comes back with the response.

The strength of *The Muppet Show's* success can be further assessed by awards the show has received during 1977. In January the American Guild of Variety Artists presented the special Georgie award for the 'Best Special Attraction - 1976'. In March the British Academy of Film and Television Arts cited the show 'Best Light Entertainment Programme - 1976'. In April The Broadcasting Press Guild voted the show 'Best Comedy or Light Entertainment Programme' for 1976 and in May the show won the most prestigious of all



Monitor screens help the puppeteers to synchronise voice and movement.

Designers Malcolm Stone (left) and David Chandler (right) with one of the many electronic pieces used in the show.

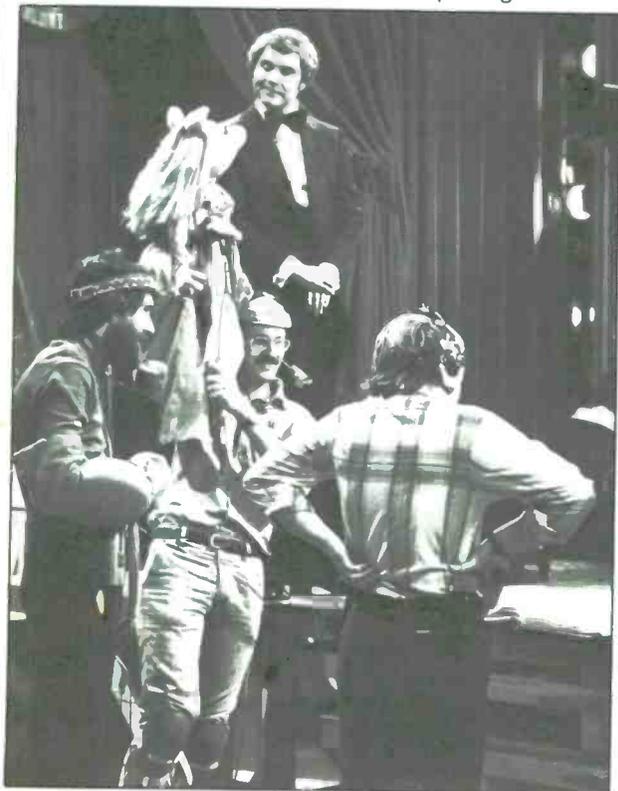


international awards for Light Entertainment, the Golden Rose of Montreux in Switzerland. Also in May, the Pye Colour Television Awards voted Kermit the Frog 'Most Promising Male Newcomer'.

The series has now been sold to over 100 markets throughout the world and has an audience of hundreds of millions. It is dubbed into five languages: French, German, Spanish, Italian and Portuguese.

This is the story behind *The Muppet Show* to date, but doubtless more awards, more record successes (the first Muppet LP reached No. 1) will be forthcoming to reflect the quality and popularity of this truly original show.

Human guest stars like Rich Little have to stand on special platforms when coming face to face with Miss Piggy or her other Muppet friends. Microphones attached to the puppeteers' headbands are suspended in front of their mouths.



Light entertainment

Much of ITV's light entertainment output consists of established formats and series featuring well-known artistes who are readily accepted by the television audience. Comedy series usually allow characters and situations to be developed over a number of weeks and, similarly, the music and variety shows have the freedom to extend and develop the talents of their star performers.

However, very often, ITV presents the one-off special; usually an hour-length show that has to make its impact in the first quarter-hour if it is to retain the attention of a critical audience. Occasionally what started out as a brilliant idea will fail to make an impression, but hopefully the viewer will receive an hour's original entertainment which, if successful, may result in the making of a second programme or even be developed into a series.

Sometimes these specials introduce artistes who are new to television (*The John Curry Ice Spectacular* - London Weekend), sometimes they are successful stage performances adapted for television (*Aspects of Max Wall* - Thames), and often they feature artistes who have already made a name for themselves in one area and who are given the opportunity to display their many other hidden talents. Eric Sykes, for example, already established in situation comedy, was able to sing, dance, act and play musical instruments in *The Eric Sykes Show* (Thames). There are also the gala performances, which bring together a galaxy of stars, and the Bank Holiday specials such as *The Entertainers* which starred Bruce Forsyth and the vivacious Puerto Rican Rita Moreno. Bruce, of course, had already displayed his considerable versatility in an earlier special, *Bring on the Girls*, and repeated his success in a further hour of music and comedy, *Bruce and More Girls* (Thames).

Certain entertainers (Benny Hill for example) prefer to limit their screen appearances each year and consequently their shows also tend to be regarded as specials. A rare but welcome contribution to ITV is London Weekend's *The Stanley Baxter Picture Show*: 'Breathtaking Spectacle! A Cast of Thousands! Three Years in the Making!'. Such was the publicity man's hyperbole to promote some epic of bygone Hollywood. Today it might be resurrected for Stanley's television specials. 'The spectacle is breathtaking', comments scriptwriter Ken Hoare, 'but the cast of thousands are whittled down to one multi-talented



Heart and Soul. Cleo Laine and John Dankworth combine with Ray Charles and the Jack Parnell Concert Orchestra for a one-hour special with big star appeal. **ATV**

The Stanley Baxter Picture Show. Stanley Baxter as viewers rarely see him - as himself!; and scriptwriter Ken Hoare with another special slowly emerging from his typewriter. **LONDON WEEKEND**



Baxter. Three years in the making? Sometimes as I slog through the fifth or sixth rewrite it can seem even longer!

'Actually the writing takes between two and three months. Stanley and I meet for a discussion of possible target areas for the show and then I vanish into darkest

Specials



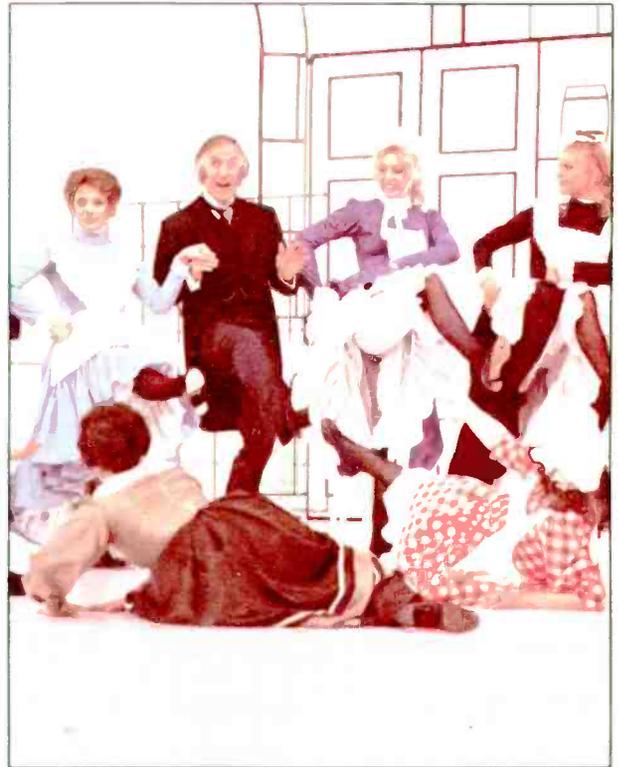
Steve and Eydie.

From This Moment On . . . Cole Porter. A melody-filled special with Steve Lawrence and Eydie Gorme (pictured here), Bob Hope, Ethel Merman, Swingle Singers II, Russian ballerina Natalie Makarova and the magic of Cole Porter's music. ATV

The Eric Sykes Show. Peter Cooke (left) was one of the stars in this hour-long special, which was written by [unclear] (right). THAMES



sex and then the script. Potentially exciting thoughts predicated by glib yells at our first meeting often turn into the unhappy knock of dying in the typewriter. The excitement, as which initially seemed a shade tenuous can take off and turn into the kind of material that makes Stanley and causes me to pack my bags for



Bruce and More Girls. Bruce Forsyth with the Norman Maen Dancers. THAMES

a hard-earned ego trip. Each item is evaluated, worked over and polished until we are both happy with it.'

Now and again an item for the show has to be scrapped when a personality who was in line for a Baxter send-up suddenly dies. Bereavement takes on a whole new meaning as a frantic search is made for a replacement item to fill the gap. 'Occasionally we are taken to task for the way we tend to savage the world of show business rather than the political arena', writes Hoare, 'but as the period between the first briefing meeting and the show's transmission can be as much as a year, topicality is a dangerous commodity. Heads (of state) can roll, governments can change (you'd better believe me!) and eminently mimic-worthy figures can be relegated to the back benches and we can end up looking pretty silly and very un-topical. Nostalgia is an altogether safer kick. Even so I think that comment and attitude are clearly discernible beneath the yards of tulle.'

Although the programmes have received many awards over the years it is very difficult to really define what the magic formula is for a Baxter special. 'In the meantime sunny annihilation is the name of the game', concludes Ken Hoare, 'and another chance to prove that imitation is not necessarily the sincerest form of flattery.'

Introducing...

Performing on television can be an exacting business for even the most hardened professional. Apart from the studio audience in front of him the artiste must also play to the cold stare of several cameras representing the eyes of millions of viewers all over the country. These cameras will move around him at all angles and subject him to the kind of close-up scrutiny not witnessed by even the front row of a traditional theatre audience. The zoom lens will not spare the nervous twitch or the worried frown of the inexperienced performer who has yet to master the special craft of television.

Gone are the days when a newcomer could harden his heels on the boards of the old variety theatres and music halls and perfect his act over several houses. Instead, television, with limited rehearsal time in the studio, will demand a polished performance from the word go and the artiste will sink or swim by the result in the 'can'. Many new acts establish themselves in the clubs of one kind or another, but there is a great gap between the kind of material which is acceptable in many clubs and the material acceptable on the home television screen in family viewing time. For example, some people strongly object to vulgarity; but a degree of vulgarity is a long-established part of the tradition of the red-nosed comic.

ITV has two regular programmes where new performers can serve their apprenticeship, *Opportunity Knocks* (Thames) and *New Faces* (ATV). *Opportunity Knocks* has always had two main objectives: one, to provide variety entertainment for the viewing public, and two, to provide professionals, semi-professionals, and amateurs alike with a stepping-stone into the world of television. 'These artistes have always been supported with both fine sets and excellent musical backing under the direction of Bob Sharples', writes host Hughie Green. 'Over two thousand hours a year are spent listening to British talent and no auditionee has ever been left unheard . . . we couldn't afford to . . . a couple of years ago a nervous applicant in Birmingham,

following groups and spoon players, had to be persuaded to audition because she "didn't feel she was right". Today that nervous applicant, Pam Ayres, has her own series on London Weekend Television. Tom O'Connor, Les Dawson, Peters and Lee, and the diminutive international stars Mary Hopkin and Lena Zavaroni, all came from this audition machine of dedicated people who give their lives and their time to produce and shape new talent.'



Elaine Simmons, the first-ever winner on New Faces, starring in her own series for Scottish Television, Elaine, The Singer of the Song. Young Scots singer Bryan Taylor, runner-up in the 1976 final, has also been given his own music series north of the border.



(Far left) Opportunity Knocks winner Tom O'Connor has also established himself as the congenial compère of Thames Television's Wednesday at Eight and Night Out at the London Casino.

Hughie Green and the production team always attempt not only to achieve a balanced range of acts on each programme but also to ensure that the acts are representative of the IBA's regions. 'Few who see the finished product realise it is one of the hardest light entertainment shows on British television to mount each week in the time', says Hughie. 'Sometimes we know we fail, but with many of Britain's top series row headed by Opportunity Knocks comedians, and the record industry telling us our discoveries have sold over six million pounds worth of records, we do know we've tried. We also know, with the world's first two-way satellite exchange show between Britain and Australia in November 1976, we opened the doors to an entirely new type of television entertainment. The exchange of fresh talent through the satellite not only benefited the artistes but, according to the viewing figures both here and in Australia, stimulated a new television interest for viewers half a world apart.'

New Faces also enjoys considerable success giving professional acts their chance before a mass television audience. But whereas Opportunity Knocks relies on the votes of the audience at home to decide the No. 1 act of the week, New Faces invites a panel of four experts to present an on-the-spot assessment in the studio. The panel, which has included agents, musicians, club owners, critics and others with a professional interest, offers lively comment and an indication to the acts of where their strengths or weaknesses may lie. Marti Caine, Roger de Courcey, Koffee 'n' Kreme, Showaddy-waddy and Jim Davidson are some of the artistes who have made their names on the show.

Other ITV companies also try to introduce new talent into their entertainment programmes whenever possible. The team at Granada who first found the Beatles playing in a Liverpool cellar back in the early 1960s have continued to turn up new faces in the 1970s. John Hamp, producer of such legendary TV showcases for talent as The Comedians and The Wheeltappers and Shunters Social Club, devised a new format for the international TV variety series Be My Guest, and a new face was found to host it, magician Paul Daniels. Daniels, a former council auditor, was auditioned by Granada and given his first TV break at the Wheeltappers. Wheeltappers compère Bernard Manning, a discovery from The Comedians, also found himself the star of his own big-band music show, Mr Nice Guy.

(Left) Magician Paul Daniels got his lucky break at Granada's Wheeltappers and now compères the variety series Be My Guest.



Lena Zavaroni singing and dancing her way to stardom after her discovery on Opportunity Knocks in a sequence from ATV's You're Never Too Old.

After winning the 1977 New Faces gala final, Koffee 'n' Kreme then appeared before the Queen Mother in a televised charity performance from the London Palladium - Fall in, The Stars.





REGIONAL TELEVISION

From its beginnings in 1954 the Authority has always felt that its television service should adequately reflect the tastes and outlook of the country as a whole and not just the metropolis. So Independent Television was from the start constructed on a federal and regional basis. The outcome of this policy has been that the country is divided into fourteen ITV areas, each served by its own ITV company. Each company (two serve London) has local representation on the board and in the shareholdings. Each company is thus closely linked and identified with the region it serves and with the people in that region, and it is required to reflect this through its local programme service.

The allocation of broadcasting frequencies to the Authority by the Government has so far been sufficient to allow only a single ITV service over the United Kingdom as a whole. The BBC has been allowed two services. A fourth channel is available and has been sought by the IBA as the best way of providing a major extension in the scope and variety of national and regional television; but it has not yet been allocated. So within the limitations of a single service the Authority has had to develop a system which can provide a wide range of high-quality network programmes and full opportunity for the creation of truly regional services. To achieve these twin requirements the Authority has appointed five companies to serve four central areas (London, Midlands, Lancashire and Yorkshire) with population coverage sufficient to provide the advertising revenue needed to meet the high costs of producing a core of network television programmes as well as

programmes of special interest to the local audience. The remaining ten companies have been appointed as far as possible to reflect regional affinities in the programmes they produce; while their primary task is seen as the production of programmes of specific local appeal and the presentation of a service which meets the needs of the people living in their coverage areas, these companies too participate in the activities of the ITV system as a whole and in varying degrees make their own contributions to the networked programmes.

The structure is complex, but the blend of central strength, via the networked programmes, and local responsibility is generally recognised as a successful way to serve the public interest.

ITV's Regional Pattern

Area	Company	IBA Transmitters (due by end 1977)		Population Coverage*
		UHF	VHF	
The Borders and Isle of Man	Border Television	24	4	531
Central Scotland	Scottish Television	23	4	3,705
Channel Islands	Channel Television	3	1	114
East of England	Anglia Television	9	2	3,305
Lancashire	Granada Television	28	1	6,850
London	Thames Television (weekdays to 7 pm Friday) London Weekend Television (weekends from 7 pm Friday)	15	1	11,390
Midlands	ATV Network	20	3	8,230
North-East England	Tyne Tees Television	16	1	2,505
North-East Scotland	Grampian Television	23	5	1,101
Northern Ireland	Ulster Television	11	3	1,356
South of England	Southern Television	17	3	4,370
South-West England	Westward Television	24	3	1,449
Wales and West of England	HTV	79	12	3,835
Yorkshire	Yorkshire Television	21	4	5,420

* Individuals of four years of age and over

Top, left to right: The Roger Whittaker Show, WESTWARD. Burns (James Smilie), SCOTTISH. Sportscast (Top Score darts competition), ULSTER. Face the Press (George Ffitch), TYNE TEES

Bottom: Countryman (Ted Eales), ANGLIA

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.

A central reason for the existence of the ten smaller 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 made important contributions to the development of news magazines, adult education, school and religious programmes. A number of documentary, drama, children's and entertainment programmes seen throughout the country are produced by the regional companies. Arrangements exist for the regular scrutiny of available programmes from the regions, and such programmes are in network distribution every week of the year.

SOURCES OF PROGRAMMES

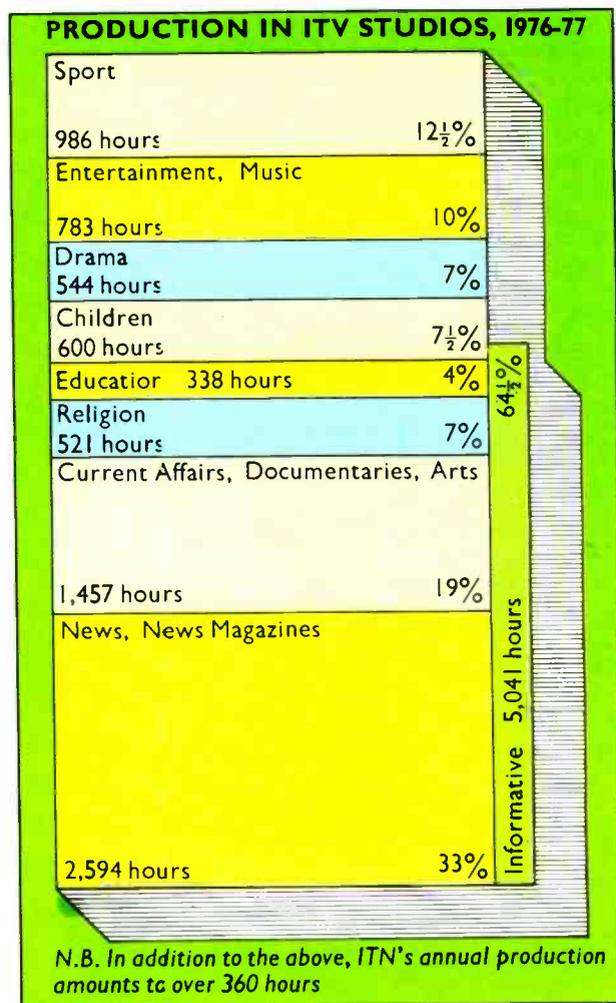
In 1976-77 ITV produced a total of more than 8,000 hours of different programmes, a weekly average of about 150 hours, in its own studios in London, Birmingham, Manchester, Leeds, Glasgow, Edinburgh, Cardiff, Belfast, Southampton, Newcastle, Bristol, Norwich, Plymouth, Aberdeen, Carlisle, Dover and St Helier. Two-thirds of this production in ITV studios was factual or informative.

Of the annual ITV production of 8,034 hours of different programmes in 1976-77, a record 5,640 hours (63 per cent) represented production by the ten regional companies or regional programmes produced by the five network companies for showing in their local transmission areas. Each of the ten regional companies exceeded its minimum local origination requirements. The regional programmes made by the five network companies for their own areas, which provide an essential element in their services, also showed an increase. Because of their more substantial production resources the larger regional companies are better placed to secure network outlets for their programmes; but regional contributions from whatever source give flavour and variety to the network schedule as a whole. This is a valued ingredient in Independent Television's service but it has not been achieved at the expense of the first task of regional production, that of giving a service to regional communities.

Every company's transmission schedule has three sources:— its own programmes; the programmes made by other ITV companies; and material acquired from outside producers. The transmission hours of the average ITV company now amount to about 100 hours a

week, twice as long as twenty years ago. Broadcasting continues until late at night and there are full daytime services. The vast bulk of the programmes which comprise a typical ITV company schedule are of British origin and performance. Foreign programmes are not allowed to exceed 14 per cent of total transmission time; 73 per cent of the programmes are produced by the companies themselves (including the jointly-owned ITN); and the remaining 13½ per cent is represented by programmes acquired from other British or Commonwealth sources, quite often produced in association with an ITV company.

Given the federal nature of Independent Television as devised by the Authority it has always been both desirable and practical that each company should show the programmes of other companies. Every company has a contractual obligation to make programmes specially for viewers in its own transmission area but in order to provide an overall service of high quality every company takes in addition networked pro-



frequencies remaining available on the vhf band, whereas on uhf it would be possible to provide four separate television services in colour at the higher definition standard of 625 lines: ITV, BBC1, BBC2 and the fourth, as yet unallocated, service. The coverage of a vhf station is more restricted by hills than that of a vhf station because its transmissions are closer to line-of-sight only, so despite the hundreds of stations which have been opened it will be extremely difficult and costly to achieve the virtually complete coverage provided on 405 lines vhf. There remains the possibility of local wire relay services for the limited number of areas which are otherwise difficult to serve. Transmissions on 405 lines are expected to continue into the early 1980's, but the Annan Committee recommended that, provided there is no delay in extending uhf coverage, 405-line vhf transmissions should cease by 1982.

THE ITV REGIONS

The planning of the ITV system on a regional basis allows each programme company to provide a service which appeals specially to the tastes and outlook of the people living in its own coverage area. Each separate company has its own local studios and offices and its programmers are broadcast by the IBA from transmitters designed to provide a good signal to the areas' viewers. Details of the coverage of each ITV area, of the programme companies and the programmes are given in other sections of this book. The following review notes some of the more significant regional characteristics of each of ITV's fourteen areas in turn from the Shetlands to the Channel Islands.

One of the most striking features about the ITV programmes produced locally by the fifteen companies



SCOTLAND

is the wide range covered. The ITV companies' production of local interest material attracts strong loyalty from viewers, both in respect of audience size and audience appreciation. Local and regional news and current affairs are rightly the most important single element but the total range of local programmes embraces virtually every programme type. Drama, religion, education, sport, children's programmes, light entertainment, the arts and documentaries are all produced in regional ITV studios. The effort and enthusiasm put into these programmes pay dividends not only locally, where they play a major part in establishing station identity and in building audience loyalty, but also nationally where they provide a growing important element in the network output. In the regions they provide a valued service for the local population; nationally they sometimes provide an insight into the character of regions which are unknown to a large part of the audience.

Scotland is a complex country. Its geography - a mixture of mountains, lochs, fertile plains and long coastlines - makes it a difficult terrain for broadcasting engineers to serve. It also has a social profile which ranges from the sparsely populated Highlands and islands to the densely populated, heavily-industrialised urban areas of central and eastern Scotland. The discovery of oil in the North Sea makes Scotland as central a part of the second Industrial Revolution as it was of the first. In the same period the possibility of political devolution from Whitehall has moved from a romantic idea for the few to uncertain reality for all. The IBA in Scotland broadcasts for a nation with its own church, legal system, educational system and other national institutions including, not least, its own sporting interests.

The Independent Broadcasting Authority has been providing an independent television service in Scotland since 1957, now covering over 95 per cent of the 5½ million people living in Scotland. The ITV programmes are supplied and presented by two Scottish-based programme companies appointed by the Authority. In addition, Border Television is responsible for the programme service to an area which straddles the English/Scottish border. Scottish Television (STV), one of the largest of ITV's regional companies, has been providing the programmes for over 3½ million people in the Central Scotland area since 1957. Since 1961 Gramplan Television has served about 1 million people in the North-East Scotland area.

While the Authority continues to build more transmitters to extend the coverage of ITV's first

Wildlife Window. William Newlands (right), Director of Information and Education at the Highland Wildlife Park, Kingussie, introduced this six-part series about wildlife in Scotland. GRAMPAN

Programmes from ITN, from the five network companies, and from the regional companies. In the past year regional contributions to the network have increased by a further half an hour per week to 8½ hours and the most successful daytime programmes.

Sources of ITV Programmes 1976-77 (Weekly average output of an average company)

	DURATION		PROPORTION	
	hrs. mins.		%	
Network companies' production	50	50	51	51
Regional companies' networked production	8	34	8½	8½
Local production	6	21	6½	6½
ITN	6	59	7	7
British acquired programmes	13	17	13½	13½
Foreign	99	34	100	100

More than three-quarters of the programmes seen on ITV are appearing for the first time. A number of school programmes are repeated to meet educational needs, as are some adult education series. Some ITV-produced drama and documentary programmes are repeated (usually in the afternoons, although programmes of special merit may be given a second showing in peak viewing), while some film series in time secure a second or third showing (usually well outside peak viewing).

CONSULTATION AND ADVICE

Independent Television is planned as a regional system and in all of its activities the Authority seeks to ensure that it is well informed about the views and needs of the people living in each of TV's fourteen areas. IBA headquarters staff and those at the regional offices maintain a close liaison with each of the fifteen programme companies and keep in touch with local opinion through personal contacts and various research studies. The Members of the Authority itself have associations with different parts of the United Kingdom and three Members are specifically appointed to make the interests of Scotland, Wales and Northern Ireland their special care. Similarly, the Authority will represent on its General Advisory Council and other advisory committees.

In each ITV area outside London one of the IBA's ten Regional Officers maintains liaison with the local programme companies and the people they serve. The Regional Officers have a special responsibility for observing the local performance of the programme companies. Through their meetings with the general public and the representatives of local organisations, the Regional Officers and their assistants act as a vital channel of information, keeping the Authority in touch with the views of the public on broadcasting matters.

and informing viewers and listeners of the Authority's policies and the way they are formulated and carried out. Each year they involve themselves in several hundred meetings throughout the country, addressing such bodies as Chambers of Commerce, Rotary Clubs, women's organisations, schools, colleges, teachers, the police, the churches and political groups, as well as holding discussions with local authority representatives and Members of Parliament.

These regular exchanges of views supplement the Authority's formal research into public attitudes to broadcasting and the Independent Television and Independent Local Radio services and act as an up-to-the-minute guide to the questions and issues that arouse viewers and listeners most strongly.

In addition to the work of the Regional Officers, the Information Office at headquarters each year receives general public and from other interested organisations. The Engineering Information Service deals with public and trade enquiries from all parts of the country on technical matters.

NATIONAL COMMITTEES

In addition to the many forms of liaison and consultation which apply to each region of the country, the Authority appoints three national committees for Scotland, Wales, and Northern Ireland. The function of each committee is to give advice to the Member of the Authority who, as required by the IBA Act, makes a national region his special care. The existence of the committees is not required by the Act; but to supplement the regional strength of Independent Broadcasting stemming from the local character of the programme companies and their boards, the Authority and its three national Members have found it valuable to have these advisory bodies with which the Members and Regional Officers can maintain close and regular contact.

PROGRAMME TRANSMISSION

All ITV programme services are broadcast by the IBA from the network of transmitting stations it has planned and built throughout the United Kingdom. The 625-line colour uht transmissions are now available to over 97 per cent of the population from more than 300 main and relay stations. Additional relay stations are being opened at a rate of over one a week and by 1979 nearly all groups of more than 1,000 people will be served. A further phase, affecting some 200,000 people living in identifiable groups of between 500 and 1,000, and requiring an additional 270 or so very low-power relay stations, is now under way.

It was in 1966 that the Government decided that television broadcasting in the UK should be changed from 405 lines on uht to 625 lines on uht; and that colour would be transmitted only in 625 lines on uht. A major reason for making the change was the limited range of

service, its plans for a second IBA television service (and the introduction of new local radio companies in addition to those already provided for Glasgow and Edinburgh) have been held up by the Government pending consideration of the report of the Annan Committee on the Future of Broadcasting.

The provision of a colour transmitter network is particularly difficult in areas of hilly or mountainous topography like Scotland, where natural obstacles limit the range of uhf television signals and where there are many scattered small pockets of population. The total expenditure per head for transmitters in Scotland works out at something over three times the amount for England. Thirty more IBA transmitters have been brought into service north of the border during 1976-77 and the present 625-line uhf coverage is over 94 per cent. More stations are to be built during the next few years to serve identifiable groups of 500-1,000 people.

NORTH-EAST SCOTLAND

Grampian Television's coverage area stretches from the Shetlands in the north to Fife in the south and includes parts of the Hebrides and coastal region of the Western Highlands. The main studios are at Aberdeen and there is a film unit based at Dundee.

The area contains a variety of traditional ways of life on which is being superimposed new cultures, largely attributable to the advent of North Sea Oil. While the rest of Britain may view oil as a solution to economic problems, it is a dramatic reality to those resident in the Grampian Television area. Oil has brought employment and wealth but has also created many pressures and posed social and environmental threats. It has also presented Grampian with added responsibility and challenge.

The company has responded with an extended news programme, allowing sufficient in-depth coverage of the region's affairs. Its documentary programmes on oil and other subjects have been shown throughout the UK as well as locally. Grampian Television has recognised its duty to report recent political trends, to examine their implications and to provide a channel of communication between decision-makers and viewers.

Over its 12 years service, Grampian has to overcome problems of distance and widespread interests. For the Shetland and Lewis are both islands, several hundred miles from Grampian's studios; but there the problems are different. One, with a Norse background, is the main centre for North Sea Oil while the other is Gaelic-speaking and has one of Britain's highest unemployment rates. Additional facilities, plus a network of finance cameramen and 'stringers' and the local knowledge of those based in the Aberdeen and Dundee studios, are enabling the company to tackle this situation.

Grampian Television does not try to compete with work productions, but aims to provide programmes

THE IBA'S SCOTTISH COMMITTEE

The Authority's Scottish Committee is appointed to give advice to the Member of the Authority who, as required by the IBA Act, makes the interests of Scotland his special care.

The Scottish Committee meets regularly in Glasgow and other parts of Scotland and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Scotland and are attended by other senior Members of the Authority's staff when matters arise which the committee wishes to discuss directly with them.

The committee considers a very wide range of topics affecting broadcasting in Scotland and has had a significant influence in drawing the Authority's attention, through the national Member, to the particular needs and wishes of Scotland. As there is a separate advisory committee for each Independent Local Radio area, the Scottish Committee gives its main attention to television matters. It looks carefully at the programme performance of the local companies, and makes its views known on the type of programming that needs to be provided. The committee has also been particularly concerned with matters of coverage and adequate provision of local programmes. Its observations on many matters have been submitted separately to the Annan Committee and other government committees concerned with the future development of broadcasting.



Dr T F Carbery (Chairman of the IBA's Scottish Committee) is the Member of the Authority who makes the interests of Scotland his special care. Appointed in January 1970, he is Head of the Department of Office Organisation, University of Strathclyde, Glasgow.

The Members of the Scottish Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Scotland. The membership (1977) is:

Dr T F Carbery (Chairman)	Authority Member for Scotland.
Miss M A Carse	School teacher, Glasgow.
Rev D L Harper	Minister, Church of Scotland, Erskine New Town.
Mr W McHarg	Deputy Lieutenant of the County of Ayr. Secretary & Joint Clerk of the Course, Ayr Racecourse.
Mrs Grace Maciver	Housewife and ex-school teacher, Kilwinning.
Mr Murdoch Macleod	Secretary and Treasurer of the Stornoway Pier and Harbour Commission.
Mrs E M H Mochar	Solicitor, Glasgow.
Mr T A Robertson	Area Secretary, Association of Professional, Executive, Clerical and Computer Staff, Glasgow.
Mr Frank Steele	Employed in Langholm dyeworks.
Mr Ian Strachan	Financial Controller, Aberdeen Service (North Sea) Ltd.
Mr Robert Walden	Export Manager, Glasgow.

The Secretary of the Committee is the Authority's Officer for Scotland, Mr John Lindsay.

of special interest or relevance to its area. Light entertainment, quiz shows, sport, education and religion all play a part.

CENTRAL SCOTLAND

From its main studios in Glasgow, Scottish Television serves the lowlands of Scotland, a population of some 3½ million.

The Scot tends to be articulate, argumentative and inquiring. He wants to know what is happening at home in Scotland as well as in the rest of the UK and the world. Consequently, more than half of STV's average weekly production of nearly ten hours is in the field of news and current affairs. The daily news programme *Scotland Today* is the centrepiece of news coverage, supplemented by *Ways and Means* which reviews the political scene in Scotland and Whitehall; series analysing events affecting Scotland; a weekly review of Scottish newspapers; consumer programmes; and a number of local documentaries.

Given Scotland's own strong national religious life, STV makes more than one hour of religious programmes each week.

To many male viewers, sport – particularly Scottish sport – is the most important viewing staple of the week. STV provides that diet with *Scotsport*, its 75-minute Sunday sports programme, and also mid-week sports coverage as appropriate. The STV outside broadcast unit covers 40 football matches a year as well as network race meetings from Ayr, and golf.

To take account of differences in the school curriculum Scottish Television produces some specialised schools programmes. The company also makes a weekly children's entertainment programme, *The Glen Michael Cavalcade*, which is one of Scotland's most popular family viewing programmes. Scottish Tele-



Hello, Good Afternoon, Welcome. Allan Stewart, Kristine and Phil Clarke Junior starred in this fast-moving comedy and song programme which was shown in all ITV areas at lunchtime. SCOTTISH

vision's drama production includes *Garrock Way*, a weekly half-hour series about life in a small town where old industries and ideas are being replaced by modern technology; half-hour plays, some of which are networked; and occasional drama series.

Scotland has a tradition of finding its own variety stars and the demand from viewers for Scottish ethnic entertainment is met through a number of locally-produced light entertainment programmes. Scotland is also a prolific area for the performing arts, with the Scottish National Orchestra, Scottish Opera and Scottish Ballet. The progress of these and other artistic bodies, including the Edinburgh Festival, are covered in regular series and special programmes. Other STV programmes which find a place on the network include *Money Wise*; *Battle of the Comics*; *Hello, Good Afternoon, and Welcome*; the religious documentary *Liberty's Children*, timed to coincide with the American Bicentennial celebrations; and contributions to the *About Britain* series.

THE BORDERS AND ISLE OF MAN

Border Television serves Southern Scotland, Cumbria the Isle of Man and North Northumberland including Berwick-upon-Tweed. Its television centre is in Carlisle. The principal ingredient of the company's own production is the news magazine programme *Look around*, which continues to enjoy a position of primacy in the local Top Ten ratings. Several current affairs series offer a miscellany of political and social portraits reflecting the interests of the people who live on both sides of the Solway Firth.

Border, the smallest of the mainland ITV companies has been notably successful with its ventures into light fields not usually explored by small regional companies. *Mr and Mrs*, the quiz programme for married couples and *Look Who's Talking*, a highly original series giving celebrities a chance to reveal their wider interests, are both networked.

Mr & Mrs. Derek Batey with hostess Susan Cuff in the networked quiz programme for married couples. BORDER



NORTHERN IRELAND

The IBA has been transmitting an Independent Television service in Northern Ireland since 1959, the programmes provided by Ulster Television Ltd. About 98 per cent of the population is now covered on vhf and over 86 per cent on uhf. The uhf colour service will be extended as far as possible to cover identifiable groups of 500 to 1,000 people.

THE IBA'S NORTHERN IRELAND COMMITTEE

The Authority's Northern Ireland Committee is appointed to give advice to the Member of the Authority who, as required by the IBA Act, makes the interests of Northern Ireland his special care. The committee meets regularly in Belfast and other parts of the Province and occasionally at the IBA's headquarters. Its meetings are serviced by the IBA's Officer for Northern Ireland and are attended by other senior members of the Authority's staff when matters arise which the committee wishes to discuss directly with them.

The committee considers a very wide range of topics affecting broadcasting in Northern Ireland and has had a significant influence in drawing the Authority's attention, through the national Member, to the particular needs of Northern Ireland. As there is a separate advisory committee for the Independent Local Radio area in Greater Belfast served by Downtown Radio, the committee gives its main attention to television matters. It looks carefully at the programme performance of the local ITV company and makes its views known on the type of programming that needs to be provided. The committee has also been particularly concerned with matters of coverage and adequate provision of local programmes. Its observations on many matters have been submitted separately to the Annan Committee and other government committees concerned with the future development of broadcasting.



Mr W J Blease (Chairman of the IBA's Northern Ireland Committee) is the Member of the Authority who makes the interests of Northern Ireland his special care. Appointed in May 1974, he was Secretary of the Northern Ireland Committee of the Irish Congress of Trade Unions.

Members of the Northern Ireland Committee are drawn from a wide variety of backgrounds and sections of society from all parts of the Province. The membership (1977) is:—

Mr W J Blease	Authority Member for Northern Ireland
Mr W Browne	Civil Engineer
Mr Pat Byrne	Farmer
Mrs M Faulkner	Juvenile Court magistrate
Rev Dr R D E Gallagher	Methodist minister
Mr B Harkin	Chairman of the Labour Relations Agency
Mrs J Hunter	School teacher
Mrs Mary McMenamin	School teacher
Rev Hugh Murphy	Parish priest of Ahoghill

The Secretary of the Committee is the Authority's Officer for Northern Ireland, Mr A D Fleck.

Ulster Television has in recent years been facing the difficult problems arising from political unrest in Northern Ireland. The company's daily magazine programme, *Reports*, has continued to provide reliable and quietly-presented news of the tragedies brought about by the bomb and the bullet as well as portraying the courage of the ordinary citizen in carrying on as normally as possible. Local politics and government and the activities of Ulster MPs at Westminster are covered by Ulster Television's political correspondent.

Enterprise is shown in Ulster Television's local programming. For example, there was a series of open-ended 'Specials'; and a week of programmes to mark the American Bicentennial, including a networked documentary, *Ulster Sails West*, on the contribution of Ulster people to the creation of the USA. Recent innovations include a miscellany series to end the day on a note of easy relaxation with a mixture of news headlines, information about the next day's events, shows or exhibitions, and music, song or story; and a series in which the interviewer met his guest for the first time.

Local weekly afternoon magazine programmes, each containing a feature, are produced by Ulster, and a *Lunchtime* programme introduces news and the personalities in the news. Other regular series examine the place of religion in society and provide Irish light entertainment. Networked programmes have included documentaries and contributions to the *Treasures in Store* and *About Britain* series.

ITV regional companies identify with the communities which they serve both by their programmes and by their physical presence. The *Hobbies and Holidays Exhibition*, sponsored by Ulster Television in Belfast, attracted over 40,000 visitors.



NORTH-EAST ENGLAND

Tyne Tees Television, based in Newcastle-upon-Tyne, has provided the ITV programmes in North-East England since 1959. The nightly news magazine, *Northern Life*, is a central and valued feature of local production. Full local coverage is given to all other programme categories and the Geordie character of the area has been strongly conveyed to viewers throughout Britain by networked programmes on the local sporting scene, contributions to the *About Britain*, *Treasures in Store*, *Sounds of Britain* and *Lifestyle* series, religious programmes, and children's drama set against the background of the region.

Tyne Tees also produces a number of networked programmes which are less specifically based on local affairs. These include *Face the Press*, in which well-known political figures are interviewed by a panel of journalists, and *Those Wonderful TV Times*. In conjunction with Yorkshire Television, the company transmitted a nine-week early morning television experiment.

LANCASHIRE

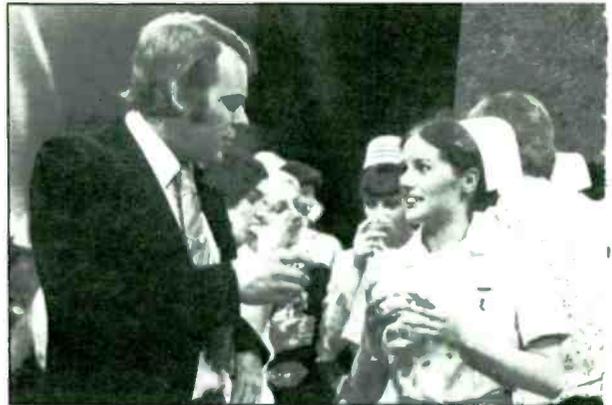
Granada Television, based in Manchester, came on the air in May 1956. It is one of the five major network companies of the ITV system and many of its programmes in all fields of production are well-known throughout the country. Some of these programmes convey a strong flavour of the Lancashire background, particularly in the long-running popular serial *Coronation Street* and some light entertainment series. And in current affairs, documentary and educational productions Granada has earned a reputation for straight-talking and vigorous treatment which in many ways is characteristic of its region.

In addition to the networked programmes, Granada provides a full range of local programmes which cover what is happening throughout the large service area which includes Greater Manchester, Lancashire, Merseyside, Cheshire and parts of other counties. *Granada Reports*, the nightly news magazine, gives an up-to-the-minute analysis of events in the region and investigates local affairs by means of on-the-spot film reports; and a *What's On* feature provides a round-up of local happenings. *Reports Politics* goes behind the scenes of Westminster and the North-West's town halls and periodically surveys consumer affairs.

For local ITV viewers, 'Granadaland' is not just a catchphrase but an entity of which they form a vital part.

YORKSHIRE

Independent Television first came to Yorkshire in November 1956, which then formed part of a combined North of England region. In 1968, however, Yorkshire Television Limited was appointed as the single programme company to serve the Yorkshire area. It is one of the five major network companies and series produced at its Leeds television centre in most



Northern Life. Presenter Bill Stee drinks a champagne toast to student nurse Fay Sherwood of the RVI, Newcastle, winner of the regional final of the annual Nurse of the year competition. TYNE TEES



Reports Politics. The scene in the studio during a special edition on the municipal election results. GRANADA

Calendar. Marylyn Webb reporting for the early evening regional news programme. YORKSHIRE



programme fields have established a high reputation with viewers throughout the country. The fact that these programmes are planned and produced in a major regional centre not only adds a greater variety of treatment to the ITV output as a whole but often brings the flavour of Yorkshire onto the network. For example, a number of documentaries and drama series such as *Emmerdale Farm* are set in the authentic background of the Yorkshire countryside.

But Yorkshire Television is also a local company and in its presentation and production serves the needs of its viewers. Each weekday evening the news magazine *Calendar* is the centre of current affairs output with reporters in Grimsby, Hull, Lincoln and Leeds. The programme is in part split to cater separately for viewers served by the Emley Moor and Belmont transmission areas. Most Sundays local MPs and personalities discuss a major subject in the news and additional weekday programmes cover local sport and other topics. One of Yorkshire's local contributions to the *Lifestyle* series, 'It's No Joke Living in Barnsley', won the Royal Television Society's Award for the best regional programme of the year.

MIDLANDS

ATV Network has provided weekday programmes in the large Midlands area since February 1956 and since 1968 has been responsible for the service throughout the week. As one of the five ITV network companies, ATV makes major contributions to all categories of programmes. In addition to mounting coverage of Midland sports and other events for the whole of the country, a number of ATV's networked programmes are set against the regional background, for example the drama series *Crossroads*, *General Hospital* and *Will Shakespeare*.

The Midlands is a diverse area, but in its local production and the planning and presentation of its schedules ATV has done much to establish viewers' identification with their own television station. Many regional programmes are produced at the main transmission complex at the ATV Centre in Birmingham, including the nightly weekday news magazine *ATV Today* dealing with local news and topical stories from all parts of the region, and on occasion paying particular attention to specific geographical areas; series which embrace discussion with MPs, programmes by and for women, and discussions of consumer rights. Other programmes cover farming, gardening and local sport. A much-praised local programme for the disabled, *Link*, is now shown by most other companies. A number of local documentaries are also produced for Midland viewers.

EAST OF ENGLAND

Anglia Television has been serving the East of England area since October 1959. *About Anglia* is the company's flagship local weekday news programme, starting with



Crossroads. This popular serial about life in a Midlands motel is also networked to all other ITV areas. ATV

Miss Anglia. ITV's first Asian beauty queen, ex-nurse Sneh Gupta, seen here with the pupils of Drake School in Bedford while visiting an exhibition of Asian art. ANGLIA



ten minutes of hard news and going on to consider stories in a wider magazine format, covering local government and local industrial affairs and including special features such as a sports report, police call and viewers' letters. Local MPs are interviewed in a weekly programme. Rural crafts and ways of life are recorded in the *Bygones* series. Another local programme is designed to help retired people. A new series in Anglia's output is specifically designed to look at industry; as its name, *Enterprise*, indicates, it looks at some of the success stories of British industry. A number of documentaries are produced for local showing or as contributions to networked series, and there are regular programmes dealing with local sport and farming interests.

Although Anglia Television, based at Norwich, is a regional company close to the area it serves, it has throughout made major contributions to ITV's networked programmes. *Survival*, the natural history series, has established and maintained a high national

and international reputation for its standards of technical quality and the interest of its contents. Several major plays are contributed to the network each year, and more recently Anglia has entered the field of situation comedy with *Backs to the Land*, set in an East Anglian farming community during the war. And in *Sale of the Century* Anglia has provided one of ITV's best-known popular quiz programmes.

WALES AND WEST OF ENGLAND

Of all parts of the United Kingdom, Wales and the West of England present particularly acute problems of television organisation. First, Wales has a strong cultural and linguistic tradition which most people both within the Principality and outside it wish to be preserved. However, although Wales is geographically a relatively large area, its population is not in itself sufficient to support a programme company large enough fully to meet ITV's very extensive local

programming needs. And, finally, the mountainous terrain presents difficult problems of television coverage, especially on the uhf/colour system.

The Welsh language is spoken by about half a million of the inhabitants of the Principality. Those who passionately want the Welsh language to survive believe that broadcasting, and television in particular, is crucial. They believe that there should be more programmes in Welsh, particularly for children, if the catastrophic decline in the use of the Welsh language is to be halted. Whereas in the mid-19th century most Welshmen spoke Welsh the proportion today is less than one in five. While many accept the desirability of more programmes in Welsh, they resent being presented with programmes in a language they do not understand, particularly when it deprives them of programmes they would otherwise wish to watch.

HTV Ltd has provided the ITV services for Wales and the West of England since 1968. Although HTV is

THE IBA'S WELSH COMMITTEE

The Authority's Welsh Committee is appointed to give advice to the Member of the Authority who, as required by the IBA Act, makes the interests of Wales his special care. Similar committees are appointed in Scotland and Northern Ireland. The existence of the committees is not required by the Act; but, while the regional strength of Independent Broadcasting rests primarily on the local character of the programme companies and their boards, the Authority and its three 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 Welsh Committee meets regularly at Cardiff and other parts of Wales, and occasionally at the IBA's headquarters. Its meetings are serviced by the Authority's Officer for Wales and the West of England and are attended by other senior members of the Authority's staff when matters arise which the committee

wishes to discuss directly with them.

The committee considers a very wide range of topics affecting broadcasting in Wales and has had a significant influence in drawing the Authority's attention, through the national Member, to the particular needs and wishes of Wales. As there is a separate advisory committee for each Independent Local Radio area, the Welsh Committee gives its main attention to television matters. It looks carefully at the programme performance of HTV, the local company, and makes its views known on the type of programming that needs to be provided. The committee has also been particularly concerned with matters of coverage and adequate provision for the Welsh language. Its observations on many matters have been submitted separately to the Annan Committee and other government committees concerned with the future development of broadcasting.



Prof Huw Morris-Jones (Chairman of the Welsh Committee) is the Member of the Authority who makes the interests of Wales his special care. Appointed in March 1976, he is the Head of the Department of Social Theory and Institutions at University College of North Wales, Bangor. He lives at Menai Bridge, Gwynedd.

The Members of the Welsh Committee are drawn from a wide variety of backgrounds and sections of society from all parts of Wales. The membership (1977) is:

Prof Huw Morris-Jones (Chairman)	Authority Member for Wales
Miss Ann Bonner-Evans	Welsh Provincial Secretary of the Christian Education Movement. She lives at Ferndale.
Mr Frank C Evans	District Secretary of the Amalgamated Union of Engineering Workers based at Neath, West Glamorgan. Councillor for North Neath. Former member of the Swansea Local Radio Advisory Committee. He lives at Neath.

Miss Gwenllian Evans	Headmistress of bilingual Gwyn Jones Infants School, Old Colwyn. She lives at Colwyn.
Mrs Margaret Evans	Magistrate. Secretary of the League of Friends of Aberystwyth Hospitals and Welfare Homes. She lives at Aberystwyth.
Mr H T Hopkinson	Journalist, writer and broadcaster. He lives at Penarth.
Mr Meirion Lewis	Chief Executive of the Development Corporation of Wales. He lives near Cardiff.
Mr Brian Lymbery	Director of the Prince of Wales Committee. He lives at Bangor.
Mr Gareth Morgan	Solicitor. Represents Llanidloes on Powys County Council. Chairman of the Mid Wales Television Reception Action Committee. He lives at Llanidloes.
Mr Gerard Purnell	Solicitor with Rolls-Royce. He lives at Newport, Gwent.

The Secretary of the Committee is the Authority's Officer for Wales, Mr Lyn Evans, OBE.

One company its programme production centres at Cardiff and Bristol are virtually autonomous, each having its own board of directors. HTV produces far more programmes than any other regional ITV company, a total of 839 hours in the year 1976-77. Of this total, 362 hours were produced at Bristol and 477 hours at Cardiff, almost 300 hours of which were in the Welsh language. Consultation takes place with the BBC to try to avoid simultaneous Welsh-language broadcasts on BBC Wales and ITV.

HTV provides two different uhf colour schedules for its viewers: HTV West, a general ITV service for the West of England; and HTV Wales, including about six hours a week of programmes in the Welsh language, so far covering over 91 per cent of the population of Wales.

At present the ITV services are also available in black and white on 405 lines vhf and these will continue until at least the early 1980s. Discussions are continuing to find a means of providing Welsh language programmes in Wales while leaving an opportunity of English-language programmes available to the majority of the Welsh population which is not Welsh-speaking.

At its Television Centre in Bristol, HTV produces a daily news magazine and a variety of news and current affairs programmes covering the West Country, in addition to local farming, sports and women's series. A number of documentary and adult education programmes are produced at Bristol, some of which are seen over the whole ITV network. Children's drama series and occasional plays are also networked, as are some light entertainment series. Music and the arts are covered in a number of regular series and occasional special programmes.

At its Television Centre in Cardiff HTV produces a wide range of programmes both in the Welsh language and in English, mostly closely associated with Wales. These are listed on page 122.

TELEDU ANNIBYNNOL

O holl rannau'r Deyrnas Gyfunol ceir y problemau mwyaf dyrys yng Nghymru o safbwynt trefniadaeth teledu. Yn y lle cyntaf mae gan Gymru etifeddiaeth ceg gan iaith a diwylliant a dymuniad pawb o fewr y cywysogaeth a thu allan iddi yw diogelu a gwarchod yr etifeddiaeth hon. Fodd bynnag er bod Cymru o ran deareyddiaeth yn uned eithaf helaeth ar ei phen ei hun, nid yw ei phoblogaeth yn ddigon trwm i gynnal cwmni teledu a fyddai'n ddigon mawr i gwrdd ag anghenion parparu llawer iawn o raglenni lleol ITV. Ac yn olaf gherwydd natur fynyddig y wlad fe geir anawsterau yrys i ehangu derbyniad y gwasanaeth yn arbenig lly ar y system uhf lliw.

Fisoes mae tros 91 y cant o boblogaeth Cymru yn allu derbyn y gwasanaeth lliw uhf 625-llinell. Ychwanegir at hyn drwy adeiladu rhagor o orsafoedd yn ystod y dlynnydoedd nesaf fel y bydd y sefyllfa yn cyfateb yn go agos i'r gwasanaeth vhf a geir yn barod. Fel yn y



Report West. Over 360 hours a year of programmes are produced from the Bristol production centre. Here Bruce Hockin (right) investigates the working life of the veterinary surgeon, who counts the lions of Longleat among his patients, in the area's daily news series. HTV WEST

Pedwarawd. Beryl Williams a David Lyn yn chwarae rhan pâr priod canol oed yn y drama a ysgrifennwyd gan y dramodydd adnabyddus, y Dr John Gwilym Jones. HTV WALES



rhannau eraill o'r Deyrnas Gyfunol fe fydd yn anymarferol fodd bynnag i 100 y cant o'r boblogaeth allu derbyn y gwasanaeth; saif y posibilrwydd o wasanaethu lleol a gysylltir â gwifren, a chefnogir systemau o'r fath gan yr IBA ar gyfer ardaloedd na fyddent fel arall yn debyg o gael gwasanaeth o gwbl.

Cynllunir a chyflwynir y gwasanaethau Teledu Annibynnol yng Nghymru gan HTV Cymru o'i ganolfan ddarlledu yng Nghaerdydd. Caiff gwasanaeth HTV Cymru a gynnwys raglenni Cymraeg ei drosglwyddo o bob un o orsafoedd yr IBA yng Nghymru.

Bydd HTV yn cynhyrchu lawer rhagor o raglenni na'r un cwmni ITV rhanbarthol arall. Ym 1976-77 er enghraifft fe gynhyrchodd 830 o oriau. O'r cyfanswm hwn, cynhyrchwyd 362 o oriau ym Mryste, 477 yng

Nghaerdydd a bron 300 ohonynt yn Gymraeg ac a drosglwyddid i bob rhan o Gymru. Ymgynghorir gyda'r BBC er mwyn ceisio arbed i raglenni Cymraeg gael eu darlledu yr un pryd ar BBC Cymru ac ITV.

Yn ystod y flwyddyn fe gyhoeddodd yr Awdurdod Ilyfryn *Darlledu Annibynnol yng Nghymru*. Mae copïau i'w cael yn rhad ac am ddim oddiwrth Swyddfa Gymreig yr Awdurdod, Arlbee House, Greyfriars Place, CAERDYDD CFI 3JG.

LONDON

London and the Home Counties, unlike all the other ITV regions, are served by two programme companies on a split-week basis. Thames Television provides the programmes on weekdays and London Weekend Television at weekends from 7 p.m. on Fridays. The IBA's purpose in making this division of time is to avoid a situation in which a single company operating in what is ITV's largest region would otherwise dominate the system. Both companies are recognised for their major contributions to most spheres of ITV programming. But each remains also a local programme company catering for the particular tastes and outlook of the people living in the area, not an easy task when it involves a population of over 11 million.

Thames Television introduced major changes in the format of its nightly news magazine in September 1977. Under its new title of *Thames at Six*, and introduced by Andrew Gardner of ITN fame, the programme continues to keep viewers up to date with news from the capital – politics, opera, entertainment, crime and industry. Elsewhere the company makes efforts to provide a regional identity with London viewers through series on the arts in London, a magazine covering the local sports scene, series answering viewers' letters and programmes offering help in dealing with a variety of problems and causes.

Although its weekend-only franchise precludes

The London Weekend Show. *Each week this current affairs series for young people investigates a different subject of topical interest. Here, Janet Street Porter tries to find out why an offshore pirate radio station can still be broadcasting ten years after the passing of the Marine Offences Act.* LONDON WEEKEND



Thames A- Six. *The on-screen line-up for London's nightly news magazine programme introduced in the autumn of 1977. In front, flanked by Diana Wallis and Sandra Harris, is Andrew Gardner. Behind him are Graham Addicott and Michael Wale with Bill Wigmore at the top.* THAMES

London Weekend Television from producing a regional news magazine in the manner of the weekday companies, LWT has found other ways of serving the local interests of its viewers. The *London Programme* shown on Sunday evenings has developed a keen-edged, investigative approach to its coverage of a wide group of social and political problems; an access part of the programme allows viewers a platform on which to have their say. *The London Weekend Show* at Sunday lunchtime is a current affairs series designed specifically for London's teenagers. London's soccer fans are well catered for in a Sunday afternoon programme. A police information spot is transmitted on Friday evenings and its counterpart for children is woven into a three-hour miscellany of children's items shown on Saturday mornings.

SOUTH OF ENGLAND

Southern Television Ltd has been providing the ITV programme service in the South of England since 1958. The main television centre is in Southampton and there is also a studio in Dover.

Southern Television is one of the most prolific of the regional companies in the field of news and current affairs. *Day by Day*, the local news magazine, brings viewers a lively and varied menu of serious and light

items and the team of reporters and presenters have over the years made themselves favourites with viewers in the South. Split transmissions of the news for the Kent and East Sussex part of the area is provided from Monday to Thursday, and on Friday the South-East has its own magazine programme produced in the Dover studio. Many documentaries are produced; most programmes concentrate on local topics but foreign reports are occasionally included. Music, the arts, and farming also receive extensive local coverage.

Southern Television has become familiar to ITV viewers throughout the country through its productions in several different programme categories. *Out of Town*, reflecting country pursuits, is a long-standing favourite. In children's programming Southern has established a firm reputation for its productions of drama, entertainment and popular science programmes. Regular contributions are made from the area to networked women's and religious programmes. And of particular note are the programmes of music, in particular the productions of opera from Glyndebourne.

SOUTH-WEST ENGLAND

Westward Television Ltd has presented the programmes in South-West England from its studio centre at Plymouth since 1961. Westward's strength is its comprehensive range of regional programmes, but the company is making an increasing contribution to the 'TV network and scoring notable success with international and national awards.

The core of the output is the nightly news magazine, *Westward Diary*; a twice-weekly sports series; and the weekly *Westward Report* and farming programmes. Political and industrial affairs are covered in several programmes. A strong public service element is maintained in the company's output. Encouragement is given to the arts both on and off screen, and there is a consumer affairs series.

The sea and the country are important to the West Country and these are the background to a number of documentaries. Light entertainment, children's and religious programmes are also produced in the Plymouth studios.

CHANNEL ISLANDS

Despite its small size, Channel Television produces an average of three-and-a-half hours of its own programmes each week in its studios in Jersey and Guernsey. Local news is clearly an important element and viewers in the Islands now enjoy an extra late-night bulletin as well as lunch-time news in English and a close-down bulletin and weather report in French. A weekly programme provides information about what's on and a short monthly parliamentary feature is produced.

Events and topics of local interest are covered in greater depth in the twice-weekly *Report at Six*. Local opinion is given an airing from time to time. Religious programmes include epilogues and a religious magazine.



Houseparty. Some of the regular team from this afternoon programme for women. SOUTHERN

Let's Pretend: The Imaginary World of Daphne du Maurier. The famous novelist makes a rare appearance before the cameras for a documentary filmed in and around her home in Par, Cornwall. The interviewer was Cliff Michelmore. WESTWARD



Report at Six. Local interest stories are covered in this twice-weekly news magazine. The picture shows the Royal Corps of Signals playing during the Queen's Silver Jubilee Celebrations in Alderney. CHANNEL





ANGLIA TELEVISION

East of England

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

Head Office: Anglia House, NORWICH
 NRI 3JG Tel: 0603 28366
London Office: Brook House, 113 Park Lane, LONDON W1Y 4DX
 Tel: 01-408 2288
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 PE30 1JJ
 Tel: 0553 64424
Luton Office: 12 King Street, LUTON LU1 2DP Tel: 0582 29666

Directors. The Marquess Townshend of Raynham* (Chairman); Aubrey Buxton, MC, DL*; Laurence Scott*; Sir John Woolf*; R G Joice; D S McCall* (Secretary); Sir 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 Controller); J P Margetson (Sales Director); R Emery (Sales Manager); A T C Barnett (Chief Engineer); P J Waldron (Station Engineer); I Atherton (Engineering Facilities Manager); P Garner (Programme Controller); K Elphick (Assistant Programme Controller/Programme Planning Controller); P Honeyman (Assistant Controller - Production); J Rosenberg (Head of Drama); C Willock (Executive Director, Survival Anglia Ltd); M Hay (General Manager, Survival Anglia Ltd); T Buxton (Sales and Promotion Executive, Survival Anglia Ltd); F Taylor (Head of Documentaries); H J A Wilson (Head of News); C Ewing (Head of Farming); B Milne (Presentation Manager); F O Shea (Production Manager); S West (Promotion Manager); N Wood (Head of Film); P J Brady (Head of Public Relations); V B H Birtles (Group Press Officer); D Dawson (Head of Stills); R D Crombie (Local Sales Manager); C Bond (Northern Sales Executive); M Hughes (Staff Relations Officer); D Little (Programme Business Manager).

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. 60-minute plays only, in script form.

Engineering. Anglia Television Headquarters are in the centre of Norwich at Anglia House, where there are 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. Studio A is equipped with four colour cameras, Studio B is equipped with three 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. **Video-tape Recording:** there are four videotape recording machines (reel to reel) and one videotape cartridge machine. The machines are equipped with a time code editing system and also have a synch. eight track audio system. **Outside Broadcasts:** the colour OB unit is equipped with four standard colour cameras, one portable/hand held camera, and VTR.

Film Facilities: There are six film sound units serviced by a colour processing plant

About Anglia reporter, Chris Young, at the bedside of a previously blinded man when he experienced the joy of being able to see again after twenty years.



using the Kodak VNF 1 process. The Norwich studios are equipped with nine cutting rooms and there are three more in London handling the work of the Natural History Unit. There are 16 mm/35 mm preview theatres in London and Norwich, and Norwich also has a nine-channel dubbing theatre.

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.

Programmes. NEWS AND NEWS MAGAZINES: About Anglia; Anglia News; Police Call; Mid-Week Mail; Job Shop; Heirloom. **TALKS AND DISCUSSIONS:** Arena; Probe; Probe Specials on local government, the European Parliament and the Party Conferences; The Brian Connell Interviews (part-networked); Enterprise. **DOCUMENTARIES:** Too Much of a Good Thing (networked); Not a Happy Lot (networked); About Britain; Treasures in Store; Lifestyle series; Barry Sheene - Life and Fast Times; Royal Sandringham; Aldeburgh Festival; Redundant Churches. **FEATURE SERIES:** Bygones (part-networked); Digging for Yesterday. **CHILDREN:** Chatterbox; Whisper of Glocken. **FARMING:** Farming Diary (part-networked); Royal Norfolk Show; East of England Show. **RELIGIOUS:** Church Services (networked); In Character; God Bless Us, Every One; The Big Question; Christians in Action; Reflections; Anthology; Men and Women Who Matter. **ENTERTAINMENT:** Sale of the Century (networked); Gambit (networked); Miss Anglia; Club of the Year; Sounds of Britain; **SPORT AND OUTSIDE EVENTS:** Match of the Week; Eastern Sport; Speedway. For World of Sport horseracing and stock cars; Videosport. **DRAMA:** Under John Rosenberg, Head of Drama, this department produces full-length plays for the ITV network including the top-rated *The Dame of Sark* and the science fiction film *Alternative 3* which was widely distributed overseas. The department also produces the networked comedy series *Backs to the Land*. **NATURAL HISTORY:** The award-winning *Survival* programmes continue to supply the network with half-hour series and one-hour specials including *Tiger, Tiger*, *The Parenthood Game* and *The Wonderful Kangaroo*.



Midlands

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

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: 01-162 8040

President. Lord Grade

Directors. Jack Gill, CBE (*Chairman*); Lord Windlesham (*Managing Director*); Sir Eric Thysson; Francis Essex; Leonard Mathews, OBE, Dennis Basinger; Sir Mark Meng, Charles Denton.

Officers. Charles Denton (*Programme Controller*); Leonard Mathews, OBE (*Senior Resident Director*); Francis Essex (*Director of Production*); Cecil Clarke (*Executive Producer*); Richard Creasey (*Executive Producer - Documentaries*); Philip Grosset (*Head of Educational and Religious Broadcasting*); Anthony Lucas (*Legal Advisor and Company Secretary*); Peter Gibson (*Head of Staff Relations*); Alan Deeley (*Chief Press Officer*); Robert Gillman (*Executive Producer - News & Current Affairs*); Ted Trimmer (*Editor - News and Current Affairs*); Gerry Kaye (*Chief Engineer*); Billy Wright, CBE (*Head of Sport and Outside Broadcasting*); Anthony Flanagan (*Production Controller - Midlands*); Clif Fox (*Midlands Controller*); Dennis Basinger (*Studio Controller - Elstree*); Cliff Baty (*Financial Controller*); Frank Usher (*Head of Technical Services*); Brian Lewis (*Film Production Executive*); John Terry (*Programme Planning and Promotion Controller*).

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

Educational Advisers. Professor R Gulliford, School of Education, University of Birmingham; Mrs P Woodfine, Deputy Head (Student Community), Stantonbury Education and Leisure Campus, Milton Keynes, Bucks; M J Gifford, BSc - County Education Officer, Hereford and Wor-

cester; K L Smith, Headmaster Lodge Farm Middle School, Redditch, Worcs; B P Hayes, HMI, Department of Education and Science, Reading; R E Freeman, Headmaster, Hollyhedge Primary School, West Bromwich; Colin Ward, General Adviser to Schools (Junior Education) for the city of Coventry.

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 Corpus Christi Presbytery, Headington, Oxford.

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. **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. Film facilities include five camera units permanently allocated to the daily magazine programme and a further unit deployed on educational and documentary programmes. Eight cutting rooms and 2 x 35 mm/16 mm theatres back up this shooting effort.

BOREHAMWOOD: At this centre are 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.

Programmes. **RELIGION:** *Morning Worship; Saints Alive; God Our Help.* **LIGHT ENTERTAINMENT:** *New Faces; Celebrity Squares; The Muppets; The Comedy Connection; I'm Bob, He's Dickie; The Entertainers; Bing Crosby; Heart and Soul; The Beatles for Ever; You're Never Too Old; Make 'Em Laugh; The Band Show; Marti Caine; The Royal Variety Show; Nurse of the Year; Miss ATV.* **ADULT EDUCATION:** *Doctor; Pub Crawl; Out of Work; Link; Angling Today; Farming Today.* **DOCUMENTARIES:** *Dummy; The Last Edwardian; Hong Kong; Great Expectations; South Africa; Some of our Children; Group Homes; The Malvern Enigma; Three Choirs Festival; Hurricane Carter; City of Angels; Angels Defence; Pilger; Personal Report; Havoc; Dave Allen and Friends; The Rather Reassuring Programme.* **Current Affairs:** *ATV Today; ATV Newsdesk; Platform for Today; Right Now; Ladies Night.* **SPORT:** *The Royal Windsor Horse Show; The Royal Show; Star Soccer; Sunday Sport; Midland Soccer Player of the Season; Wrestling; Golf; Shaw Jumping.* **DRAMA:** *General Hospital; Crossroads; The Cedar Tree; Will Shakespeare; The Foundation; The Scorpion Factor; Why Here?; Partisans; Blue Skies from Now On; Hazard; The Bass Player and the Blonde; Two Stars for Comfort; The Ballad of Salomon Pavey; Are You Stone Cold Santa Clause?;* **CHILDREN:** *Bunch of Fives; Raven; Pippins.* **SCHOOLS:** *Good Health; Look Around; Believe It or Not; Work.*

Marti Caine starring in her first one-hour television 'special'.





Border Television

BORDER TELEVISION

The Borders and Isle of Man

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.

Television Centre, CARLISLE CA1 3NT

Tel: 0228 25101

33 Margaret Street, LONDON W1N 7LA
Tel: 01-323 4711

Directors. Sir John Burgess, OBE, TD, DL, JP (*Chairman*); Esmond Wright, MA (*Deputy Chairman*); James Bredin (*Managing Director and Controller of Programmes*); R H Watts, FCIS, FCMA (*Deputy Managing Director and Company Secretary*); B C Blyth, M Inst M (*Sales Director*); Major T E Brownson, OBE, JP; G M Fraser; The Earl of Lonsdale; J I M Smail, OBE, MC, TD, DL; D W Trimble, MA; John C Wade, OBE, JP.

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: 178.

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.

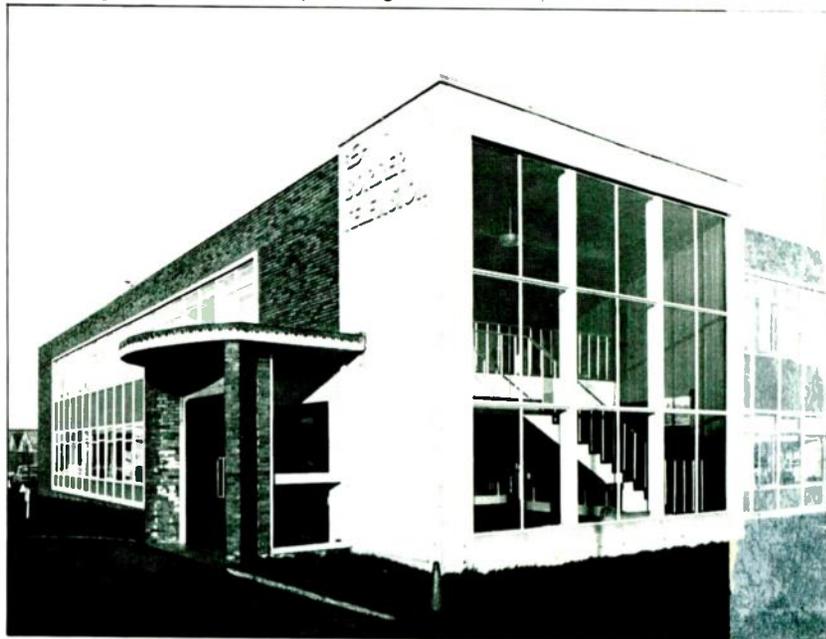
Technical Facilities. Comprehensive facilities are available for the transmission of films, slides and captions in both colour and monochrome. These include all types of 16 mm sound tracks, both combined and separate. Videotape facilities include electronic editing.

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 darkrooms are in operation. Comprehensive facilities include 16 mm dual picture editing tables and dual gauge viewing facilities.

Programmes. Border Television's programmes include *Border News and Look-around* (Mondays to Fridays), a magazine of news and features about people and events in the Region, which on Friday evenings

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 Parliamentary Report*, a monthly review of events at Westminster by Border MPs; *Border Month*, a late night look back at the news and events in the Region during the preceding month with some of the major stories dealt with in greater detail; *Borderers*, which features well-known people born in the area. *Border Month* highlights local sports events and looks at sporting organisations in the area; *Border Journey* a series of film documentaries visiting different parts of the Border area and meeting the people who live and work there; *Mr & Mrs* a live and wife quiz game now taken by the entire ITV Network, as is *Look Who's Talking*, a chat and entertainment show; *Try for Ten*, a lighthearted general knowledge quiz for Border contestants; *Lunchtime News* and a *Late News Summary* are broadcast each weekday and other local documentaries are produced.

Border Television's Studio Centre at Carlisle





CHANNEL TELEVISION

CHANNEL TELEVISION

Channel Islands

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.

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

Directors. E D Collas (Chairman); K A Killip, OBE (Managing Director); E H Bodman; Harold Fielding; M Letto; G Le G Peek; A E O'D Troy; F H Walker.

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 64.

Religious Advisory Committee. The Very Rev Tom Goss, Dean of Jersey (representing Anglican Church, Jersey); Rev D Mahy (Roman Catholic, Jersey); Rev Donald R Lee, MBE (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).

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 One 40 ft by 25 ft - three colour cameras equipped with ten to one zoom lenses, and normal sound facilities for television and film recording. Presentation Studio with colour camera. Two colour telecine units for 35mm, slide and 16mm projection with optical, magnetic and SEPMAG facilities. In addition one telecine unit equipped with 'Coxbox' colour synthesiser for presentation and advertiser's slides.
GUERNSEY. Studio measuring 30 ft by 20 ft designed for live television usage and

16mm 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 16mm 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 Neopi or 1/4 in. tape to double-headed working, using PAG magnetic film recorders. There is a preview theatre equipped with a 16mm projector capable of showing COMPT, COMMAG, SEPMAG and DUO-SEPMAG films, and a dubbing suite with commentary recording booth. Channel also processes and prints its own VNF Colour Film.

Programmes. Channel News, a ten-minute bulletin, transmitted at six o'clock on Monday, Wednesday and Thursday - a 'hard news' look at the day's events, with filmed and live reports. Channel Lunchtime News, What's on Where and Weather, a twelve-minute bulletin and diary of events taking place in the Channel Islands, followed by a weather forecast and tidal information. The programme is transmitted live every weekday. Report at Six, a 35-minute news and current affairs magazine, transmitted at 6p.m. on Tuesday and Friday. The programme includes full local news coverage, with an extended look at political affairs emanating from the four Channel Islands parliaments. Also included in Report at Six is 'Police File', a live five-minute insert on local crime, presented by a police officer. Channel Late Night News and Weather, a three-minute round-up of the day's headlines, transmitted live immediately following News at Ten from ITN. Channel News Headlines, a three-minute bulletin of local news and sports results at 6.10p.m. on Sundays. Election Specials, Channel provides full coverage of elections for the island parliaments. These include The Hustings and Election Results. Today in the Guernsey States, a five-minute programme covering debate and the decisions made in the parliament's monthly sessions. Reporting on the weekly meetings of the Jersey States is included in the Tuesday edition of Report at Six. French speaking inhabitants are provided with several programmes in their own language,

including Actualités, a newscast transmitted live on Monday, Wednesday, Thursday and Friday, and Commentaires, a French language current affairs programme on Tuesday nights. Both programmes include a Bulletin Météorologique, a French weather forecast. Puffin's Birthday Greetings, a daily series of programmes in which Oscar Puffin, the station mascot, sends greetings to young viewers, helped by the duty announcer. On Saturday morning Oscar has his own ten-minute greetings programme, with cartoons. Link Up, a monthly half-hour programme looking at Channel Islands' religious communities and the questions affecting them. Jack Douglas at Home, a kitchen chat-show for men, with women in mind, hosted by the comedian and his wife, Susan, with recipes and tips from Jack's guests from the Channel Islands and the world of entertainment. 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 facilities and a studio audience.

Jack Douglas, known to millions as 'Alf Piffittimus', shows off his culinary skills in his own series Jack Douglas At Home.





GRAMPIAN TELEVISION

North-East Scotland

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.

Queen's Cross, ABERDEEN AB9 2XJ
Tel: 0224 53553
103/105 Marketgait, DUNDEE DDI 1QT
Tel: 0382 21777

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, LLB; Neil Paterson, MA; Sir George Sharp, OBE, JP.

Officers. Alastair Beaton (Programme Planning Controller); Edward Brocklebank (Head of News and Current Affairs); Robert Christie (Operations Manager); Sydney Clark (Administration Executive); Anthony Elkins (Head of Film); Graham Good (Accountant); Michael McLintock (Publicity & Promotions Executive); Alex Ramsay (Head of Engineering); Donald Waters (Company Secretary); Sheena Young (Education Officer).

Religious Advisers. Rev Dr Alan Main (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); Mrs Edith Cram; John M MacLeod.

Schools Advisory Committee. James R Clark, CBE, MA, BSc, M Ed (Former Director of Education); Arthur Lennox (Educational Institute of Scotland); R S Johnston (HM Chief Inspector, Scottish Education Department); Harry W H Marnie, MA, FEIS (Educational Institute of Scotland); Walter Pringle Cameron, MA, FEIS, JP (Convention of Scottish Local Authorities); George W G MacGregor, BSc (Educational Institute of Scotland); Cllr Thomas Smith, MBE, MA, JP (Convention of Scottish Local Authorities); James Scotland, CBE, MA, LLB, M Ed, FEIS (Principal, Aberdeen Col-

lege of Education); Ian Sharp, DCE, FEIS (Educational Institute of Scotland).

Staff. Total members of staff: 175.

Sales and Research. A marketing service to advertisers is provided by STAGS LTD, who operate on behalf of Grampian and STV.

Studios. ABERDEEN: The studios occupy an area of 40,600 sq. ft. The building provides for all the needs of the administration 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, two reel-to-reel videotape recorders and one cartridge recorder are available. On the ground floor two studios of 2,000 sq. ft and 750 sq. ft can be linked to form a common floor area. 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, on the first floor, Studio 3, a dubbing suite and control room. Laboratory facilities exist for the processing of 16mm colour film and slides and two 16mm film units operate out of the Aberdeen base. There is also a two or three camera colour outside broadcast unit.

DUNDEE: A film interview studio with associated offices is maintained in Dundee where a 16mm sound film unit is based.

Programmes. Grampian Television's coverage area has been further extended by the opening of the IBA's new transmitter at Bressay in Shetland. The Company's transmission area now stretches from Shetland in the north to Fife in the South and Lewis in the west.

North Sea oil and gas still continue to have a major impact on life in the area, and on Grampian Television's programming. The news film unit were the first to fly over the Bravo oil production platform, just hours after the blow-out occurred in April. The film was seen in sixteen European countries, ninety other countries and in the United States. In addition, the documentary - *Blow-Out at Bravo!* - which traced the events following the blow-out and examined the implications of the disaster for Britain, was transmitted throughout the entire ITV network, just over two weeks after the blow-out occurred.

Grampian Today, the company's news magazine 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 from both the farmers' viewpoint, and the consumers'; and in *Points North*, the monthly political programme, local MPs are invited to take part in an hour-long debate on important topical issues.

In the light entertainment field, Grampian continues to feature Scottish entertainers in *Welcome to the Ceilidh*, in which guests are introduced by comedian Johnny Beattie; *Andy's Party*, which is hosted by Andy Stewart with his regular guest Helen McArthur; and *The Entertainers*, a series of solo concert performances from bands, singers and comedians from both sides of the border.

Grampian's film magazine programme, *The Electric Theatre Show* featured film clips, news items about the film industry, and interviews with actors like Charlton Heston, Fred Astaire and Michael Caine, and directors such as Michael Winner and Peter Bogdanovich.

Sportscall included coverage of minority sports, local sporting events and interviews with sport personalities.

Cuir Car, the magazine programme for Gaelic-speaking children, has proved extremely successful, and in the education field *Mathman* introduced infant children to pre-number mathematics. The award-winning sex education series, *Living and Growing*, has been fully networked, while other education output has included *Our Police* and *Granite, Bricks and Mortar*.

Barbara Dickson, featured in Grampian's series *The Entertainers*.





GRANADA TELEVISION

Lancashire

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.

Granada TV Centre,
MANCHESTER M40 9EA Tel: 061-832 7211
36 Golden Square, LONDON W1R 4AH
Tel 01-734 8080

Directors. Alex Bernstein (*Deputy Chairman*), Sir Paul Bryan, MP; Leslie Diamond (*General Manager*); William Dickson (*Company Secretary and Financial Controller*); Sir Denis Foman (*Chairman and Joint Managing Director*); Donald Harker; David Plowright (*Joint Managing Director and Programme Controller*); Peter Rennie (*Sales Director*).

Executive Director. Barrie Heads (*Granada International*).

Programme Executives. Mike Scott (*Deputy Programme Controller*); Brian Armstrong (*Head of Comedy*); Peter Eckersley (*Head of Drama*); Derek Granger (*International Co-productions*); John Hamp (*Head of Light Entertainment*); Gus Macdonald (*Head of Features*).

Executive Producers. Michael Cox; Brian Lapping; Chris Pye; Jack Smith; Norman Swallow; Leslie Woodhead.

Officers. Stuart Avison (*Head of Design Services*); David Black (*Head of Presentation*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alai Gilbert (*Chief Accountant*); Bill Lloyd (*Head of Film*); Joe Rigby (*Head of Programme Planning*); Roy Roberts (*Head of Casting*); Andrew Quinn (*Deputy General Manager*); Joyce Wooller (*Head of Programme Services*).

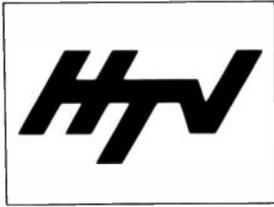
Studios. Granada Television's five-acre TV Centre in the heart of Manchester is built around the first studio in Britain designed specifically for television productions. Studio Two was opened in May 1956 and is still on the air daily as the base for the Granada Reports weekday regional programme.

Programmes. DRAMA: Laurence Olivier Presents - *The Collection*, by Harold Pinter; *Cat on a Hot Tin Roof*, Tennessee Williams; *Hindle Wakes*, Stanley Houghton; *Come Back, Little Sheba*, William Inge; *Daphne Laureola*, James Bridie; *Saturday, Sunday, Monday*, Eduardo de Filippo. *Hard Times*: Four-part adaptation by Arthur Hopcraft of Dickens' dramatic story of high and low life. *Clouds of Glory*: Directed by Ken Russell, about some Romantic authors who found inspiration in the Lake District. *Philby, Burgess and Maclean*: Ian Curteis' play, telling the story of Britain's three master-spies in the great security scandal of the 1950s. *The XYY Man*: Ten-part action thriller series. *Champions*: Three Manchester United fans trek to Wembley only to find that they cannot see their idols at their moment of glory. *Charm*: A factory girl enrolls at The School of Charm and Beauty - and becomes their star pupil. *The Caledonian Cascade*: A shock for the organisers of the hairdressing contest when the winner proves to be not quite what they expected. *You Are My Heart's Delight*: Two couples in the town and the country - and the meaning of love. *Coronation Street*: Now in its 18th year. *Crown Court*: A jury reaches its verdict in a fictional trial fought out in an authentic setting. **DOCUMENTARIES, CURRENT AFFAIRS AND SPECIALS:** *The Christians*: Bamber Gascoigne investigates the effects upon history of one of the world's greatest religions. *World in Action*: Award-winning investigation teams seek out the stories that will make tomorrow's headlines.

Bob Greaves in the most 'co-operative' street in the country, showing how communities can help each other by collecting waste paper which can be recycled, in one of the projects in Granada's Reports Action.



Nuts and Bolts of the Economy: Mike Scott examines the problems of Britain's industry. *Reports Action*: Urging viewers to get up and volunteer for problem-solving projects. *Inside British Politics*: Unique material gathered by Granada over 6 years, gives an insight into how Britain's big political decisions are made. *The State of the Nation*: A continuing investigation into how Britain is governed. *Never and Always*: Denis Mitchell's film of life in one corner of England set against the headlines of today's newspapers. *Disappearing World*: Spotting the plight of communities around the world threatened by the march of civilisation. *Twenty-One*: A group of 21-year-olds who had talked to Granada cameras when they were seven and fourteen. *What the Papers Say*: Reports on Fleet Street. *This England*: The lives and attitudes of the British today. **COMEDY SERIES:** *Devenish*: Arthur P Devenish is the demented ideas man in an executive games factory. *Yanks Go Home*: GIs arrive in Britain in 1942 to face allies who are sometimes more of a problem than the enemy. *The Cuckoo Waltz*: The Hawthornes still trying to cope with their difficult lodger. **LIGHT ENTERTAINMENT:** *Be My Guest*: Each week a glamorous spectacular with international star guests. *International Pop Proms*: Top talent from the whole range of the music world play to a Proms-style audience. *The Krypton Factor*: Search for superperson of mind and muscle. **CHILDREN'S SERIES:** *Ghosts of Motley Hall*: A family of friendly ghosts set out to save the state's home of the Uproars. *Clapperboard*: Behind-the-scenes of the world of films. *Get it Together*: Guest stars from the big names of the pop world 'get it together' with the studio audience. **GRANADALAND PROGRAMMES:** *Granada Reports*: Nightly, on what is happening in Granadaland. *This Is Your Right*: Guiding viewers through the red tape tangling some of today's social legislation. *Granada Politics*: Behind-the-scenes of Westminster and the North-West's town halls. *What's On*: A round-up of things happening in the North-West. **EDUCATION:** *Daisy, Daisy*: For pre-school children. *Picture Box, History Around You, Neighbours and A Place to Live* - popular junior schools series. *Reading With Lenny*: Helping 4 to 6-year-olds learn to read. *The Messengers*: English and media studies for secondary schools. *Facts For Life*: Programmes on pregnancy and parenthood. *The Land*: Films illustrating the geography of Britain. *Experiment*: Chemistry and biology for sixth-form students.



Wales and West of England

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.

HTV Wales, Television Centre, CARDIFF CFI 9XL Tel: 0222 21021
HTV West, Television Centre, Bath Road, BRISTOL BS4 3HG
Tel: 0272 770271
HTV Limited, 99 Baker Street, LONDON W1M 2AJ Tel: 01-486 4311

Directors. The Rt Hon Lord Harlech, PC, KCMG (*Chairman*); Sir Alun Talfan 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†; W G Beloe*; J E C Clarke* OBE; P Dromgoole*; A R Edwardst; Sir Geraint Evans, CBE†; R A Garret*†; T Hoseason-Brown*; T Knowles (*Financial Director*); A Llywelyn-Williamst; Lady E J Parry-Williamst; E L Thomast; 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*); D Reay (*Chief Engineer*); M Towers (*General Manager, Operations*); A Vaughan (*Director of Programmes, Wales*); C Vaisey (*Head of Films*); N Witt (*Station Manager, Bristol*); R W Wordley (*Sales Director*).

Religious Advisers. West: Canon Peter Coleman (*Church of England*); Rev Ian Lunn (*Free Church*); Father Michael House (*Roman Catholic*). Wales: Father Edwin Regan (*Roman Catholic*); Canon George Noakes (*Church in Wales*); Rev W I Cynwil Williams (*Free Church*).

Studios. Twin production centres at Bristol and Cardiff provide four studios and a production area of 14,500 sq. ft. They are equipped with seventeen colour

cameras plus a portable IVC 7000 P camera, colour OB unit and fleet of ancillary vehicles.

Programmes. HTV's weekly output averages seventeen hours with a substantial proportion winning a place on the network screen. The company creates programmes in two languages, English and Welsh, and has fostered close ties with the region.

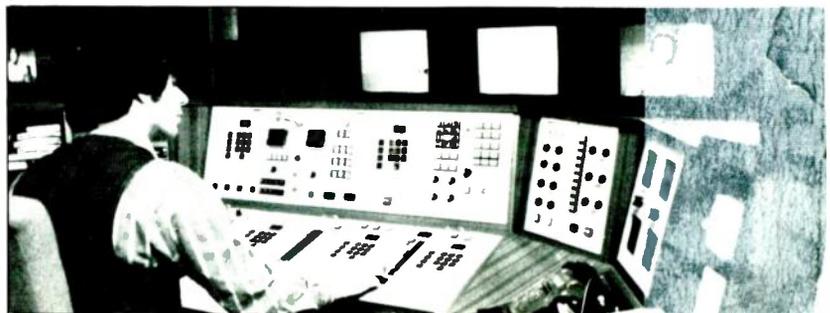
HTV West Produced

NEWS AND CURRENT AFFAIRS: Report West; Report Extra; West Headlines; Late Headlines; West Country Farming; Sport West; Police Five; Gardening with Abrams. **DOCUMENTARIES:** A Place in the Country; Farmer's Wife; Next Patient Please; Sweet of the Wye; The Deer Man; The Ploughing Match; Withies and Weavers; A Very English Event; The Riverboat Theatre; The Smallest Show on Earth; Boxing Booth; Route along the Ridgeway; The Wild West Show; Man with an Ark; The Berkleys of Berkley; Yanks Come Home. **DRAMA:** Follow Me (serial); King of the Castle (serial); Children of the Stones (serial); Doombolt Chase (serial); The Rat Trap; Rockinghorse Winner; Festival 77 (contest for amateur dramatists). **MUSIC AND THE ARTS:** Gallery (series); Bath Festival Special; Crocodiles and Cream; Cinema Club (a series of high calibre films denied general release); A Tranquil Heritage; Harmony at Parsonage Farm; Paint along with Nancy (fourth series). **LIGHT ENTERTAINMENT:** Mr and Mrs (series); Three Little Words (series); Yer Tis Then (series); Miss Country Girl; Sidney Sager's Christmas Entertainment; Bride of the Year; What's On; Magic Circle (networked series). **WOMEN AND CHILDREN:** One, Two, Tree (series); A Woman's Life (series); Women Only (series). **SPORT:** All in the Game (networked series); Master Golf (instructional series); Golf; Soccer.

HTV Wales Produced

NEWS AND CURRENT AFFAIRS: Report Wales; Y Dydd; Outlook; Yr Wythnos; Devolution specials; Libera; Cymru'n Ychydig; Plaid Cymru Conference; Yr Eiddo; Jenkins; The Outsiders of Eisteddfod; Genedlaethol Yr Urdd; Roy; The Forum. **DRAMA:** Pedwarawd; A play for David's Day; Border Music; a series of three plays: The Shining Pyramid; The Hey Day in the Blood; Country Dancer. **DOCUMENTARIES:** Dudh Kosi; Kefnisi; River Everest; The Shores of Wales; Courtyrside; A Man Called Erw Grwg; Sŵn Y Brynion; Pell (series); Scars; The World of Huw Green; Vandal Rule OK?; Celtic Col'brat on The Royal National Eisteddfod; Bywyr (series). **EDUCATION:** About Wales in Gymru; Welsh and English Schools programme on Wales; Caring for a quiz for Welsh learners. **MUSIC AND THE ARTS:** O'r Wasg (book review); Pŵl ynn; Coran; Festival of Chords; Image 77; Câr; Cymru; Brahms Requiem; The Swansea Bay; A Cellany of Music. **LIGHT ENTERTAINMENT:** Jam; Latin American Dancing Awards; Celebration; Christmas Day with Sir Geraint Evans and guests; Sion a Sion; Yr Yec competition. **WOMEN AND CHILDREN:** Hamdden (magazine); Mrs Mawr; Ur, T; (Welsh stories and legends); Sŵn; Y Taro 'Mlaen (quiz); Gee Cefn; bach; Wels Nursery Rhymes; The Woozies (puppet show). **RELIGION:** Llusarn (series); Gwerin; Helen, Tim a Marc; Hoptau'r Ddwylan; Gwerin y Gader; Meibion Menlli; Hwyl Llywyddiant, film from Binetudash; A Sul Pasg (music for Easter Sunday); Daw e Awduron; Morning Worship; Crefsiarn I. Christ. **SPORT:** Sports Arena; Sŵn; National Benzole Master Bowler. **OUTSIDE BROADCASTS:** Silver Jubilee Special; Sŵn; Tour of Wales; Benson and Hedges; jumping; Royal National Eisteddfod.

An HTV presentation can be seen...





LONDON WEEKEND TELEVISION

London Weekends

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: 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 8899
Regional Sales Office: Eyton House, 12 Park Place, LEEDS LS1 Tel: 0532 451677

Directors. The Rt Hon John Freeman (Chairman); Lord Hartwell (Deputy Chairman); Brian Tesler (Managing Director); Vic Gardiner (General Manager); Michael Grade (Director of Programmes); Herbert Charles Hardy; Roger Harrison; Duncan McNab; Peter McNally (Finance Director); Ron Miller (Sales Director); The Hon David Montagu; G H Ross Goobey; Evelyn de Rothschild.

Officers. Roger Appleton (Chief Engineer); John Baker (Chief Accountant); Humphrey Barclay (Head of Comedy); Charles Bayne (Head of Press and Publicity); David Bell (Controller of Entertainment); John Birt (Controller of Features and Current Affairs); John Blyton (Controller of Programme Management); Warren Breach (Head of Presentation and Promotion); John Bromley (Controller of Sport); Peter Cazaly (Production Controller); Alf Chapman (Head of Administration); Barry Cox (Head of Current Affairs); Nick Elliott (Head of Features); Eric Flackfield (Controller of Programme Planning and Presentation); Colin Freeman (Head of Programme Finance/Management); Roy Van Gelder (Controller, Staff Relations); Tony Hepher (Head of Visual Services); Skip Humphries (Head of Music Services); Cyril Orr (Company Secretary); Craig Pearson (Sales Manager); Richard Price (Head of Casting); Sue Stoessi (Head of Research and Management Services); Tony Wharmby (Controller 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.

Film Department. London Weekend's film facilities comprise two fully equipped 16mm film and sound crews engaged in original production both at home and abroad.

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. The minimum age is fifteen.

Enquiries. Enquiries about artists and programmes should be addressed to: Viewers' Correspondence, South Bank Television Centre. **LONDON SE1 9LT.** Staff. The number of staff employed by London Weekend is 1,250.

Programmes. London Weekend Television has a franchise which is unique among the Independent Television companies, broadcasting in London from 7.00 p.m. on Friday until close-down on Sunday.

The programmes presented during this period are, for the average family, part of the general pattern of leisure activities which are enjoyed at the weekend and are expected to reflect this in their general style and content.

This means that the company's production philosophy stems from a broad base with a wide range of programming designed to appeal to the cosmopolitan and discerning London audience with such programmes as *The London Programme*, *The London Weekend Show* and *Our Show*.

London Weekend since its formation in 1968 has pioneered a succession of popular comedy favourites, which spawned a number of personalities who were to become among the biggest star names in the entertainment business.

Please Sir and *The Fenn Street Gang*, which starred John Alderton, who was to return some years later in *No-Honestly*;

Hark At Barker with Ronnie Barker, *The Corbett Follies* with Ronnie Corbett (the 'two Ronnies' were in the beginning appearing regularly in London Weekend's David Frost programmes); the popular long running favourites such as the *Doctor* series; *On The Buses*; *Two's Company*; *The Fosters*, the first television situation comedy with an all-black cast; and Russell Harty.

The Stanley Baxter Specials - *The Stanley Baxter Moving Picture Show* won four of seven awards which went to London Weekend at the 1974 Society of Film and Television Arts Awards.

Major drama programmes include *Upstairs, Downstairs*, one of the most successful television series ever, and now seen all over the world; *The Gold Robbers*; *Manhunt*; *Budgie*; *Bouquet of Barbed Wire*; and *Love for Lydia*.

London Weekend also made history with the first simultaneous showing in the cinema and on ITV of Peter Hall's film *Akenfield*.

The long running *Aquarius* was one of television's leading arts entertainments and the major network series *Weekend World* has led the way in weekend current affairs viewing. Memorable successes for children as well as the family include *Black Beauty*, *Catweazle* and *Just William*.

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*.

London Weekend's South Bank Television Centre in London.





SCOTTISH TELEVISION

Central Scotland

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.

Cowcaddens, GLASGOW G2 3PR

Tel: 041-332 9999

70 Grosvenor Street, LONDON W1X 0BT

Tel: 01-493 5201

Station Tower, COVENTRY CV1 2GR

Tel: 0203 29724

Thomson House, Withy Grove,

MANCHESTER M60 4BJ Tel: 061-834 7621

The Gateway, EDINBURGH EH7 4AH

Tel: 031-556 5372

Directors. J Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Gavin Boyd, CBE; Sir Samuel Curran, DL, FRS; Alastair M Dunnett; Hugh Henry (*Sales Director*); Lewis J M Hynd, OBE (*Company Secretary*); David K Johnstone (*Director of Programmes*); Mrs Barbara Leburn, MBE, JP; Sir Iain M Stewart, LL D; Lord Taylor of Gryfe, DL, LL D; The Earl of Wemyss and March, KT, LL D.

Chief Executives. Shaun Clamp (*Technical Controller*); Ferdi Coia (*Production Controller*); John Loch (*Public Relations Manager*); Colin S Waters (*Personnel and Labour Relations Manager*).

Officers. Bryan Izzard (*Head of Entertainment*); F Morris (*Business Manager*); B Sanctuary (*Sales Controller, South*); W Hayward (*Sales Controller, North*); L Hatton (*Regional Sales Manager, Midlands*); G B T Finlayson (*Legal and Contracts Officer*); R Bishop (*Administrative Controller*); Sue Gibson (*Head of Research*); P Shaylor (*Sales Manager*); R McPherson (*Edinburgh Controller*); John Dunlop (*Chief Engineer*); Russell Galbraith (*Head of News, Current Affairs and Sport*); Michael Trotter (*Head of Programme Sales and Acquisition*); Peter Alexander (*Head of Design*); Gordon MacNeill (*Public Relations Officer*); Rev Dr Nelson Gray (*Religious Programmes Editor*); Don Kinloch (*Chief Accountant*); Arthur Blake (*Musical Director*); Brian Durkin (*Head of Programme Planning*); Liam Hood (*Executive Producer, Special Projects*); Sean Magee (*Facilities Manager*); T Ross Wilson (*Educational Programmes Editor*).

Staff. Total members of staff: 508.

Studios. COWCADDENS, GLASGOW: STV has the capacity to produce the largest and most demanding of television programmes. Studio 'A', of 6,200 sq. ft., has been built with permanent seating for an audience of 200 outwith the Studio floor area. Studio 'C' of 3,600 sq. ft., is used principally for the production of day by day news, features and sports programmes. The company's OB unit, based in Glasgow, is used for comprehensive sports coverage in addition to regular outside broadcasts of arts, entertainment, drama and current affairs events.

THE GATEWAY: EDINBURGH. 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.

Sales and Research. STV, through its sales company STAGS LTD, offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central and North-East Scotland transmission 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. 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.

Education Advisers. Peter McNaught (*Chairman*); Cllr W M Timoney; Cllr M Kelly; D Graham; J Wallace; Miss N H Miller; Cllr A Devlin; George McFadzean; Francis Welsh; Cllr D Sanderson; Cllr W Wallace; Miss M R Cadden.

Religious Advisers. Rt Rev Mgr Francis Canon Duffy (*Roman Catholic*); Rev Dr Ian B Doyle, MA, BD (*Church of Scotland*); Rev David Reid, BA, BD (*Church of Scotland*); Rev John W Harvey, BA, BD (*Church of Scotland*); Rev Andrew MacRae, MA, BD (*Baptist*); Mrs Mary Campion (*Roman Catholic*).

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: **NEWS AND CURRENT AFFAIRS.** *Scotland Today; Crimedesk; Weir's Way; Between the Lines; Watch this Space; What's your Problem?; Ways and Means; Who won the Vote?; The Royal Highland Show.* **DOCUMENTARIES:** *Love is Children; Football - violence v silence; A Town like Sanquar, Carluk; Oil: Whose Yardstick?; Where the Heart is; The Real MacKay.* **SPORT:** *The Big Break Pro - Am; European Diving Championships; Racing from Ayr; Scotsport; Shankly documentary; Scottish age group Swimming Championships; Par 3 Golf, Winning with Wilkie; Scottish Cup Final; Scottish Junior Cup Final; Scottish Professional Golfers Championship; Brazil v Scotland.* **RELIGION:** *Late Call; Patterns of Faith; The Spirit; The Blessed John Ogilvy; Canonisation Service; No Easy Answer; My Vision; Rock Nativity; Chapter and Verse; Life worth Living; Jubilee Service from Glasgow Cathedral; Easter Service.* **SCHOOLS:** *Play Fair; Time to Think.* **CHILDREN:** *The Gipsy Michael Cavalcade; Kiddywinkle.* **ADULT EDUCATION:** *Moneywise; Summer Gardening.* **DRAMA:** *The Prime of Miss Jean Brodie; Garnock Way; You're a Good Boy Son, THE ARTS:* *The Merry Widow; SNO Chorus; Edinburgh Festival; Festival Cinema; The Scottish Lens; Burns.* **ENTERTAINMENT:** *Thingummyjig; Elaine - the Singer of the Song; Hello, Good Afternoon, Welcome; Scotland's Greatest Hits; Connolly; Sydney Devine Time; Battle of the Comics; In Company; Fiddler's Rally; The Concert; Snook Preview; At Home with Doctor Evadne Hinge and Dame Hilda Brackett; The Royal Show.*

Exterior view of Scottish Television's new studio complex in Glasgow





SOUTHERN

SOUTHERN TELEVISION

South of England

Southern Television Limited is a private company, whose shareholders are the Rank Organisation Limited (37%), Associated Newspapers Group (37%) 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 Centre,
Northam, SOUTHAMPTON SO9 4YQ
Tel: 0703 28582
Glen House, Stag Place, Victoria,
LONDON SW1E 5AX Tel: 01-834 4404
Dover Studio, Russell Street, DOVER
Tel: 0304 202303
Peter House, Oxford Street,
MANCHESTER M1 5AQ
Tel: 061-236 2882/0893
2 Copthall House, Station Square,
COVENTRY CV1 2FZ Tel: 0203 29551/2
38 Earl Street, MAIDSTONE 10
Tel: 0622 53114
63 High West Street, DORCHESTER,
Dorset Tel: 0305 3324
39 Duke Street, BRIGHTON BN1 1AH
Tel: 0273 29053
23-24 Union Street, READING
Tel: 0734 57515

Directors. C D Wilson, CBE, MC, FCA (Chairman); Frank Copplesstone (Managing Director); Lord Briggs, MA, BSc (Econ); G W L Christie; R W Evans, MC; The Hon V H E Harmsworth; Brian Harpur, MC; B G Henry, MA, F Inst M, (Marketing and Sales Director); F W Letch, FCA (General Manager and Company Secretary); P J B Perkins; R M Shields, BSc (Econ); H Smith; B H Thomson, TD; D B Thomson; Sir Richard Trehane; Jeremy Wallington (Controller of Programmes).

Officers. Sydney Perry (Deputy Controller of Programmes); Lewis Rudd (Assistant Controller - General Programmes); Derek Heasman (Head of News and Current Affairs); Terry Henebery (Executive Producer - Light Entertainment); R H C Davidovitz (Station Manager); Derek Baker, FCA (Controller of Personnel); Basil Bultitude (Chief Engineer); John Fox (Controller of Sales); Peter Battle (General Sales Manager); Michael Crawford (Overseas Sales Executive); Alan Gardner, FCA (Chief Accountant); Simon Theobalds (Head of Press and Public Relations); Miss Joan Green (Head of

Programme Planning); Tony McLaren (Head of Presentation); John Braybon, PhD, BSc (Education Officer); David Haigh (Station Manager - Dover).

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 from the public, including applications 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. 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 Uniplex 35mm and four 16mm colour telecine machines, and two dual colour scanners - all of the flying spot type. There are also two Ampex VR2000, one Ampex AVR 1 reel-to-reel video tape recorder and one AVR 2, 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 16/35mm slide multiplex photo-conductive tube telecine machine; and an Ampex VR2000 reel-to-reel video

Six Platoon B Company the Royal Wessex Rangers dismounting from a helicopter during training on Salisbury Plain.



tape recorder. **DOVER FILM:** Sound/Silent film unit; sound film transfer equipment; full colour reversal film processing facilities. **OB's:** Three camera units incorporating two hand-held IVC7000 P cameras and one Marconi VII with mobile VTR facilities all contained in one vehicle.

Programmes. Southern Television produces 13 hours of programmes per week, much of which is local coverage. *Day by Day and Scene South-East* deal with regional matters as does the documentary series *Southern Report*, and the political programme *Your Men at Westminster*. Similarly, *People Fule* investigates Local Government matters. Documentary films for the network include *If The Shooting Starts* which examined Britain's contribution to NATO, and *Out Of Town* continues to be in great demand.

Children's productions include *Run-around*; *Midnight is a Place*; a second series of *Flockton Flyer*; Enid Blyton's *Famous Five*; a science fiction programme *Storm Mountain and How*.

New current affairs series include *George Brown Asks*, *A Way of Life and Opinions Unlimited*, chaired by Cliff Michelmore. On the lighter side, *The Frankie Vaughan Vaudeville Show* filled six one-hour slots; Hughie Green's *Moan Movies* featured a variety of well-known faces; *Ask a Silly Answer* struck a strange vein of humour, and a second series of *Tell Me Another* covered show business anecdotes.

Mozart's *Don Giovanni* and Stravinsky's *The Rake's Progress* were recorded from the 1977 Glyndebourne season, and the transmission of Mozart's *Così fan Tutte* was networked. Classical music lovers are also catered for by *Music In Camera*. Religious music featured in *A Hymn for the Jubilee* which was followed by a further series of *Come Sunday*; several church services have also been networked and contributions have been made to the series *Sounds of Britain*. Dramatic productions include *Spearhead*, based on the modern army.

Adult Education series included *Elusive Butterflies* and two programmes for *Treasures in Store*. Sports coverage included football, cricket, tennis, squash and International Womens Bowls. A second series of *Challenge of the Sexes* and another *Afloat* series have also been produced.

Programme series for specific audiences include *Houseparty*, now ten years old, and *Farm Progress* which achieved its 1000th programme in an unbroken series. A second series of gardening programmes with Percy Thrower has been produced.



THAMES TELEVISION

London Weekdays

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.

**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**

Directors. Howard Thomas, CBE (*Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; John T Davey, FCA; D R W Dicks; H S L Dundas, DSO, DFC; Jeremy Isaacs (*Director of Programmes*); Sir John 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*).

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 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 and Liaison*); Ian Martin (*Controller of Features, Education and Religion*); Malcolm Morris (*Controller, Programme Department*); John O'Keefe (*Controller, Staff Relations*); Eric E Parry (*Controller, Programme Services*); A C Parkinson (*Controller, Administration*); Graham Turner (*Controller of Outside Broadcasts*); Sue Turner (*Controller of Children's Programmes*); Peter Pagnamenta (*Head of Current Affairs*); Mike Wooller (*Head of Documentaries*); Max Lawson, FCA (*Chief Accountant*); Brian G Scott, C Eng, MIEE (*Chief Engineer*); Douglas Thornes (*Research and Marketing Services Manager*).

Thames Television International Limited (for programme sales) – Muir Sutherland (*Managing Director*).

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. Thames Television's area covers over 11 million people in and around London from Monday morning to 7.00 p.m. on Friday. But the company's fame reaches throughout the world. In 1976 for instance, Thames achieved a double international honour by winning the prestigious Prix Italia for documentary with *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton*, and for drama, with *The Naked Civil Servant*. And in the same month, the company bought a week on WOR-TV, New York's Channel 9, and showed New Yorkers nothing but Thames programmes – a project that captured that city's imagination and resulted in the opening of important new markets for Thames programmes.

All this international fame was achieved with programmes made specifically for British viewers. Thames' contract covers the whole range of television, and most of its drama, light entertainment and children's programmes are made in the riverside studios at Teddington, while the documentary and current affairs programmes come from the Company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events – from Royal occasions to sport, from beauty contests to motor exhibitions – as well as servicing productions that need video cameras on location.

Working from its own base at Hammersmith is Euston Films, the fourth important element of Thames' production structure which uses locations to make successful film drama programmes like *The Sweeney* and *Van der Valk*. As well as pleasing viewers abroad, and winning major overseas awards, Thames has also regularly won the top British prizes – winning awards in recent years from the Broad-

casting Press Guild, and from the British Academy of Film and Television Arts, and the Royal Television Society. But the main aim is still to please British viewers, and in terms of ratings, Thames Television programmes remain dominant.

DRAMA: Single plays – *ITV Playhouse*; *The Sweeney*; *Special Branch*; *Van der Valk*; *Rock Follies*; *London Belongs to Me*; *The Norman Conquests*; *Hazell*; *Armchair Thriller*; *Rooms*; *Romance*; *The Naked Civil Servant*; *Jennie*; *Lady Randolph Churchill*; *Shades of Greene*; *Bill Brand*; *Moody and Pegg*; *Public Eye*; *Six Days of Justice*; *Life and Death of Penelope*. **CHILDREN'S:** *Fanfare*; *Chorlton and the Wheelies*; *Jamie and the Magic Tarch*; *Michael Bentine's Potty Time*; *Mice and Mendelson*. **LIGHT ENTERTAINMENT – COMEDY:** *Man About the House*; *Robin's Nest*; *George and Mildred*; *Get Some In*; *Bless This House*; *What's On Next*; *The Fuzz*; *The Upchat Line*; *Odd Man Out*; *Spring and Autumn*; *The Howerd Confessions*. **VARIETY AND SPECIALS:** *This Is Your Life*; *Opportunity Knocks*; *The Benny Hill Show*; *Night Out at the London Casino*; *Wednesday at Eight*; *The Tommy Steele Show*; *The Tommy Cooper Show*; *Bring on the Girls*; *Bruce and Mare Girls*; *The Tom O'Connor Show*. **PANEL SHOWS:** *Whodunnit*; *Looks Familiar*; *Quick on the Draw*; *There Goes That Song Again*. **CURRENT AFFAIRS:** *This Week*; *Thames at 6*; *Tuesday Documentary*; *Mind Your Own Business*; *People and Politics*. **FEATURES:** *After Noon*; *London Scene*; *Mavis*; *Glad Day* (A celebration of William Blake); *Superman and the Bride*; *Our School and Hard Times*. **OUTSIDE BROADCASTS:** *Darts*; *Racing*; *Football*; *Drive-In* (motoring magazine); *Sportscene* (weekly sports magazine programme); *Specials* (Royal events, Royal Command Performances, Drama and Film Awards, beauty contests, astrology, Pub Entertainer of the Year, circuses); *Wish You Were Here . . . ?*; *International Snooker*; *Kitchen Garden*; *A Town Called . . .*. **SCHOOLS:** *Seeing and Doing*; *Finding Out*; *Romeo and Juliet*; *It's Life with David Bellamy*; *It's More Life*; *Writer's Workshop*; *The English Programme*; *French Studies*; *Music Round*; *The World Around Us*. **ADULT EDUCATION:** *Could Do Better?* **RELIGION:** *Close* (late night religious programmes through the year); *Christmas Services*; *Christmas Special*; *Lord of the Dance*; *The Fruits of the Tree*; *Not Just Sundays*; *Help!*; *Double Helping*; *The Story of Job*; *Get Out and Push*; *Matter of Morals*; *Faith in Place*; *Christmas Pie*; *St Nicolas Cantata*; *Drawing to an End*.



TYNE TEES TELEVISION

North-East England

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, G E Ward Thomas, CBE, DFC)

**The Television Centre, City Road,
NEWCASTLE UPON TYNE NE1 2AL**

Tel: 0632 610181

Trident House, 15/16 Brooks Mews,

LONDON W1Y 2PN Tel: 01-493 1237

Brazennose House, Brazennose

Street, MANCHESTER M2 5BP

Tel: 061-834 4228/9

Directors. Sir Ralph Carr-Ellison, TD, JP (Chairman); Peter S Paine, DFC (Managing Director); Arthur E Clifford, OBE (Director of Programmes); R H Dickinson, MA J P Graham, FCIS (Company Secretary); Viscount Ridley, TD, DL; Peter Wrightson, OBE; Sir Maurice Sutherland.

Executives. John Tonge, MBE (General Manager); Anthony D Sandford (Deputy Programme Controller); Leslie Barrett (Head of News and Features); Brian J Lavelle, BA (Chief Engineer); Peter Gardner (Head of Production Facilities); George Taylor (Head of Sport); R Maxwell Deas, TD, LGSM (Head of Religious Programmes); Andrea Wonfor (Head of Children's Programmes); Lisle Willis (Education Officer); Laurie Taylor (Press and Public Relations Executive).

Sales and Research Departments.

Tyne Tees Air Time is sold by Trident Management Limited.

LONDON: Trident House, 15/16 Brooks Mews, LONDON W1Y 2PN
Tel: 01-493 1237

NEWCASTLE: The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL. **Tel: 0632 610181**

LEEDS: The Television Centre,

LEEDS LS2 1JS. Tel: 0532 38283

MANCHESTER: Brazennose House,

Brazennose Street, MANCHESTER M2 5BP

Tel: 061-834 4228/9

EXECUTIVES: Clive Leach (Sales Director); John Thorpe (Sales Controller); Don McQueen (Regional Sales Manager).

Religious Advisers. Rev Charles Smith, MA (Church of England); Rev Father Thomas Towers, MA (Roman Catholic); Rev Stanley O Jones, BA, OCF (Free Church); Ion L Davies, BA (Religious Education for Schools).

Technical Facilities. Studios One and Two, 380 sq. m and 220 sq. m respectively, are equipped for all types of colour television production. Studio Three is primarily a sound recording studio within the sound dubbing and transfer suite. Studio Four is a presentation studio with a Marconi Mark 8 colour camera. The Central Technical Area contains six telecine machines, slide and caption facilities together with four quadruplex VTR machines. A CDL programmed time-code editing suite was commissioned in March 1977 and is interfaced to three VTR machines. The Outside Broadcast unit is equipped with five cameras and mobile VTR. The Film Department operates five mobile units, each with their own 16mm cameras, sound and lighting equipment. There are six film editing rooms, a preview theatre, stills processing and a 16mm reversal film processor.

Programmes. NEWS AND CURRENT AFFAIRS:

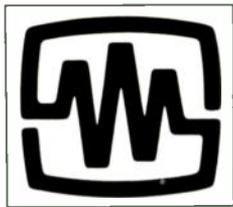
The news and features teams had an exciting Outside Broadcast year. Coverage of President Carter's historic visit by three OB units backed by teams of cameramen and reporters provided 'live' pictures for both British and US viewers. A special half-hour programme *Jimmy Carter Meets the Geordies* was widely networked. This was followed by extensive OB coverage of the Queen's Jubilee visit to the North East. The nightly news magazine *Northern Life* kept a lively eye on the region while Tyne Tees (in conjunction with Yorkshire Television) transmitted a nine-week morning television experiment *Good Morning North*. Public service programmes included *Where the Jobs Are*, *Police Call* and two new series for young people and senior citizens.

FEATURES AND PUBLIC AFFAIRS: *Face the Press* enjoyed a further network airing. The topical *Impact* debates featured regional MPs while *Westminster File* explored the general political scene. *How's Business?* looked at the changing face of North East industry; *The Northerners* presented celebrated figures from the region. A second *Lifestyle* documentary series was produced with Yorkshire TV and Anglia TV and Tyne Tees also contributed to the networked *About Britain and Treasures in*

Store. What Fettle! captured the rousing sounds and music of the region and made exciting material for the networked *Sounds of Britain*. Other programmes included a further inimitable Jack Charlton soccer coaching series, the part-networked *Healthy Eating* while *Farming Outlook* continued to serve the North East and other regions. **CHILDREN:** The networked series *The Paper Lads* followed the adventures of a group of newspaper delivery boys. *You Can Make It* opened up Tyne Tees Access programming to youngsters. Other programmes *Puzzle Party*, the puppet series *Oscar* and *Lookout* for junior scientists. **SPORT:** *Champions!* presented top sportsmen talking in depth to a panel of journalists. *Double Top* attracted a record entry of nearly 700 darts teams while *Sportstime* reflected the weekly sporting scene. Our Outside Broadcast cameras provided Sunday football in *Shoot* and live horse racing for the network. **RELIGION:** *Carols from Durham Cathedral* provided an elegant networked Christmas special; an RAF station on the wild Northumberland coast was the setting for the networked *Morning Worship*. A Studio Service in Lent was provided by priests and students from Ushaw College, Durham. *Four for the Gospel Makers* portrayed evangelism in different Northern situations. *The Good Word* involved local laity in morning Bible reading. **LIGHT ENTERTAINMENT:** *Those Wonderful!* TV Times served up more networked laughter and nostalgia; Barbara Kelly chaired the part-networked quiz series *The Parent Game*; *Glamour 77* hit the beauty trail to find Miss Tyne Tees Television and comedy impressionist Johnny More fronted the light-hearted *On the Light Side*.

Bill Steel, regular presenter of the Tyne Tees Television regional nightly news magazine programme *Northern Life*.





ULSTER TELEVISION

Northern Ireland

Ulster Television is the company which, under agreement with the Independent Broadcasting Authority, provides the television programmes in Northern Ireland during the whole week.

**Havelock House, Ormeau Road,
BELFAST BT7 1EB Tel: 0232 28122**
19 Marylebone Road, LONDON NW1 5JJ
Tel: 01-486 5211

Directors. The Rt Hon The Earl of Antrim, KBE, DL, JP, D Litt (*Chairman*); R B Henderson, MA (*Managing Director*); The Rt Hon The Countess of Antrim, LL D; Roland E Benner; Miss Betty E Box, OBE; H R C Catherwood; C S G Falloon; Captain O W J Henderson; M R Hutcheson (*Sales Director*); G C Hutchinson; Major G B Mackean, DL, JP; J P McGuckian, BSc (Econ); Mrs Betty MacQuitty, BSc (Econ); J L MacQuitty, QC, MA, LL B; E M R O'Driscoll, LL D (*Alternate as Director* - E J O'Driscoll); 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*); J B Waddell (*Head of Local Programmes*); B W Lapworth (*Northern Ireland Sales Manager*); H Mason (*Head of Administration*); E A L Radclyffe (*London Sales Manager*); J D Smyth (*Chief Accountant/Secretary*).

Religious Advisory Panel. The Rev David Burke, BA; The Rev Gerard McConville, MA, CC (*Chairman*); The Rev H L Uprichard, MA; The Rev R Roddie.

Educational Advisory Panel. J J Campbell, MA; W C H Eakin, MSc; E G Quigley; Professor P Froggatt, MA, MD, PhD, FFCM, BPA, FRCPI; Mrs S Watts, BA (Hons).

Education Officer. Mrs M C Ellison

Staff. Ulster Television employs a total staff of 220, 31 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 *TVTimes* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the Marylebone Road office, London. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. Ulster Television's technical complex has now completed a re-equipment scheme started in 1971. 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 B 3404 telecine channels, plus sound follower facilities. Two Cintel Mk III flying spot telecines are being added to improve film 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. A new lighting grid has been installed in the larger production studio and sound facilities have been considerably extended in both studios. Two RCA TR70 videotape recorders serve both production and presentation requirements. A further TCR100 'cart' machine has been added. The film facilities have been further strengthened by the purchase of three Arriflex BLEQ film cameras. The film processing laboratory is equipped with two Omac colour film processors, making it one of ITV's most comprehensively-equipped processing units.

Programmes. For Ulster Television, it was a year of innovation and increased local programming. The news magazine programme *Reports* was transposed with *Crossroads*. A new programme, *Bedtime*, combines late news, 'What's On' and a musical night-cap. Other news was in the lunchtime, afternoon and 6 p.m. headlines with extensive coverage of the May local government elections. Three open-ended 'monthly specials' - *The Faces of Violence*, *Irish History will be the Death of us All*, and *Energy for Ulster* - were produced, from

which informative booklets were published. Networked programmes included *Ulster - The Right To Strike?*, and contributions to the *Treasures in Store* and *About Britain* series. Folk singer Johnny McEvoy provided a half-hour series of *Sounds Like McEvoy*. *I Don't Think We've Met?* was a novel series in which Bunny Carr met the personality he was to interview for the first time on the programme. Derek Murray went to London and found Ulster people there with fascinating stories, told in *Murray's London*, which resulted in a spin-off documentary. Irish traditional music was catered for in *From Glen to Glen* and there was more music in *The Food of Love* and pianist Billy White's *The White Line*. *Countryside*, combined local songs with Ulster verses and talked to people around the Province. *Focus on Photography* ran into a further series, *Pictures and People*. Public service areas were covered by *Police Six* on Friday night and two tea-time programmes: *Want A Job?*, for school-leavers and *It's Ridiculous!* - viewers problems within the professional and commercial world. The weekly religious programme *What's It All About?* passed its 350th edition and put personalities 'on the spot'. *Monday Night* continued its weekly religious message. See *You Monday* and See *You Tuesday* provided two weekly afternoon magazine programmes containing a feature, *Respond*, designed to recruit voluntary help. Sporting events were previewed in *Sportscast* and reported on in *Sports Results*. Further documentaries included a *Reports Extra* on the oil-rig *Seaquest*; a two-part programme called *... And All That Jazz*; and *Farewell to the Palace*, a visit to the seat of the Anglican Primate of All Ireland. *The Nurse Of The Year* contest was again held this year, and there was the *Chef Of The Year* competition. In addition, the company sponsored a week-long exhibition 'Hobbies and Holidays'.

Political Correspondent and presenter Derek Murray in London.





WESTWARD TELEVISION

South-West England

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.

Derry's Cross, PLYMOUTH PL1 2SP

Tel: 0752 69311

Sloane Square House, Holbein Place,

Sloane Square LONDON SW1W 8NT

Tel: 01-730 5101

Dominion House, 23-25 St Augustine's

Parade, The Centre, BRISTOL 1

Tel: 0272 211321

3 Frederick Place, St Thomas Street,

WEYMOUTH Tel: 0305 75050

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 R Miller, FCA, FCIS (*Financial Director*); Terry Fleet (*Production Controller*); Harry Turner (*Sales Director*).

Officers. PLYMOUTH: Roy Baker (*Company Secretary*); John Cooper (*Head of Films*); David Dickinson (*Technical Controller*); Michael Reinhold (*Head of Education*); Keith Spann (*Head of Publicity*); 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. Prebendary John Parkinson (*Church of England*); Father A Bede Davis (*Roman Catholic*); Rev John Ashplant (*Free Churches*).

Agriculture Advisers. R G Pomeroy (*Chairman*); D Mathews; J H Brock; V H Beynon; F H Thomas; A Gibson; D Rickard; V Davey.

Programmes. Westward's strength is its comprehensive range of regional programmes, but the company is making an increasing contribution to the ITV network, and scoring notable success with international and national awards.

The core of the company's regular regional output is the nightly, top-rating news magazine programme *Westward Diary*. This is backed up by a regional news service which provides around about 8,500 stories a year in bulletins broadcast three times a day. The all-action *Sports Desk* goes out live twice a week.

Recent awards include the Pye Award for the most outstanding regional colour production for Clive Gunnell's *Tavistock Gossie Fair* documentary, and a New York International Film and TV Festival Gold Award for *A Winter Journey*, based on Thomas Hardy's novel *Tess of the D'Urbervilles*.

Hardy also features in Westward's plans for 1978 - the 50th anniversary of his death - and filming is under way on a dramatised documentary on his life story. The year also sees the 400th anniversary of Sir Francis Drake's circumnavigation voyage, and a documentary profile of the legendary hero is in hand.

The sea has been all-important to the West Country and its inhabitants. An adult education co-production by Westward TV and UNESCO takes an international look at the sea as the last great unexplored area of the world. A six-part regional series explores this fascinating subject in greater detail.

Another series will examine the role and importance of the countryside in the rapidly changing face of Britain, and programmes spotlighting significant West Country towns are planned. Documentaries for 1978 with a strong regional flavour will feature Exmoor ponies, farming and sailing. The region's spectacular coastline has been highlighted in the acclaimed *Walking Westward* documentaries on the network. Land's End was reached in a new series, and eventually, the coast as far as Weymouth will be featured.

On the light entertainment scene, the popular *Treasure Hunt* quiz game, rarely out of the region's top ten programmes, will be restyled for 1978, and a talent contest for West Country youngsters is also planned. Regional music and performers will be featured in the *Sounds of Britain* network series, and in a regional series.

The company follows a policy of whole-hearted community involvement, and *Just the Job* was a unique series to help the region's young school-leavers, *West Country Jobfinder* was aimed at reducing the region's worst unemployment rate since the 1930's and a new series will be shown

in 1978. *Late With Danton*, which blends a useful consumer service with off-beat news and features, will be back, and farmers can look forward to a new series of *Farm and Country News*.

Westward is extremely active in the Arts. *Format* is its regular arts magazine programme, and 1977 saw the fourth Westward TV Open Art Exhibition in Truro, which attracted a vast entry, and was opened by Minister for the Arts, Lord Donaldson.

Notable successes in 1977 were a Roger Whittaker song series . . . a fast-moving network sports quiz *On Your Marks* . . . the drama *In Your Own Hands*, which gave a frightening glimpse at a vandal-vigilante confrontation . . . an exclusive interview with one of the country's best-loved authors, Dame Daphne du Maurier . . . *Around the World in 48 Hours*, a children's quiz series . . . and *The Last Hunters*, a network documentary on inshore fishing.



Ted Tuckerman fishing for pollack, whiting, wrasse, bass, mullet and dabs for *Catch '77*.

On Your Marks series final - Joe Bugner and pupils of Ashmole Comprehensive School, South London.





YORKSHIRE TELEVISION

Yorkshire

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, G E Ward Thomas, CBE, DFC).

The Television Centre, LEEDS LS3 1JS
Tel: 0532 38283 Telex: 557232
Trident House, 15/16 Brooks Mews,
LONDON W1Y 2PN
Tel: 01-493 1237 Telex: 25202
29/30 Old Burlington Street,
LONDON W1X 1LB
Tel: 01-493 1237 Telex: 25202
Charter Square, SHEFFIELD S1 4HS
Tel: 0742 23262
185 Ferensway, HULL HU1 3PH
Tel: 0482 24488
2 Saltergate, LINCOLN LN2 1DH
Tel: 0522 30738
Hainton House, Hainton Square,
GRIMSBY DN32 9AH
Tel: 0472 57026/7
Brazennose House, Brazennose Street,
MANCHESTER M2 5BP Tel: 061-834 4228/9

Directors. Sir Richard B Graham, Bt, OBE, DL (Chairman); G E Ward Thomas, CBE, DFC (Deputy Chairman); Paul Fox (Managing Director and Director of Programmes); Stanley H Burton; The Lord Cooper, JP; Stephen H Hall, FCA; J G S Linacre, AFC, DFM; Nicholas G W Playne; Tony Preston (Assistant Managing Director); George Brotherton-Ratcliffe; David L Sumner (General Manager); Prof William Walsh, MA.

Executives. Kenneth Bellini (Head of Programme Planning); Alan Blackburn (Regional Sales Manager); Mrs Liz Evelt (Head of Casting); John Fairley (Head of News, Current Affairs, 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); Peter Scroggs, BA (Head of Education Programmes); Leslie Thornby, FCIS (Company Secretary); Jeremy Taylor (Public Relations Manager); Joy Whitby (Head of Children's Programmes); John Wilford (Head of Local Programmes); Peter Willes, OBE (Head of

Drama); Duncan Wood (Head of Light Entertainment).

Programmes. DRAMA: Stan Barstow has written specially for Yorkshire Television a series of seven plays - *The Cost Of Loving*. Dorothy Tutin starred in a three-part series, *Sister Dora*, about Dora Pattison the pioneer industrial nurse - written by Christopher Fry. *Emmerdale Farm*, the twice-weekly series about life in the Yorkshire Dales, has been promoted to peak-time. Patrick Allen and Vivien Merchant starred in Harold Pinter's *The Lover*, produced by Peter Willes who first brought the play to television fifteen years ago. Jack Rosenthal wrote the comedy play *Spaghetti Two-Step* set in an Italian restaurant. *A Chink In The Wall*, filmed entirely on location, starred Maurice Denham, Joyce Carey and Barbara Kellerman. A classic revival of Ibsen's *Ghosts* starred Dorothy Tutin and was directed by David Cunliffe. Anthony Valentine was *Raffles*. *Beryl's Lot* was regularly high in the ratings. **DOCUMENTARY:** Michael Deakin and John Willis were responsible for *Goodbye Longfollow Road* - a frightening documentary on the plight of the homeless. Robert Kee reported from Europe in *Something To Declare*, and contributed to the Silver Jubilee with a look at Britain in the first 25 years of the Queen's reign. Alan Whicker has reported for Yorkshire from Charleston, Salt Lake City, Palm Beach and Alaska in the series *Whicker's World*. Barry Cockcroft brought vivid films on subjects as diverse as lifeboats, gypsies and golden eagles in the series *Once In A Lifetime*. In the series *Not A Thousand Miles From Leeds* Ronnie Noble presented thirteen television films from countries all over Europe. Sir Harold Wilson and David Frost have discussed the lives of thirteen former British Prime Ministers. Robert Hardy presented a history of horses - *Horses In Our Blood*. Two new scientists have joined Dr Magnus Pyke on *Don't Ask Me* - Dr Rob Buckman and Maggie Makepeace. Antony Thomas' film on the Church of England *The Good The Bad and The Indifferent* won the jury prize at the world Christian Television Festival. **COMEDY:** *Rising Damp* returned with Leonard Rossiter, Richard Beckinsale, Francis de la Tour, and Don Warrington. *Oh No It's Selwyn Froggitt* with Bill Maynard reached number one in the ratings. *The Galton And Simpson Playhouse* was a series of seven separate half-hour comedies starring Arthur Lowe, Roy Kinnear, Richard

Briers, and Warren Mitchell. *You're Only Young Twice* was a new series with Peggy Mount and Pat Coombs set in a home for gentlewomen of independent means. Among *Les Dawson's Friends* were Moira Anderson, Lynsey de Paul and Dennis Waterman. Jimmy Tarbuck took the bets in *Winner Takes All*, and Barry Took introduced and masterminded *Took & Co.* **LOCAL PROGRAMMES:** *Calendar*, Yorkshire Television's regional news programme, pioneered Britain's first regular early-morning television news programme - *Good Morning Calendar* - an experiment of nine weeks. Each night *Calendar* is the centre of Yorkshire Television's current affairs output with reporters in Grimsby, Hull, Lincoln and Leeds. Uniquely, *Calendar* offers a split programme each night for viewers served by the Emley Moor and Belmont transmission areas. *Calendar Sunday* each week discusses a major subject in the news with local MPs and personalities. *Calendar Sport* on Fridays reports on local sport and *Calendar Tuesday* is shown in the afternoon. The *Calendar* team also produced the Yorkshire Television programmes in the series *Lifestyle*. One of Yorkshire Television's contributions, *It's No Joke Living In Barnsley*, won the Royal Television Society's Award for the best regional programme of the year. **CHILDREN'S PROGRAMMES:** David Bellamy, Cherrie Bramwell and Aubrey Manning have brought the difficult subject of genetics to children with ease in the exciting *Gene Machine*. Unusual stories and films have featured in the series *Extraordinary* introduced by Alan Brien. Sally James and Kid Jensen hosted the quiz show on music - *Pop Quest*. Dorothy Sleightholme cooked in *Grannie's Kitchen*. Valerie Pitts told stories in *Gammon And Spinach*. **STARS ON SUNDAY:** Among the stars who have appeared in *Stars On Sunday* have been Olivia de Havilland, Gracie Fields, James Mason, Kenneth More, Glynis Johns, Douglas Fairbanks Jnr and Virginia McKenna. The series has been introduced by Noele Gordon, Robert Dougall and Moira Anderson. **EDUCATION:** Television's first adult sex education series *Man And Woman* has been made by Yorkshire. It was well received by education experts and the Press. Dorothy Sleightholme presented another series of cooking in *Farmhouse Kitchen*. The *Special Child* advised on the caring of handicapped children. A new schools series, for leavers, was *Leaving School*.



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. John Freeman (*Chairman*); David Nicholas (*Editor and Chief Executive*); Peter Cadbury; Norman Collins; George Cooper; Frank Copplestone; Sir Denis Forman, OBE; Paul Fox; Anthony Gorard; William Hodgson (*General Manager*); Daniel Moloney (*Company Secretary and Financial Controller*).

Officers. Donald Horobin (*Assistant Editor*); Hugh Whitcomb (*Editorial Manager*); Barrie Sales (*Assistant Editor*); Michael Batchelor (*Production Controller*); Peter Ward (*Chief Engineer*); Paul Mathews (*Facilities Controller*); Ron Newberry, Jack Laidler (*Facilities Managers*); Peter Banyard (*Head of Film Production*); David Warner (*Film and Tape Library Manager*); Frank Duesbury (*Public Relations Officer*); Peter Cole (*Senior News Editor*); Mark Andrews, John Flewin, Nigel Hancock, David Tune (*Home News Editors*); John Mahoney

(*Senior Foreign Editor*); Michael Morris (*Foreign News Editor*).

Programmes. Daily news programmes, including the half-hour *News at Ten*, *News at 5.45* and the lunchtime *News at One*; 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, three multi-gauge telecines, nine Ampex VTRs, time code VTR editing facilities, a comprehensive range of sound recording and dubbing equipment, and a film laboratory. ITN has its own news film 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, Management, Labour Relations, Marketing, Rights, and Technical, supported by specialised subcommittees 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 Clear-*

ance); Norman W Green, MIERE (*Co-ordinating Engineer*); Berkeley A Smith (*Director, Programme Planning Secretariat*); Ronald Carrington, BSc (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*); James Bredin; William Brown, CBE; Frank Copplestone; A J Gorard; Donald Harker; R B Henderson, MA; Peter Jackson; The Earl of Lisburne, MA; Alex Mair, MBE, ACMA; Leonard Mathews, OBE; D S McCall; Peter McNally; L J Thompson, FCCA; G E Ward Thomas, CBE, DFC.

Chairman's Committee. George A Cooper (*Chairman*); Sir Geoffrey Cox (*Deputy Chairman*); Jeremy Potter (*Managing Director*); James Bredin; William Brown, CBE; Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*).

Management Committee. Jeremy Potter (*Managing Director*); Peter Jackson (*Editor TVTimes*); L J Thompson (*Financial Controller/Company Secretary*); Nigel Cole (*Director of Promotion*); John Littlejohn (*Sales Director*); Mike McGrath (*Advertis-*

ment Director); R M Tagart (*Production Director*); Alwyn Wise (*Marketing Director*); R L Pipe (*Associate Editor*); Stan Glazer (*Art Director*); Eric Linden (*Assistant Editor - Programmes*); Pat Brangwyn (*Assistant Editor - Features*).

Look-in. Editor - Colin Shelbourn.

INDEPENDENT TELEVISION BOOKS LTD
A subsidiary company of Independent Television Publications Ltd, publishes books and other publications related to Independent Television.

Directors. Jeremy Potter (*Chairman*); Nigel Cole; Peter Jackson; L J Thompson.
Executives. Paula Shea (*Editor*).

RADIO GUIDE LIMITED

A subsidiary company of Independent Television Publications Ltd, publishes *Radio Guide*, the programme journal of Independent Local Radio.

Directors. Jeremy Potter (*Chairman*); Peter Jackson; L J Thompson.

ITV's World

Question: What do *Coronation Street*, Rolls-Royce cars and Scotch whisky have in common? Answer: They are all export successes.

Admittedly none of them does too badly on the home front either, but the next time you are sitting down to watch an episode of *Coronation Street* your enjoyment will be shared, in a few months' time, by viewers in Holland, Belgium, Canada, Australia and New Zealand. Although the next episode may seem to you merely another night of confrontation in the Rovers, it also represents a further entry on the right side of our balance of payments account. Stan Ogden is a valuable export.

And the *Street* is far from being ITV's only overseas sale. Indeed, at times it seems the world's appetite for British television is almost insatiable. Although accurate figures are hard to come by, it is widely acknowledged that Britain is now the world's biggest exporter of television programmes – just pushing the Americans into second place. It is estimated that Britain currently exports roughly £25 million-worth of TV programmes a year, and well over half this figure is accounted for by ITV programmes.

There are now very few countries in the world where ITV programmes have not been shown. Almost every major ITV programme made is sold abroad somewhere.

Outstanding in the field is ATV which has itself exported programmes to over 100 countries – virtually every country that has a television system. Examples of prominent ATV exports have been the Biblical series *Moses the Lawgiver* and *Jesus of Nazareth*, and of course *The Muppet Show* series which has delighted audiences around the globe.

Household names from ITV programmes in this country have become household names abroad. Benny Hill (Thames) is a firm favourite in Australia, Italy, West Germany, Bahrain and Brunei, and Inspector Regan's next escapade is as eagerly awaited in Japan, Zambia, Swaziland and Argentina as it is here at home. *The Sweeney* (Thames) in fact is regularly seen in thirty-five foreign countries.

Thames' acclaimed series *The World at War* has been seen in sixty-five foreign countries and has more than paid for itself by its overseas sales alone.

Granada's classic documentary about the Russian Revolution, *Ten Days that Shook the World*, has been seen by viewers in, among others, the United States,

the Soviet Union and the Peoples Republic of China. Apart from endorsing its quality, the list obviously vindicates the programme's impartiality as well!

Hard Times, Granada's four-part serialisation of Charles Dickens' story enjoyed by British viewers last Autumn, has already been seen by viewers in the United States and almost every West European country.

In fact the United States, Western Europe, the Commonwealth and increasingly the Arab countries in the Middle East are the biggest markets for ITV programmes. The public service networks (PBS) in America are particularly enthusiastic consumers – on some evenings the peak-time schedules are taken up entirely with British programmes. As an illustration, among the ITV programmes shown on PBS during 1977 were Thames Television's *Rock Follies*, the Granada anthology of five plays entitled *Childhood* and thirteen *World in Action* programmes. In a country which is normally shy of showing controversial, hard-hitting documentaries on its screens, the *World in Action* programmes were a particularly successful achievement.

Another type of programme export is where the idea is sold to a foreign country rather than the packaged programme. This is particularly useful in, for example, the sale of situation comedy series to the American networks. American audiences do not readily appreciate much of our uniquely British humour and so they buy the idea and adapt it for

The Sweeney. Episodes of this action crime series, based on London's Flying Squad, are regularly watched in some 35 countries. THAMES



American audiences. This happened recently when Thames sold its *Man About the House* format to ABC in America. There it is being shown with an American cast and an adapted script under the title *Three's Company*.

How are all these overseas sales made? Well, as with any other exporting operation, the quick answer is: with a lot of effort. Most of the large and medium-sized ITV companies have now set up their own special exporting arms; special sales fairs are held for overseas customers and a variety of overseas promotional ventures are organised.

Possibly the biggest international television sales fair is the one held each Spring in Cannes, called MIP-TV (Marché International des Programmes de Télévision). Five floors of the Palais des Festivals in Cannes are crammed for one week with screening booths, information centres and hundreds of international delegates. It is impossible for anyone to view more than a small part of all the programmes on offer. However, the 1977 MIP-TV was attended by buyers from 92 countries and British programme sales reached record heights. Demand for children's programmes, situation comedies, dramas and documentaries was so high that British programme makers were left in what the American *Variety* magazine in its own inimitable fashion described as 'a euphoric swoon'.

It is difficult to think of a more well-suited vehicle for conveying a British image abroad than television. Night after night millions and millions of viewers throughout the world watch and enjoy our programmes.

A list of appropriate contacts on programme sales matters at home and abroad is available on request from the Independent Television Companies Association (see page 131). Information may also be obtained through the individual producing companies (see pages 116-131).

The quality and popularity of ITV's programmes has been further acknowledged by the large number of international awards and honours received over the years. In the last eighteen months alone, for example, ITV has won the highly coveted Golden Rose of Montreux for the best light entertainment programme – *The Muppet Show* (ATV); three top awards at the Prix Italia Festivals – for Thames Television's outside broadcast recording of Benjamin Britten's *St Nicolas Cantata*, its documentary *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton* and the company's drama *The Naked Civil Servant*, which also gained ITV an international Emmy Award presented by the National Academy of Television Arts and Sciences; another Emmy Award for *Upstairs, Downstairs* (London Weekend); and several awards for Anglia Television's *Survival* series including the Silver Plaque Award presented at the Chicago International Film Festival. ITN was particularly honoured to win two years running the first prize in the news reporting category at the

1977 Monte Carlo International Television Festival; and other ITV programmes to have recently gained international recognition include *Matterhorn* (HTV Cymru/Wales) and *World at War* (Thames).

It is reassuring to find that so many of ITV's programmes reach the preserves of the National Film Archive at the British Film Institute. The reasons for selecting programmes are as various and varied as the programmes themselves and no category of programming is excluded. To date, over 1,700 ITV programmes have been acquired by the Archive, many of which have been paid for by the Independent Television companies, since 1969 through grants made under the Television Fund arrangements through ITCA.

ITV's technical achievements have also attracted the attention of the world. With the IBA's development of DICE, ITV led the world in the exploitation of digital techniques, and in April 1973 IBA engineers were the first to demonstrate a live computer-edited teletext system (ORACLE). It is a reflection of the high standards of broadcast engineering set by the IBA that its own technical codes of practice have been widely used in many different countries throughout the world.

International liaison is an extremely important aspect of broadcast engineering to ensure compatibility of the systems used in different countries. IBA engineers, for example, participate in the work of the International Telecommunications Union (a specialised agency of the United Nations) through the committees of such bodies as the International Radio Consultative Committee (CCIR). IBA and ITCA are active members of the European Broadcasting Union and associate members of the Asia-Pacific Broadcasting Union. Working with the British Standards Institution they also participate in the work of the International Electrotechnical Commission and other organisations.

Survival. Over 35 major awards have been won by this wild-life series. Among the honours for 'Come Into My Parlour' have been the 1977 Ohio State Award and an American Christopher Award. ANGLIA





INDEPENDENT LOCAL RADIO

Independent Local Radio (ILR), Britain's newest communications medium, has revitalised radio. After years of relative decline, radio listening is again on the increase. This renaissance has resulted from ILR's fresh and imaginative use of the sound medium; the traditional concept of a radio service has been completely rethought. By blending together music, news, information, features and other material in a stimulating and appealing way, and by placing it firmly within a framework of local relevance, ILR has achieved wide popularity while at the same time performing a valuable public service function.

The youth of ILR – the oldest stations are only just four years old, the youngest is barely aged one – is one reason why the initials 'ILR' are probably less familiar to most people than is the term ITV. Also, ILR is not available to everyone; over a third of the population live in areas not yet served by ILR stations.

There is a third reason for the relative unfamiliarity of the initials ILR, even among people who have been listening to an ILR station for some years. It is Radio Clyde that the Glaswegian listens to, BRMB for the 'Brummie', Capital or LBC for the ILR listener in London, and so on. Most listeners to any ILR station will not be familiar with the local radio stations operating in other towns and cities, or the system known to broadcasters as ILR.

This is probably how it should be. ILR is a very personal medium and a good radio broadcaster establishes a close relationship with the individual

listener. In much the same way, a local radio station can maintain a 'personal' relationship with its own town or city and with communities inside its transmission area. In programming mix, and in atmosphere and attitudes, an ILR station reflects the characteristics of its local area and provides a service specially tailored to meet the needs of the local audience.

There are now nineteen stations on air; the first to begin broadcasting was LBC in October 1973, the most recent Beacon Radio in April 1976. They serve areas of widely different sizes, from London with a population of well over eight million in its vhf contract area to Ipswich with a franchise of just a little over 200,000. There are stations serving industrial conurbations such as Tyne/Wear, and others broadcasting to rural areas of Suffolk and Devon. ILR serves all four countries of the United Kingdom; indeed, the 'Celtic' stations have proved particularly successful in winning large local audiences. The largest stations provide 24-hour broadcasting, and none broadcasts for less than 122 hours a week. With the exception of Independent Radio News bulletins from London and the occasional syndicated series, all ILR output is originated locally. Thus, in the course of a year, about 140,000 hours of locally-produced material are transmitted on Independent Local Radio.

ILR PROGRAMMING

Programming on ILR is based on a set of principles that differ radically from those which characterise older-established radio services. The emphasis, in the daytime at least, is placed usually upon a 'mixed programming' format. Instead of separate slots of fixed length for particular types of programme, ILR seeks to blend together speech, music, news and information to provide both entertainment and a useful public service. Above all, ILR is local, and each station has

Top (left to right): Sailing (Chris Opperman), RADIO ORWELL. Music provides a large part of Capital's 24-hour transmissions. Kenny Everett, CAPITAL RADIO. Broadcasts for motorists are an important feature of the ILR service.

Bottom: The Queen on her Jubilee visit to Ipswich, RADIO ORWELL

adopted the combination of those types of music and speech items which it believes is best suited to the tastes and interests of its own local audience.

Community service is an essential characteristic of ILR programming: locally-relevant information, phone-ins as a forum for discussion, support of projects and campaigns to benefit the community, and specialist programmes such as those directed at ethnic minority groups within the audience.

Other ingredients of the ILR programming blend are its national, international and local news, music (including various kinds of specialist music) and other entertainment, plus a wide range of specialised material such as programmes for children, features on the arts, sports coverage and religious broadcasts. With only one channel at his disposal, each ILR station's programme controller must develop considerable skill in moulding together all these different elements into an attractive and coherent schedule.

NEWS

National and international news are provided to all the ILR stations by Independent Radio News (IRN), a subsidiary of the London news and information station, LBC. The way in which IRN material is then used varies and represents yet another way in which each ILR station can establish its own individuality. Some stations use the IRN bulletin 'live' throughout their programming, supplementing it with local news in a variety of ways. Radio Tees and Radio Victory, for example, present a short 'trailer' of local news before the bulletin, then follow the three-minute IRN news with two minutes of local news. Many other stations take IRN stories from the teleprinter and audio links, select and possibly rephrase some, and intermingle these with their own local stories in the final bulletin. This adds a dimension of flexibility, so that if a particular local story has a high news value it can be given headline prominence over the national items. Other methods of presenting the two types of news are possible; Pennine Radio, for example, gives an IRN bulletin on the hour and a local news bulletin on the half-hour.

IRN has attained a position of considerable respect as a news source, speaking with an authoritative voice, and already with many national and world scoops, such as being first with the news of Jimmy Carter's election as President. One of its strengths is increasingly the support which it receives from the local newsrooms throughout the ILR network. An enterprising example of this occurred when Radio City, which had taken a particular interest in a local family, the Tylers, being held hostage by guerrillas in Ethiopia, sent a reporter to Khartoum to interview the family immediately after their release. These exclusive interviews were broadcast around the network through IRN, as well as providing the basis for a subsequent documentary feature broadcast by Radio City.

Local news is the daily bread of a local radio station, and all the ILR stations broadcast bulletins, backed up with detailed coverage of local news stories in regular magazine programmes. The sources of local news are widespread. The radio stations have their own reporters who collect local stories, some of them perhaps specialising in fields such as local government and sport. Other items of local news from all parts of the transmission area may be supplied by 'stringers' acting for the station. Increasingly, stations are installing direct lines for broadcasting from key sources of local news such as council chambers and sports stadia.

The value of ILR's local news service was amply demonstrated during the local government elections in May 1977, when ILR was able to combine immediacy, presenting the results as they were announced, with attention to local detail, recording the outcome in individual seats.

When the regular broadcasting of Parliament begins, ILR will be in an even better position to keep listeners informed of the activities of their own constituency MPs, and to encourage a higher political awareness among the local electorate.

In addition to phone-in discussions about current political and social issues, most ILR stations broadcast regular current affairs and news magazine programmes, which place a particular emphasis on local and

Alastair Pirrie, presenter of 'Radio Tees' Pirrie P.M. (3 p.m.-6 p.m. weekdays), boarded a submarine along with a school party and interviewed the children and crew. He was suffering terribly from claustrophobia but managed not to show it.



regional matters. National political issues are covered in the *Decision Makers*, a weekly half-hour series produced by IRN's Parliamentary Unit; as an exception to the usual emphasis upon locally-originated programming, this series is syndicated to a majority of the ILR stations throughout the country.

MUSIC

There is clearly a high demand from radio listeners for music, which provides background companionship to work and other activities. Thus popular music represents a prime source of entertainment on ILR, particularly in peak-time programming, and provides a base for much of the informational material. Most ILR stations have a continually updated 'playlist' of current records as the foundation of their daytime musical output, although these vary markedly from station to station, and only partially reflect the national 'charts' of best-selling records. Each station attempts to create a 'sound' which it feels is best suited to its own audience. The range between station 'sounds' is enormous. Some, such as Piccadilly Radio, tend to concentrate upon current pop material, while others, like Radio Hallam and Thames Valley, prefer an easy-listening, more 'middle-of-the-road' sound. Metro Radio includes an unusually high proportion of 'golden oldies', designed to appeal nostalgically to listeners from different age groups. Beacon Radio has succeeded in developing a quite distinctive sound, based partly on 'country rock' and high-quality soul music.

Each station also presents a number of different specialist music programmes. A number of stations transmit 'progressive rock' programmes in the evenings; LBC, Victory and Orwell are among the stations which have jazz programmes; BRMB and Downtown provide extended country and western music shows; and Tees and Piccadilly broadcast soul programmes.

'Live' music performed by local musicians, either in the station's studios or in public concert, is broadcast in addition to recorded music. Radio Orwell, for example, has arranged a series of jazz and folk concerts in co-operation with the Ipswich Borough Council, BRMB has involved itself in the annual 'Brum Folk' Festival, Piccadilly has a regular half-hour slot for the broadcasting of various kinds of music recorded locally, including some performances by the Greenhall Whitley Brass Band. Downtown Radio sponsored concerts of folk and country music, and Metro Radio has promoted and recorded performances by well-known groups with local origins, such as Lindisfarne.

Classical music also receives impressive coverage on ILR. All nineteen ILR stations broadcast at least one classical music programme each week, often to a sizeable audience. Capital Radio's weekly programme *The Collection*, for example, is listened to by over a quarter of a million adults in the London area each week, far more than would hear a classical music

programme on BBC Radio Three in London. Capital Radio has financed the Wren Orchestra, the first orchestra of its kind to be formed in London for twenty years. Thames Valley has inaugurated its own string quartet.

ILR stations have been responsible for some notable events in the classical music field, in conjunction with their local orchestras. BRMB has sponsored four youth concerts by the City of Birmingham Orchestra, which incorporated lectures on orchestral techniques; Piccadilly has promoted the Hallé Orchestra; and as part of the celebrations connected with the royal visit, Radio City commissioned a work from the Master of the Queen's Musick, Malcolm Williamson, which was performed as a pageant by over 15,000 Liverpool schoolchildren. City also sponsored, and broadcast 'live', a performance of Mahler's Eighth Symphony from Liverpool Cathedral.

OTHER PROGRAMME TYPES

Music, news, information and community service items are the main elements of ILR's mixed programming output, but a wide variety of other programmes are broadcast by ILR stations. Most transmit between one and three hours a week of religious broadcasts, and include educational material, often inventive and accessible, such as Piccadilly's spot for teaching holiday-makers useful phrases in Spanish. Sports coverage is another important sphere in which ILR stations have frequently distinguished themselves; Radio Orwell's speedway coverage (which included sending a reporter to cover the World Championships in Poland), and the football coverage of Piccadilly and City (the latter of whom delivered 'live' commentary on the European Cup Final from its team in Rome) being among the strong examples. Many ILR stations now broadcast programmes designed especially for children; LBC's *Jellybone* and Capital's *Hullabaloo* are highly popular, while Tees, City and Beacon are among the other stations to have produced excellent children's programmes. Radio Forth has produced an ambitious 130-episode drama serial, *Mary Queen of Scots*. Programmes of specialist interest to minorities within ILR, such as anglers, gardeners and hi-fi enthusiasts, presented by local experts, have proved to be a valuable and well-appreciated feature of off-peak programming on ILR.

All in all, ILR stations can be proud of their generally wide-ranging and well-rounded programme schedules. Despite the constraints imposed by having only one radio channel to operate on, and the need to provide material to appeal to many sectional interests within a local audience, ILR has in only a few years developed a programming style which has attracted a large and representative audience, as the research figures confirm. ILR has shown that it is possible for a radio service to achieve popularity, yet at the same time to provide a worthwhile public service.

HOW THE IBA REGULATES ILR

The IBA is responsible for regulating the programming performance of each ILR company. Standards are applied by two sets of criteria. First, each station must in its output meet the general requirements of the IBA Act with regard to programme quality, balance, political impartiality, the avoidance of offence, and the provision of items of specifically local appeal. Second, each company must set out to provide the service proposed when it applied to the IBA to operate its franchise. These initial programming proposals have been published by the IBA and are available on request.

In order to carry out its supervisory duties, the Authority draws on multiple sources of information about each company's performance. This information is gathered in a number of ways:

- (i) by listening to station broadcasts, either 'live' or from tape recordings (each station must keep a continuous tape of all its programmes for three months after they are broadcast);
- (ii) by studying schedules, returns and programme logs from the companies;
- (iii) by regularly checking the technical quality of the company's studios;
- (iv) by consulting local people for their opinions and advice.

The views of local listeners play a crucial part in the IBA's monitoring of ILR. The IBA's headquarters are in London, but it also has regional offices in other parts of the UK. These regional offices provide a main link with local radio listeners throughout the country; regional staff frequently talk to local groups about ILR and the IBA's role in it, while it is through the regional offices that many suggestions, criticisms and comments from local listeners are received.

In each ILR area, the IBA has appointed a Local Advisory Committee, consisting of a broadly representative cross-section of local people. These committees listen to the stations and meet regularly to discuss programming. They act as valuable sources of information and opinions, and as barometers of public views. The information they provide may arise from their members' contacts with listeners amongst colleagues, relatives and friends, and through their awareness of local tastes and interests. Reactions to programming may also be acquired deliberately, where members have, for example, made specific enquiries and taken samples of opinion in their own walks of life, as teachers, business people or trade unionists, community workers or local councillors. It is through these Local Advisory Committees that the views of ordinary listener can be channelled (comments may be sent through the appropriate Secretary or the IBA's Radio Division in London).

Another main source of information about local opinions is audience research. The IBA conducts an ongoing programme of surveys, examining the attitudes and opinions of listeners to the stations. The research enquires about listeners' reactions to all aspects of their ILR service, and provides a comprehensive guide to local opinions.

Before the ILR contracts were awarded, the IBA held a public meeting in each area to help towards assessing what the local people expected from an ILR service. In some areas, such as Ipswich and Liverpool, further public meetings have been held once the station has been broadcasting for a period, to determine how satisfied people seemed to be with the service they were receiving, and what improvements or changes they wished to hear. These meetings have often been well-attended and useful, and it seems likely that this mechanism by which the public can express its views will be developed further in the future.

The collection of information about the opinions of local people is thus a fundamental part of the IBA's supervisory machinery. Through the various methods employed, the IBA ensures that local views are taken fully into account when it makes its decisions about the standard of each company's performance.

THE FINANCING OF ILR

Independent Local Radio is self-financing in two ways. The capital needed for setting up an ILR station is raised in the form of shares in the radio company, mainly from local interests. And, once the station is broadcasting, its income is obtained from the sale of air-time for advertisements. ILR is therefore in a position to provide a public service without incurring public expenditure.

The ownership of most radio companies, predominantly by local shareholders, is one way in which the local identity of the stations can be established and expressed. The ideal of local ownership has to a very high degree been met, for around three-quarters of the shares in most ILR companies are held by local interests. Shareholders, typically, may include local industrial concerns, local retailers and other business enterprises, local newspaper groups, trade unions and co-operative societies, arts organisations, and of course private individuals.

In practice, this leads to a wide diversity between ILR companies in their ownership structures, which complements their individuality in other respects. In some, shares are held mainly by a few large institutions; one example of such a company is Metro Radio, where the local shipbuilders are one of the major shareholders. At the opposite extreme are companies such as Radio Orwell with over 100 different shareholders,



To mark the Jubilee visit to Merseyside by the Queen, a performance of Mahler's Eighth Symphony was commissioned by Radio City, featuring the Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves. This live broadcast from Liverpool Cathedral was the largest-ever outside broadcast by an ILR station, and also the IBA's first transmission in ambisonics.

most of them private individuals. In between come stations like Swansea Sound, where the great majority of the shares are held by around a dozen private individuals and by two large institutional shareholders.

Once the initial capital has been raised through the sale of shares, the running costs of each station, and in due course the resultant profits, are obtained through the sale of advertising time. The past year has been a remarkably successful one for ILR in this respect. Advertising revenue for the year ended 30th June 1977 showed a 65 per cent increase over the previous year, rising from £10 million to £16.5 million. As each month's figures for advertising income have been announced, the financial health of the ILR system has improved perceptibly, and by the autumn of 1977 all the ILR companies, including some of the newer ones, were trading profitably.

Advertising constitutes yet another way in which an ILR station can establish a local identity. Around 40 per cent of all the advertisements transmitted by ILR are placed by local firms and retailers. As well as helping to pay for ILR, these local advertisements form an integral part of the service of local information which the stations provide.

Each company pays an annual rental to the IBA, the amount of which is assessed broadly according to the number of people in the station's vhf reception area. The total amount paid to the IBA in rentals meets the cost of building and maintaining the IBA's transmitters, and of the Authority's continuous administration and

supervision of the ILR system. However, the cost of acquiring sites and of constructing transmitters is often as high for companies with relatively small population coverage areas as for larger companies. This means that in smaller areas it is not possible to recover costs through rental to the same extent as in the more populous contract localities.

In addition to this 'primary' rental, each ILR company is liable for a 'secondary' rental once it reaches a certain level of profitability. This money can be allocated by the IBA for use in various developmental projects aimed at enhancing the station's role in the community, or to benefit the ILR system generally.

THE ILR AUDIENCE

In May 1977, audience research was for the first time carried out simultaneously in all ILR areas. This provided detailed and comprehensive information on the audience to ILR, both nationally and for each of the nineteen stations individually. The research was conducted independently and was subject to rigorous specifications laid down by JICRAR, a body which includes representatives of advertisers and advertising agencies, as well as the radio companies themselves. The research showed that, across the United Kingdom, over 13½ million adults listen to Independent Local Radio each week. This represents very nearly a half of all those adults who live in ILR areas and could listen to the service if they wished. The research also found that of all the time spent listening to radio in ILR areas, 28½ per cent was devoted to ILR stations. This was more than to any other radio service. And listening to ILR was generally not casual or occasional; the average listener to an ILR station tuned in to it for 12½ hours each week.

In some parts of the UK, ILR has been spectacularly successful in attracting large audiences. Downtown Radio is listened to each week by 70 per cent of all adults in the Belfast area, and very nearly one-half of all the radio listening in that area is to Downtown. Radio Clyde in Glasgow has achieved a similar position in the lives of its local population, while Plymouth Sound and Swansea Sound, in their areas, are each listened to by well over half of all adults.

The research also provided detailed information on the composition of the audience to ILR. ILR reaches slightly more men than women; however, women, especially housewives with children, listen for longer hours each week than do men. ILR is sometimes accused of appealing mainly to the young, but the JICRAR figures show how listening to ILR is spread across all age-groups. Although ILR reaches a higher proportion of younger than of older people, it is nevertheless true that more than half of ILR's adult listeners nationally are aged 35 and over, and one in five are over 55 years of age.

Serving the community

Part of ILR's community service is accomplished in the course of normal programming. The provision of locally relevant information is a vital aspect of each station's output. This includes comprehensive coverage of local news stories, local weather forecasts, up-to-the-minute reports on traffic and transport problems, the provision of 'what's on' and other entertainment information, local commodity prices for housewives, and regular crime reports from the police. In addition to these staple features, many stations have developed other ideas for serving the community. For example, Piccadilly Radio broadcasts each day, for the benefit of shopkeepers and tradesmen, the numbers of all bankers and cheque cards lost or stolen in the Manchester area. Radio Tees has a regular spot in which details of lost pets are given to listeners. Such locally specific items of information and advice form a cornerstone of ILR programming, and an important key to its audience appeal; a service of similar relevance to each individual listener could not feasibly be provided by any nationally-received radio station, because of the essentially local nature of the information broadcast on ILR.

ILR's community service takes many other forms. There are a number of ways in which radio can act as a 'medium', apart from the conventional one of relaying the broadcaster's message to the listener. Through a format such as the 'phone-in' it is possible for the listener to speak back to the programme presenter and to the whole of the radio audience. Discussions can be conducted between a number of listeners.

This idea, of local radio providing a forum for the community, as it were, to 'speak to itself', can be further developed. The potential for local radio to act as the medium, or intermediary, whereby interested parties can be put in touch with each other, is considerable.

A good example of ILR providing a valuable and effective service through this function is in the field of unemployment. A number of ILR stations have responded to the problem of unemployment, particularly among school-leavers and other young people who can easily be reached through local radio. Radio City and Metro Radio are just two of the stations to broadcast announcements about job vacancies for young people, and in some ILR areas this on-air service has been

expanded. In Liverpool, a special office manned by a team of volunteers from the city's Careers Advisory Service was set up at Radio City, while the station introduced programme features outlining the problem and appealing for local industries to create more job opportunities. As a result of this campaign, over forty Merseyside firms agreed to provide immediate additional jobs for unemployed school-leavers. In London, Capital Radio's *Jobfinder* project culminated in a 'Job Week' during which over 400 jobs were filled. Other stations, such as Swansea Sound, Radio Forth and Radio Hallam, have introduced similar projects to help alleviate local unemployment.

Community and voluntary projects in many parts of the country have been organised or publicised through ILR. Radio Clyde was involved in the restoration of an eight-mile section of the Forth and Clyde Canal. Radio Trent, in association with the Samaritans, mounted a week-long campaign tackling the problem of suicide caused by depression, the suicide-rate in Nottingham being an unusually high one. Thames Valley Broadcasting has helped an organisation which treats drug addiction, Radio Hallam has run an anti-smoking campaign in which the station staff participated fully, and Piccadilly Radio encouraged its listeners to agree to become kidney donors.

In Liverpool, Radio City was able to assist a unique project. 15,000 of the city's children were to entertain the Queen on her visit to Merseyside by performing a specially-written musical pageant. The task of coordinating this and of teaching the children their parts was shared by Radio City. The station broadcast a five-minute feature each day to which all of Liverpool's schools could tune.

When particular crises hit a community, the local radio station is well-placed to play a crucial role as communicator. In Ipswich, during the storms and floods experienced in 1976, Radio Orwell helped, through its information service, to avert a serious emergency brought on by massive power failures. When an outbreak of polio was identified in Middlesbrough, Radio Tees provided details of vaccination centres and times of opening and over a 24-hour period 14,000 calls were made to the station. In Bradford, the response to a police appeal on Pennine Radio contributed towards

an arrest in a murder case, while a Sheffield woman was saved from possible death or serious injury when Radio Hallam broadcast a warning about some petrol accidentally sold as paraffin.

In addition to these more dramatic examples of ILR stations' value in a local emergency – and most stations can cite instances of such crises which they have had to face – ILR performs a regular, on-going service as a source of help, advice and solace to its listeners. Most stations hold phone-in programmes during which topics of general or personal concern can be aired, and such programmes frequently feature studio guests who are qualified to answer listeners' questions on particular issues or problems. This concept of the 'advice column of the air' has been adopted by Capital Radio for example, where Anna Raeburn, assisted by a doctor to answer medical questions, holds a weekly 'clinic' on personal, emotional and sexual matters. Other stations broadcast advice in specialist fields as a regular feature of their programming; Radio Clyde has a *Senior*

Capital Radio collecting toys in exchange for tickets for a special midnight performance given at the Palladium by The Carpenters. Between 5,000 and 6,000 toys were eventually gathered and distributed to children's homes, playgroups and other organisations caring for handicapped or under-privileged London children.



Citizens spot, LBC broadcasts *News for the Disabled*, Swansea Sound has a medical advice feature *Your Life in their Hands*, and Pennine Radio offers advice to parents with young children.

In some areas where a high proportion of the local population speaks languages other than English, ILR stations have provided specialist programming to cater for these members of the community. BRMB Radio in Birmingham has a weekly programme of music, news and information for Asian listeners, presented in Hindi. Advertising in Asian languages is carried during this programme, and has proved popular and successful among the Asian trading community. Pennine Radio has broadcast nightly programmes of Asian popular music, using presenters speaking Urdu, Bengali, Hindi and Punjabi, while Thames Valley Broadcasting has allotted part of its 'access' programme to ethnic minority groups on a number of occasions. At present the only ILR station operating in Wales, Swansea Sound, has a contractual agreement to broadcast at least ten per cent of its material in the Welsh language. In practice, Welsh programming usually occupies a higher proportion of output than this, and incorporates a variety of programme types.

Because of their reputation for friendly approachability, allied to a recognised role as providers of local information, ILR stations continually find themselves being used by their listeners as *ad hoc* advice centres. Help, advice and information are sought on an astonishing variety of matters, and the answering of queries and the referral of callers to the appropriate agencies to deal with their problems forms a major part of any station's work. In order to cope more fully with this demand, Capital Radio in London has developed the *Helpline* service, funded initially by the Manpower Services Commission and now by the station itself. Capital listeners are invited to ring for assistance with any kind of problem, and callers range from potential suicides, through those requiring help with social security or housing problems, to people requesting more straightforward pieces of information. Trained staff direct callers to whichever organisation is best placed to help. An additional value and justification of *Helpline* lies in its relevance to programming itself. Issues raised by callers can be followed up, thereby providing a basis for subsequent programme material, although complete confidentiality is always maintained. Appeals for particular kinds of help – such as when children may require urgent transport or a certain item of equipment – can be made through *Helpline* and broadcast over the air, and often attract an immediate and successful response.

ILR listeners have responded generously to seasonal appeals organised by local stations. Capital's *Help A London Child* campaign last Easter raised over £30,000 for deprived children in the area; Plymouth Sound's Christmas appeal produced £1,800 for underprivileged children in this relatively small ILR area; Thames

Valley Broadcasting's audience gave about 4,000 toys for distribution to a children's home and hospitals in the Reading area.

ILR stations can also play a full part in their local community life by allowing and encouraging local groups to make and present their own programmes – called 'access' programmes. In a number of ILR areas, access programming has been tried and has proved popular; the demand from groups wishing to go on air to explain their activities and ambitions has been very high, and the programmes, though varying in professional quality, appear to have been well-received by the audience. Among the pioneers in this field have been Thames Valley Broadcasting, whose weekly access programme *Open Air* covers a range of material from Asian music to religion and social problems, Swansea Sound, with two series of access programmes broadcast at lunchtime, and Radio City, with *Foot in the Door*.

One especially interesting variation of 'access' was tested by Plymouth Sound on the occasion of the 1977 local government elections. Air-time was given, day by day, to each candidate in every one of the wards to be contested in the Plymouth area, enabling a brief statement of his views and background to be delivered to potential voters. Over 100 election candidates were thereby given an opportunity to introduce themselves personally to listeners, and the success of the venture is perhaps reflected in the considerable increase in turn-out for the 1977 elections.

Outside broadcasts also help the ILR stations to maintain close personal contacts with their local audiences. Sometimes these broadcasts may be linked to major local events, such as the Reading music festival on August bank holiday, which was covered by Thames Valley Broadcasting; or the Jubilee celebrations in Nottingham market place, which included a sheep-shearing competition, dancing and other activities. On other occasions stations may broadcast from city centres or shopping precincts and invariably large crowds will be attracted towards the stands and vehicles, easily recognisable by their familiar logos.

It is, therefore, in a wide variety of ways that Independent Local Radio seeks to involve itself in the life of the local community, and to involve its listeners in playing a fuller part in activities occurring in the area. By developing listeners' awareness of their local environment and encouraging more participation in social events, ILR goes beyond the simple provision of a service of local news and information. Through the positive and constructive efforts of ILR programming and off-air activities, it is hoped that listeners can be encouraged to be active members both of the local community and of the participating radio audience. For only by creating an atmosphere of friendliness and enthusiasm and a desire by the listener to join in the station's dialogue with its audience can an Independent Local Radio station truly flourish.

Selection of ILR areas and companies

Of the original plan for 60 or so Independent Local Radio stations there are so far only nineteen, in eighteen centres (two ILR stations operate in London). Further development of local radio was halted by the Government pending the report of the Committee on the Future of Broadcasting under the chairmanship of Lord Annan. The Committee's report in March 1977 recommended that local radio services should be extended, and the Government is at present considering how this development should take place. The Independent Broadcasting Authority believes that it is a matter of urgency to proceed with local radio; and that the IBA should be asked to undertake straightaway the extension of the service recommended by the Committee.

THE FIRST PHASE OF ILR

The first nineteen ILR franchises were chosen to meet two main criteria. First, the IBA wanted to provide local radio in the form envisaged in the White Paper and the IBA Act, to as many people as possible at the most economical cost. Each station was to serve a distinct locality or set of communities. Second, in order to gain the widest experience of local radio throughout the United Kingdom, the early stations were chosen to provide considerable variety and, as the 1971 White Paper has urged, to include some experimental stations.

A basic tenet of the idea behind ILR is that the service should become entirely self-financing. Apart from a loan of £2m from the Government to the IBA to help set up the new radio service (which has to be paid back in full with interest), the Authority must meet all its capital and operating costs from rentals charged to the programme companies. The IBA Act at present specifically prohibits any cross-subsidy from

ITV. It was therefore clear from the outset that many of the early stations would need to be in more populous areas, since the Authority, fixing its rental charges initially broadly in terms of the population covered by each station, would need sufficient income to initiate and develop the ILR network. The planned system of rentals, by which smaller stations (such as those in Swansea, Plymouth, Ipswich and Reading) would be made more viable, also required that the Authority should be receiving higher rentals from large localities from the very start.

In addition, from the time of the White Paper it was planned by the Government that a central news company would be set up to supply a service of national and international news. The decision was taken to link this company with the London news station franchise, so it was essential that this company should be the first to be established. Thus LBC, in London, was the first ILR station to begin broadcasting, at 6 a.m. on Monday 8th October 1973, and with it began Independent Radio News (IRN).

ILR soon offered substantial coverage of major parts of the country. The two London stations were followed by services for Glasgow, Birmingham, Manchester and other metropolitan areas. However, the first phase of stations also reflects the variety which the IBA was seeking. There is a huge range in population coverage from 8½ million people in the London franchise area and 2½ million in Greater Manchester, to 200,000 in the Ipswich vhf area. The success of the small stations (four have population coverages under 400,000) shows that their size of area, considered experimental at the time the stations were established, may be fully able to sustain a self-financing ILR service.

There is also considerable geographical diversity. ILR stations are established in England, Scotland, Wales and Northern Ireland, with rural as well as urban coverage. They show considerable differences in company and management structure and above all in the type of programmes they broadcast. Most stations are mainly locally owned, locally financed and locally controlled. As a result, each has a unique local flavour which cannot really be exported or imported, and which ensures a considerable degree of diversity.

CHOOSING NEW AREAS

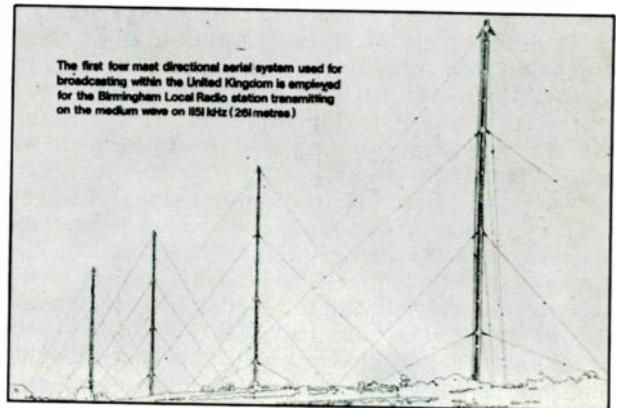
If self-financing local radio is to be expanded throughout the UK, this will probably need to be on a phased basis. To make the most sensible use of resources – and to allow engineers, planners, and all the others involved to cope cost-effectively – it is likely that a batch of new stations would be opened each year. Significant centres of population, of which there are perhaps 30–40 currently unserved by ILR, would be brought into the phased development.

Choosing which places shall come highest on any list of new franchises needs to be with reference to a wide range of criteria. Among these are the size of popu-

lation to be served; the availability of transmitter sites and frequencies; how well the locality is served by the existing media, whether radio and television or the press; the particular social needs of an area; how far a radio station makes sense in commercial and marketing terms and whether the area is likely to be able to support a radio franchise; and the degree of interest in ILR which is shown spontaneously by local people.

Although much of the mainstream development of ILR – if it is authorised by Government – will aim for the steady expansion of coverage of the UK, there will also be room for local initiative and experiment. It may be, for example, that local groups could press for a station in their area, or for an opportunity to experiment with particular forms of local broadcasting.

With this potential, the future for ILR will be a very exciting one. As people in eighteen areas can already demonstrate, ILR stations can make a worthwhile and entertaining contribution to local life and help the community to develop its potential. There is likely to be significant demand in all unserved areas and the embryo groups are already forming.



The first four mast directional aerial system used for broadcasting within the United Kingdom is employed for the Birmingham Local Radio station transmitting on the medium wave on 1551 kHz (261 metres)

SELECTING THE PROGRAMME COMPANIES

Once it has been decided – with Government approval – to set up an ILR station for an area, what happens next? While the IBA's staff set about building the transmitters and providing technical links, the selection process starts to choose the company which will provide the programmes and run the station.

Having taken initial steps to ensure the feasibility of a particular franchise, the IBA advertises for applications from groups. Once these are received – and the closing date is usually two to three months later – they are analysed in detail by the IBA.

Members of the Authority then visit the area in question. Among other contacts, a public meeting is held at which local people are given the opportunity to express opinions, direct to the Authority, about the kind of local radio service they would like established. The Members then interview, confidentially, each of the applicant groups.

Following a second interview for selected applicants in London with the full Authority, a consortium is then offered the franchise. There may well be conditions in the offer about staffing, premises, local representation or other points, and on occasions the IBA may seek to incorporate elements from an unsuccessful group into the winning consortium.

At the time of advertising a franchise, the IBA publishes a detailed contract specification, setting out the qualifications and qualities it will be looking for in the applications, together with extensive notes for information. Following through this policy of maximum openness – within the inevitable constraints of competition for franchises – when a company starts broadcasting the IBA publishes in full the programme proposals made by the group in its application, as well as information on shareholding and control of the company.

Over the three years or so when ILR was being set up, the IBA has gained unrivalled experience in the complex and subtle processes involved in selecting programme companies. If there is to be an expansion of ILR, under the IBA, the Authority would bring this specialist knowledge to bear on an expanding system.

In the selection of radio companies, as in their regulation, and in setting the technical standards of local radio, the IBA has both practical experience and the will to continue its responsibilities. As soon as the Government gives the word, a start can be made to expand local radio coverage in the UK. Whatever is to be done, the object will be to ensure that ILR works well, and that its regulation is open to public scrutiny and wholly in the public interest. The fusion in ILR between private initiative and public interest characterises the medium and is a fundamental reason for its success and wide popularity. ILR is now poised and ready for the expansion which would bring worthwhile and entertaining local radio on a self-financing basis to other parts of the United Kingdom.



Public meetings are held at which local people are given the opportunity to express opinions, direct to the Authority, about the kind of local radio service they would like established.



Radio Victory presenter Anton Darby with Myrtle Edwards, one of Victory's most regular listeners since she became bedridden over a year ago. She was thrilled to see the face behind the voice when Anton visited her with gifts from Radio Victory.

Thames Valley broadcasters Mike Matthews and Paul Hollingdale, supported by programme controller Neil French Blake (centre), interview Demis Roussos in the rural surroundings of the Thames Valley studios.



ILR
INDEPENDENT
LOCAL RADIO
BELFAST

Downtown Radio (Community Radio Services Ltd), Kiltonga Radio Centre, PO Box 293, NEWTOWNARDS, Co Down, Northern Ireland
Tel: 0247 815555 (Sales: 0247 815151; News: 0247 815211)

Directors. N Kennedy (Chairman); D G Hannon (Managing); D Alexander; D Birley; J T Donnelly; J P Hinds; G Lavery; H A Nesbitt; J C G Rodgers; E B Walmsley; J S Long.

Officers. David G Hannon (Managing Director and Programme Controller); Ivan Tinman (Commercial Controller and Assistant General Manager); Gavin Crothers (Company Accountant and Secretary); Brian McCusker (Chief Engineer); David Sloan (Head of News).

Downtown Radio in its first full year on air quickly achieved a large audience. In the crisis atmosphere of Northern Ireland the regular service of news and emergency information attracted a wide cross-section of the public.

A detailed survey of musical tastes carried out in advance of broadcasting led to a musical sound which is a judicious mixture of popular, 'pop' and particularly Country and Western music. Irish originated music from the folk scene right across the spectrum and including Irish country music, has also been included and has helped to produce sizeable listening audiences even during main television viewing times.

A major element of programme planning has been the wide use of the company's radio cars to take programmes out into the community and to meet the people. This is particularly important with the security situation in Northern Ireland making it

difficult for the station to hold open house for the general public.

On the serious current affairs side the weekly *Dial Downtown* series has given listeners the opportunity to phone in and discuss with experts subjects as diverse as central heating and the Open University. The Northern Ireland Office has also volunteered to arrange for Ministers of State to come in and discuss their Departmental responsibilities directly with the public, dealing with health and social services, housing, farming and the decision to change over to comprehensive education.

Unsuspecting visitors to the station with specialised knowledge or interesting personal histories are likely to find themselves on air in either the morning or afternoon programmes.

Sports coverage has been extensive, featuring over thirty different games or

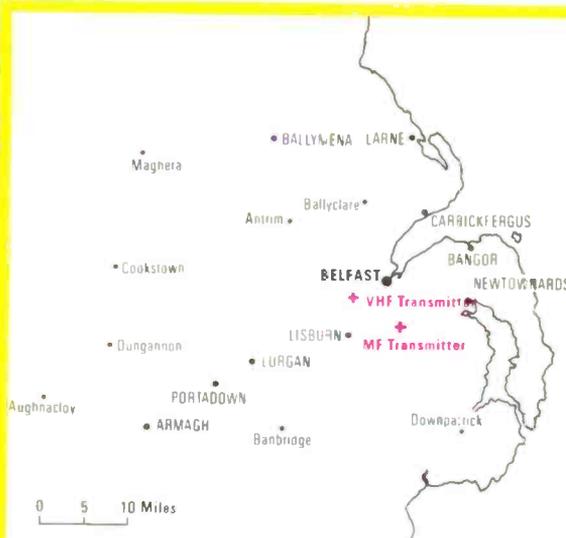
pastimes, and the catchword 'take your "tranny" to the match' has been welcomed by sports authorities who feel that this indicates that Downtown's primary purpose is to add to the public's information wherever they may be rather than to encourage them to stay at home as a slave to the talking machine.

Since the very earliest days the station has concentrated on 'selling' vhf and stereo as the best way to listen to radio; special attention is drawn to stereo through a regular spot on the late evening Sunday show and again a number of programmes in the *Dial Downtown* series.

IBA Local Advisory Committee for Independent Local Radio in Belfast

Miss M Seale, MBE (Chairman); Cllr M Brown; B Carlin; J Ford-Smith; Ald H McLean; Cllr R McLean; C Middleton; Mrs K Quigley; Miss J Quinn; Mrs E Rice.

The Lord Mayor of Belfast, Alderman Myles Humphreys interviewed by 'Big T' on the Dinner Spinner Show. Managing Director David Hannon in the background.



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)
Knockbreckan (NGR: J 372 675)
293 m (1025 kHz)
Transmitter power 1 kW

Air Date: 16.3.76

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.
Predicted Coverage.



**BRMB Radio (Birmingham Broadcasting Ltd), Radio House, PO Box 555, BIRMINGHAM B6 4BX
Tel: 021-359 4481/9**

Directors. A J Parkinson (*Chairman*); David Pinnell (*Managing*); G N Battman; J C W Daniels; Reg Davies (*Sales*); B Foyle; J F Howard; J C Mason; John Russell (*Programme*); E Swainson.

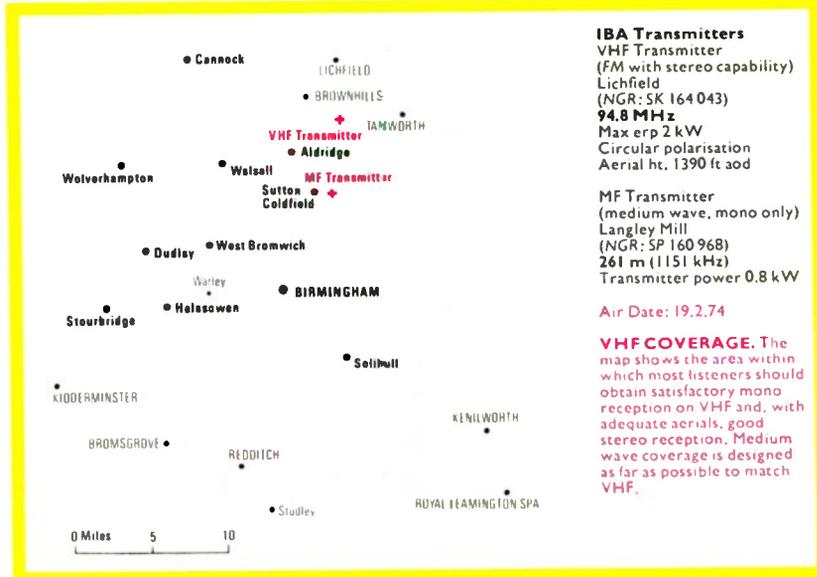
Officers. David Wood (*Chief Engineer*); Tony Trethewey (*Company Secretary*); Brian Sheppard (*News Editor*).

BRMB was one of the earliest Independent Local Radio stations on the air, and in the past year total listening figures for adults and children have topped the million mark. The station covers Britain's industrial heartland and has to reflect the activities of the diverse communities of the region. It now broadcasts 24 hours a day and has become not only a music, news and information service, but an important part of the daily lives of Midlanders.

Those whose interest is in pop, jazz, classical or country and western music are provided for on BRMB. And, of course, there is more than just music: there are regular daily features as well as phone-ins for motorists, do-it-yourself enthusiasts and gardeners.

Perhaps the strongest part of BRMB's news coverage is in its industrial reporting, reflecting the importance of manufacturing in the Midlands. BRMB's extensive coverage of the various car industry crises has been praised by workers and management alike.

Recently BRMB engineers developed new equipment for the news radio car, providing yet another up-to-the-minute



IBA Transmitters
VHF Transmitter
(FM with stereo capability)
Lichfield
(NGR: SK 164 043)
94.8 MHz
Max ERP 2 kW
Circular polarisation
Aerial ht. 1390 ft aod

MF Transmitter
(medium wave, mono only)
Langley Mill
(NGR: SP 160 968)
261 m (1151 kHz)
Transmitter power 0.8 kW

Air Date: 19.2.74

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.

link for a team of journalists which prides itself as being 'first with the news'.

Sports fans, too, get a fast hard-hitting service and BRMB's Sports Editor has become a controversial figure in the Midlands. BRMB followed Aston Villa's victory trail to the League Cup final at Wembley and the station's regular *Sports Forum* phone-in puts the fans in touch with soccer managers and top players.

But BRMB is not just heard in the Midlands - it is seen as well. Special promotions have taken the station's personalities out and about to speedway tracks, motor racing circuits, shopping centres, concert halls, pubs and clubs. The new National Exhibition Centre is now the 'home' of many BRMB outside broadcasts and promotions. Visitors will have seen BRMB displays and shows at the Boat Show, the Ideal Home Exhibition and the World Table Tennis Championships.



To help alleviate the unemployment situation, a particularly serious problem in the Midlands, the station organised a special 'Job Week' in which much of the programming was given over to assisting youngsters to find jobs.

Music only accounts for about 50 per cent of BRMB's output. In every hour of its 24-hour broadcasting the station transmits one public service announcement, such as consumer advice; community libraries; holiday schemes for children; food prices; car park availability; and news from clubs and organisations. Among new projects are the extension of BRMB's successful concerts by the City of Birmingham Symphony Orchestra for young people and the co-operation of the police, on an experimental basis, for a 'crime watch' spot several times a day.

The large immigrant communities in the area are not forgotten, and BRMB has successfully run a weekly programme especially for the Asian community, which has become extremely popular.

In four years, BRMB has become a part of the Midlands - to its listeners, a very important part.

IBA Local Advisory Committee for Independent Local Radio in Birmingham

F E Pardoe (*Chairman*); Cllr M A F Ellis; Mrs S Guant; Miss B Glasgow; W Jones; Cllr J Sever.

The City of Birmingham Symphony Orchestra concert for young people, sponsored and broadcast by BRMB Radio from the Town Hall, Birmingham.

235 Pennine Radio

ILR
INDEPENDENT
LOCAL RADIO
BRADFORD

Pennine Radio (Bradford Community Radio Ltd), PO Box 235, Pennine House, Forster Square, BRADFORD BD1 5NP
Tel: 0274 31521 (Sales: 0274 392211)
Telex: 517444

Directors. R K Denby (Chairman); K Marsden (Vice Chairman); M S Boothroyd (Managing Director); P J D Marshall; J H Brunton; J N Smallwood; J S D Towler; Mrs A Firth; D V Brennan; D Roebuck; A H Laver; S E Scott; A V Mitchell; S W Harris; D K Bramham; J Towler.

Executives. Stewart Francis (Programme

Supervisor); Alan Brook (News Editor); Mike Waddington (Sales Manager); John Orson (Chief Engineer).

During the two years since Pennine Radio came on air in September 1975 the regular team of presenters - including Stewart Francis, Roger Kirk, Julius K Scragg, Peter Levy, Paul Needle, John Drake and Dorothy (Dot) Box - have firmly established a mix of good music and local information that helps to make Pennine a most popular station in Bradford. In addition, a highly skilled team of eight journalists led by news editor Alan Brook

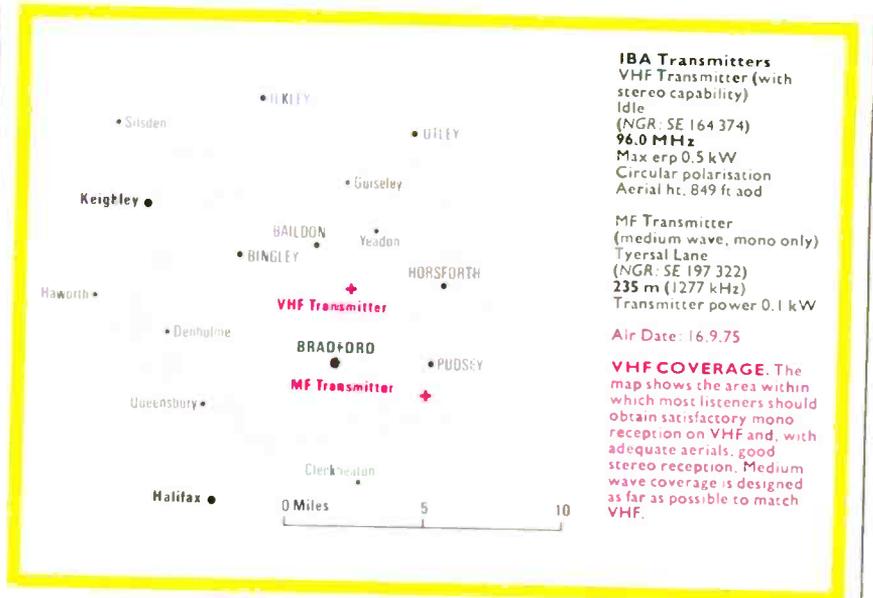
have provided the ideal complement to a basic but wide-ranging entertainment format with a fast and efficient local news and sport service which provides regular bulletins giving the people of Bradford and West Yorkshire the news that concerns their city.

Pennine has said to its listeners from the outset that 'Pennine is your radio station - use it'. The local population has responded in a very positive manner to this invitation, involving the station in activities as varied as collecting second-hand spectacles for the social services or participating in sporting events to support local causes.

Daily phone-in programme features give listeners a regular opportunity to participate in the station's output. This may be on a 'fun' basis, participating in competitions or chatting with any of the regular flow of showbiz personalities that Pennine brings to the Bradford airwaves; or on a more serious basis with the experts on subjects of local and national topical interest that Pennine regularly has as studio on-air guests.

Whatever the interest, be it music, news, sport, political comment, the people of Bradford know they can find it on Pennine and that it will be presented in an informal, warm and friendly manner.

IBA Local Advisory Committee for Independent Local Radio in Bradford
P Owhwaite (Chairman); G Burnley; Mrs F Burns; J Fieldhouse; Mrs J Oddy; Cllr A Pollard; Dr H Shah; Miss A Tommis; Cllr J Womersley.



Pennine presenter Dorothy Box with Demis Roussos, one of the many big-name artists regularly featured in Dot's Saturday programme.



194

Radio Forth

ILR
INDEPENDENT
LOCAL RADIO

EDINBURGH

Radio Forth Ltd, Forth House, Forth Street, EDINBURGH EH1 3LF
Tel: 031-556 9255. Telex: 727374

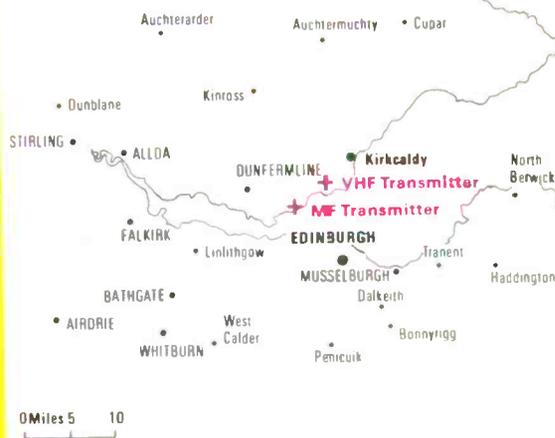
Directors. Sir James W McKay (*Chairman*); P E G Balfour; Mrs Wendy Blakey; J H Currie; Donald Ford; L M Harper Gow; K P Hannay; Lennox Milne; D G MacDonald; R McPherson; J A Romanes; D K Sneddon.

Executives. Richard Findlay (*Acting Managing Director & Programme Controller*); Tom Steele (*Head of News & Current Events*); Derek Gorman (*General Sales Manager*); Alan Wilson (*Financial Controller*); Bill Greig (*Publicity & Promotions Manager*); Ian Wales (*Chief Engineer*); Hamish Wilson (*Features & Special Projects Producer*).

The year 1977 has been special for Radio Forth. In its short and exciting life it has managed to capture and hold a large, enthusiastic and loyal audience.

Now its programmes are winning international recognition and putting East Central Scotland's local radio station firmly on the world map. The religious programme *View from Earth* took second place for Britain at the International Festival of Religious Broadcasting in Seville against opposition from Europe's leading broadcasting organisations.

In geographical terms, Radio Forth has one of the most extensive ILR transmission areas outside London. It is therefore not surprising that great stress is laid on the station's outside broadcasting facilities. It moves around its area broadcasting live programming from small towns, villages, fields and even from the 'Europa' airship flying over what is now increasingly termed Forth Country.



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. 975 ft aod

MF Transmitter
(medium wave, mono only)
Barns Farm
(NGR: NT 178 842)
194 m (1546 kHz)
Transmitter power 2 kW
(MF omnidirectional aerial)

Air Date: 22.1.75

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.

Operating from the capital of Scotland, the station must and does have an exceptional news service. The station is constantly conscious of its responsibilities in this area and the news output is prodigious. Apart from the regular bulletins throughout the broadcasting day, Radio Forth's news team provide a daily half-hour news programme, *Forth Report*, examining national, international and local stories in depth.

The station has its own community information unit, *Forthbeat*, whose main concern is to provide a platform for and information service to all sectors of the community.

Radio Forth is a growing station but will never grow old and it can never grow

flabby as it darts around its transmission area. It is a highly diverse area and one with a strong economic future. Radio Forth reflects that diversity and will continue to play an important part in that future.

IBA Local Advisory Committee for Independent Local Radio in Edinburgh

Mrs A Kane (*Chairman*); J Dawson; Miss V Foster; B Gannon; Cllr A Mackie; Miss K Norcliffe; D M Smith; Sister Nora Smyth; D Thomson; Provost G L Wood, JP.

Radio Forth presenters enjoying themselves on location at the station's popular outside broadcast show *On The House*.



257

Radio Orwell

ILR
INDEPENDENT
LOCAL RADIO
IPSWICH

**Radio Orwell Ltd, Electric House,
Lloyds Avenue, IPSWICH IP1 3HZ
Tel: 0473 216971. Telex: 98548**

Directors. Commander John Jacob (*Chairman*); Donald Brooks (*Managing Director*); R Blythen; A H Catchpole; G H C Cope-man; 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*); Chris Opperman (*Head of News*); David Cocks (*Head of Sales*); Richard Allison (*Chief Engineer*).

Audience surveys carried out in December 1975, December 1976 and May 1977 by different research organisations all showed that Radio Orwell has been consistently the most popular radio service in its area since it began broadcasting. These findings reflect the extent to which people in Suffolk, North Essex and parts of Norfolk have taken Radio Orwell to their hearts, and confirm that they have found on it the kind of programming they want to listen to.

The serious spoken word accounts for a quarter of the programme output and includes a nightly topical discussion, comprehensive news programmes, and gardening, farming, sports, religious, arts, angling, sailing and consumer programmes.

Music policy is again one of variety, with around a fifth of programmes devoted to classical, soul, country, jazz and big band music, and rather under half being pop music intermingled with dedications, public service announcements, comedy and popular classics. Advertisements make up the rest of the output.

Another aspect of Radio Orwell's pro-

gramming policy has been its presentation of live entertainment in Ipswich through the promotion of public concerts. In its role of impresario the station has, in addition to many local artistes, brought to Ipswich, The Royal Philharmonic Orchestra, Moura Lypany, Alfredo Campoli, Acker Bilk, the Pasadena Roof Orchestra, Syd Lawrence, George Melly and the Kursaal Flyers. Radio Orwell has also supported local orchestras and choral societies by providing, for instance, the services of John Lubbock as conductor and John Lill as soloist.

The station has taken an active part in local events like the Suffolk Show by

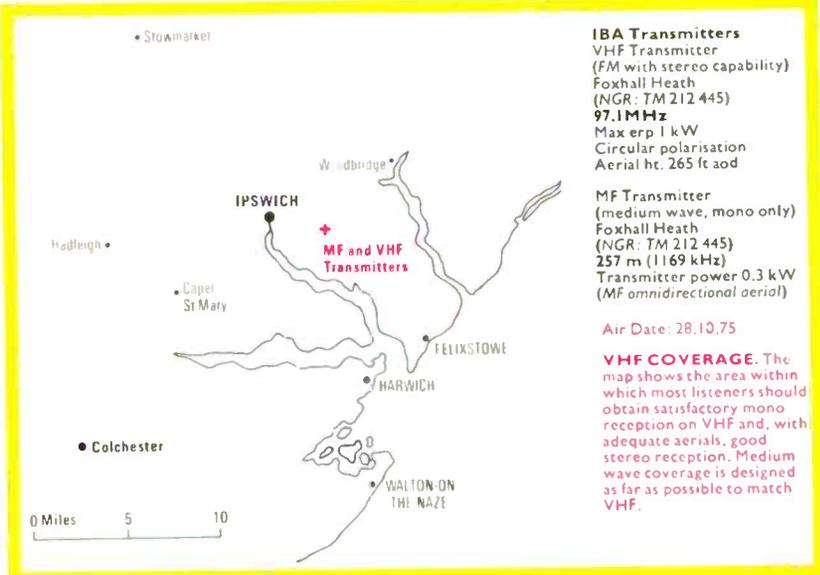
sponsoring activities such as the heavy horse driving competition and the renovated ancient farm machinery competition.

Critics of commercial local radio point to its 'pop and prattle' nature and its lack of community service. Radio Orwell believes that it has confounded these critics by its listening figures and its programme policy.

IBA Local Advisory Committee for Independent Local Radio in Ipswich

J B McGhee (*Chairman*); G Allen; Mrs E Davis; Cllr D Eaton; Mrs E McCurry; M Sheppard; Cllr Mrs D Thomas; Mrs C Watt.

Britain's Olympic Sailing gold medallists, John Osborne and Reg White, display their medals outside Radio Orwell.



194 RADIO CITY

ILR
INDEPENDENT
LOCAL RADIO
LIVERPOOL

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); Roy Saatchi (News Editor);
Peter Duncan (Chief Engineer); Geoffrey
Moffatt (Sales Manager); Walter Nelson
(Financial Controller).

In the network audience research programme carried out independently during May 1977, Radio City, the Merseyside ILR station, was found to have more than three-quarters of a million regular listeners who spend over twelve and a half hours a week, on average, tuned to the station.

In its 24-hours-a-day programming, Radio City provides a wide range of programming with special emphasis on up-to-the-minute news coverage and easy-listening music.

Extensive general programming includes an evening news magazine *City at Six*; a one-hour interview programme *Shankly* presented by the former Liverpool Football Club Manager; a local comedy series *Scully*; a sports-chat programme *Mac 'n Tosh* presented by Duncan McKenzie of Everton and John Toshack of Liverpool; a series on local nostalgia, *My Home Town* featuring Gerry Marsden; a religious programme, *A Word of Praise*;

and an arts magazine *Week-end*.

The schedules also include an educational series *What's it all about?*, and an access series *Foot in the Door* in which local organisations use the station's facilities to make their own programmes.

Specialised music programmes cover classical, folk, jazz and country.

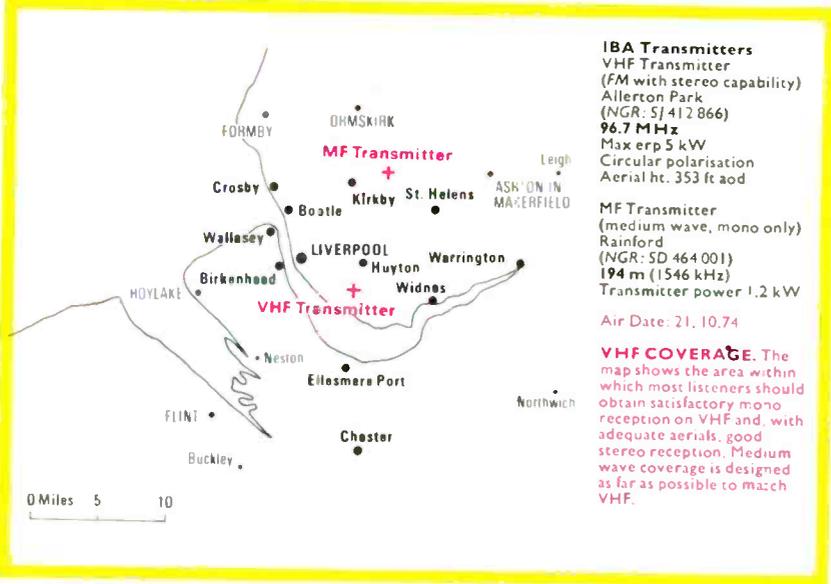
The station continues to foster close links with all sections of its own community. In June the station commissioned a special opera, *The Valley and the Hill*, from the Master of the Queen's Music, Malcolm Williamson. The station then broadcast the music at fixed times so that local children could learn it and 17,000 of them sang it to the Queen during her Jubilee visit to Merseyside. The Queen later accepted the dedication of the music

to herself and indicated that in future it should be known as 'A Royal Pageant'.

Two days later Radio City commissioned and broadcast live a performance of Mahler's 8th Symphony in Liverpool Cathedral. The performance, conducted by Sir Charles Groves, featured the Royal Liverpool Philharmonic Orchestra augmented to 130 musicians, eight soloists and a massed choir of 500 voices.

IBA Local Advisory Committee for Independent Local Radio in Liverpool
A Waterworth (Chairman); Cllr Miss R Cooper; R Davies; G Eustance, MBE; Cllr Mrs D Fogg; Rev D Gray; Cllr J Jenkins; Mrs P Joyce; N Khan; Mrs I King; Mrs P Ridley; Dame E Wormald.

In June, Radio City acted as sponsors to the Ocean Youth Club when its sailing ship 'Francis Drake' visited the Port of Liverpool.



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

Air Date: 21. 10.74

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.

CAPITAL RADIO 194

ILR
INDEPENDENT
LOCAL RADIO

LONDON

General and
Entertainment
Service

**Capital Radio Ltd, Euston Tower,
LONDON NW1 3DR
Tel: 01-388 1288**

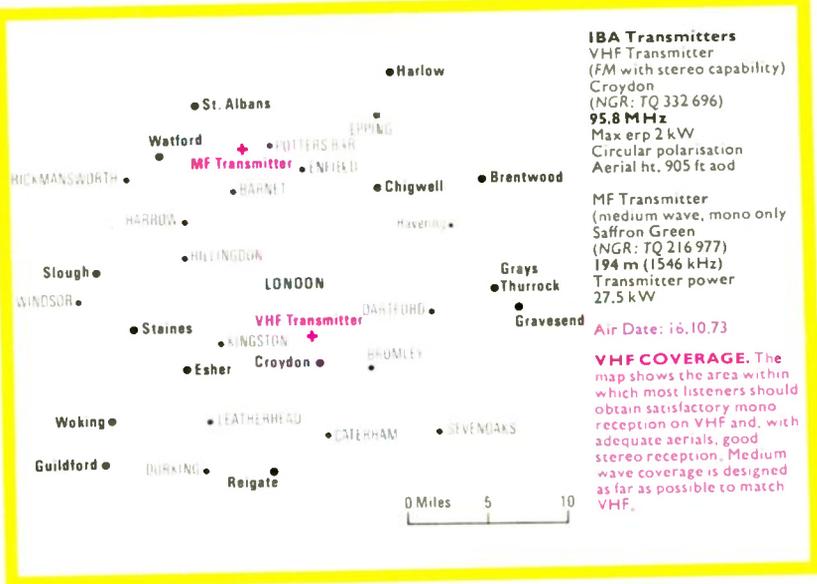
Directors. Sir Richard Attenborough, CBE (Chairman); Graham Binns (Deputy Chairman); John Whitney (Managing Director); Tony Vickers (Sales Director); B Barclay-White; A F Bartlett; W H Beets; R F G Dennis; Bryan Forbes; D R W Harrison; The Hon Norton Knatchbull; Jocelyn Stevens; R A Stiby; J R Storar; Sir Alan Walker; Lord Willis.

Executives. John Whitney (Managing Director and Programme Controller); Tony Vickers (Sales Director); Keith Gierme (Financial Comptroller and Company Secretary); Aidan Day (Director of Programmes); Peter Black (Head of Programme Administration and Special Features); Peggy Davidson (Head of Administration); Gerry O'Reilly (Chief Engineer); Philip Pinnegar (Sales Manager).

Officers. Bryan Wolfe (Head of Talks); Colin Day (Research Manager); Jan Bradshaw (Head of Commercial Production); Emyr Walters (Deputy Chief Engineer); John Wallis (Traffic Manager); Cynthia Montgomery (Accountant); Jan Reid (Public Relations Officer).

One of Capital Radio's best known jingles is 'All the Hits and More on 194' – and that 'more' covers a vast range of programmes and interests taking in the diverse tastes of the whole community.

Programme presenters such as Michael Aspel, Dave Cash, Graham Dene, Kenny Everett, Gerald Harper, Nicky Horne and Roger Scott make Capital the station which is listened to more than any other in London.



The station broadcasts 24 hours a day, seven days a week, with music playing a major part. But a whole variety of information and features is fed into many of the programmes, ranging from news every hour to recipes once a week; traffic reports; a cash-prize quiz; details of what's going on where; weather forecasts; instant sports results; and 'Supersaver' shopping tips. *London Today* – a talk programme devoted entirely to the London scene, the news of the day, and the political outlook is transmitted in the evenings, followed by *Open Line* which provides an opportunity for listeners to ring in sometimes on fixed subjects (such as personal problems on Wednesdays with Anna Raeburn). The arts are covered in *Alternatives* on Sundays, while *Hullabaloo* caters for and involves the younger listeners.

Weekend programmes and presenters tend to widen the range of music still further – *Sunday Affair*, with its melodious

tunes, appeals to a massive audience of housewives and older listeners whilst followers of Greg Edwards' *Soul Spectrum* include ethnic minorities who enjoy reggae and soul music; jazz lovers have *Mardi Gras*, and for lovers of classical music there is the two-hour programme *Collection*.

Capital's involvement in the community includes hospital link-up series, programmes putting immigrants in touch with their families in the Commonwealth, and an ever-increasing number of off-air activities. *Helpline* takes 1,500 confidential calls a week from those needing advice and information. A Job Centre in the foyer sends as many as 70 young people for jobs in a single day. The station's concern for London's under-privileged children led to £35,000 being raised for the Help a London Child campaign at Easter 1977. Capital also publishes a weekly 'Flatshare' list for those seeking accommodation. Meanwhile, the Fun Bus travels around London promoting the station's friendly 'in-touch' image.

IBA Local Advisory Committee for Independent Local Radio in London

Miss F Lane Fox, OBE (Chairman); Cllr A Banks; J Bassett; Cllr Mrs M M Biggart; Cllr A D Capelin; M Elwes; Ald L Freeman; OBE; Ald C Granville Smith; T Hamston; Cllr H Hinds; Mrs S King; Prof M Kogan; Mrs M Lewis; J Milner, CBE; Mrs A Secker, MVO; Ald Lady Sherman; J Taylor; Miss J Walcott.



Twiggy, as Capital's guest, reading the traffic reports on Graham Dene's Breakfast Show.

INDEPENDENT
LOCAL RADIO
MANCHESTER

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*); Sir Paul Bryan; A Blond; S Friedland; D H May; J H Perrow; A R Armit; I M Peacock; Lord Winstanley; A Hopcroft; Dame Kathleen Ollerenshaw; Mrs M E Mason.

Senior Executives. Bert Tatlock (*Sales Controller*); Geoffrey Jones (*Company Secretary*); Colin Walters (*Programme Controller*); Phil Thompson (*Chief Engineer*).

Senior Staff. Roger Finnigan (*Topicality*); Steve England (*Commercial Production*); Jim Hancock (*Current Affairs*); Roger Day (*Head of Music*); Shiona Nelson Hawkins (*Commercial Traffic*); Chris Bryer (*Head of News*); Tony Ingham (*Promotions*); Pete Reeves (*Head of Presentation*); Tom Tyrrell (*Sports Editor*); Judith Weymont (*Education*).

On 2nd April, 1977 Piccadilly Radio's staff took the day off and visited Aintree Racecourse where Red Rum made history and celebrated Piccadilly Radio's 3rd birthday by winning the Grand National for the third time. In fact it has been an historic year all round.

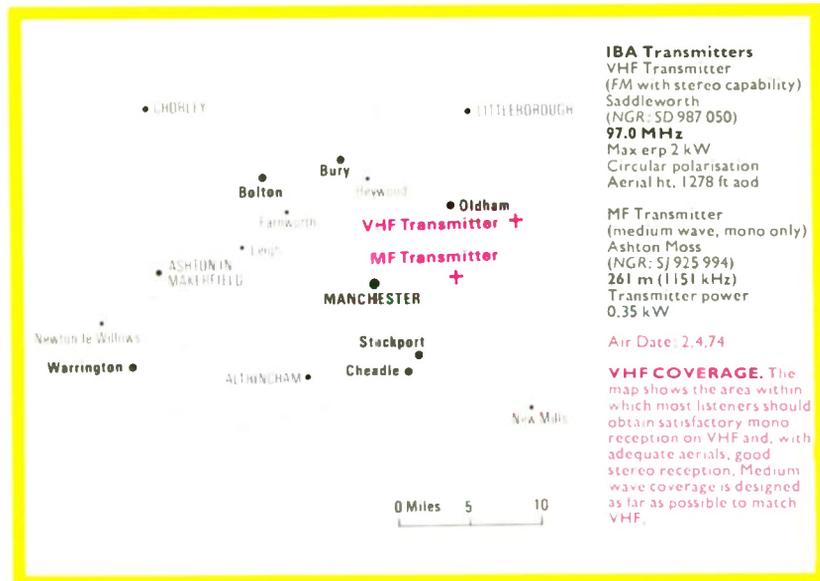
On the sports front, dramas occurred towards the end of the football season when it looked as if Greater Manchester could do the 'triple'. Manchester United were at Wembley while Manchester City were pushing for the League title and Bolton were desperately trying to avoid a repetition of the previous year when

they missed promotion by a single point. Piccadilly Radio's extensive coverage conveyed all the excitement during the final weeks, culminating in a five-hour special from Wembley and live broadcasts travelling back to Manchester with the jubilant cup-winning team.

However, the celebrations and the station's party atmosphere were only just starting. As the jubilee weekend approached, the station was inundated with over 2,000 invitations to Jubilee street parties. The Piccadilly Radio Jubilee Fun Bus took to the road, leading carnivals in Horwich, Bolton, Oldham and the West Indian Carnival in Moss Side. During the five days of the weekend the bus visited street parties, handing out 5,000 Jubilee ice lollies. The outside broadcast vehicles were out from dawn till dusk also, celebrating in the streets.

Two weeks later, Her Majesty arrived at Wigan Station to start her two-day tour of the North West. Newsman John Smithson described his bird's-eye view of the Royal Procession from a helicopter, handing over to Roger Finnigan on the balcony of Longford Hall where the first Royal garden party outside London was held.

The Hallé Orchestra was also celebrating - this time it was the Silver Jubilee of its Proms season and Piccadilly Radio's presentation of the Final Night was broadcast live on 16th July. This was not the only broadcast during this special Proms Season: concerts by the Tortelier family, Paco Pena and Carlos Bonelle and The Hallé Orchestra Ballet Night were also presented in Piccadilly Radio's Sunday night *Performance* programme, introduced in May to expand Piccadilly's coverage of the arts.



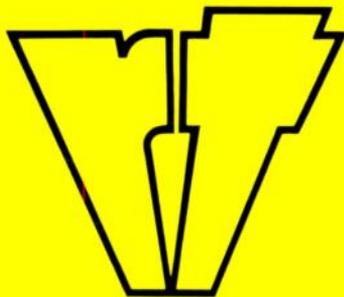
The summer of 1977 continued with Piccadilly Radio at the three-day Manchester show and a spectacular August Bank Holiday at Blackpool. Much of the station's versatility throughout the year was due to the expansion of its outside broadcast facilities which include the mobile OB news and sports cars; links with IRN, the AA, local town halls and sports centres; and the most recent addition, a line to Westminster.

IBA Local Advisory Committee for Independent Local Radio in Manchester

B Crossley (*Chairman*); Cllr L Bullas; D Clayton; Miss L Hall; Cllr J Hanscomb; Mrs S Hartshorne, JP; Mrs P Maclaren; Miss P McManus; Cllr J Robertson.

Piccadilly Radio encouraged junior school children in Oldham to produce a project for Piccadilly Radio's 'Oldham Week'. Here is features editor Roger Finnigan presenting the prizes to the winning school.





Radio Trent

ILR
INDEPENDENT
LOCAL RADIO

NOTTINGHAM

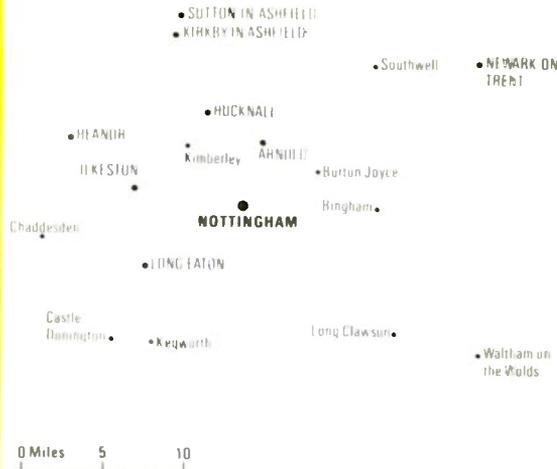
**Radio Trent Ltd, 29-31 Castle Gate,
NOTTINGHAM NG1 2AP
Tel: 0602 581731**

Directors. N Ashton Hill (*Chairman*); Lord John Manners (*Vice-Chairman*); D P F Maitland (*Managing Director*); Mrs Valerie Baker; G Boulton; T W H Kearton; W E Hall; Miss Marjory Lyon; R Parlbly; L J Robson; Mrs Ailsa Stanley; S Williams.

Executives. Dennis Maitland (*Managing Director*); Tony Churcher (*Sales Manager*); Neil Spence (*Programme Director*); Tony Cartledge (*News Editor*); Chris Theobald (*Promotions Manager*); Geoffrey Woodward (*Chief Engineer*); Alan Bailey (*Production and Studio Manager*); John Barter (*Administrator*).

Radio Trent is now firmly established as the all-day sound of Nottingham and the surrounding area. Launched in 1975 with the slogan 'sounds like you want to hear' and a firm commitment to real involvement in the local community, the station has more than fulfilled its ambitious major objective – to give the area a service completely geared to the hour-by-hour needs of its audience.

Taking its name from the river which has played such a vital role in forming the character of the Nottingham area, Radio Trent is the modern medium which is helping to fulfil one of the vital communication needs of a mixed urban and rural society. Above all it is immediately accessible to the listeners – and the advertisers, on whom it relies for its finance. The station is so popular among national and local business people that available time for advertising spots is often fully booked



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

Air Date: 3.7.75

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.

because of the success of previous campaigns.

But Radio Trent and its full team of just under 50 skilled radio people do not sit back in the studios (situated in one of the oldest parts of Nottingham's city centre) waiting for something to happen: its sales-people, reporters and presenters spend much of their time out meeting the people on estates, in shopping centres, at nightspots, in concerts, at sports meetings and agricultural shows. This has helped generate a friendliness among its listeners which makes even the newest presenter feel like part of the family.

Like most radio stations, Radio Trent started life with a programme format based on a comprehensive research programme. But people's needs change and 1977 saw the gradual move towards a greater news and information content – both national and local – to balance the carefully chosen popular music output which is itself one of the most appreciated aspects of its broadcasting.

A typical Radio Trent day will include at

least 24 news spots – varying in length from three minutes to half-an-hour – and programmes including music and interviews which reflect the time of day from early morning through to a more relaxed evening.

Saturday afternoon sport coverage provides all the national and local information for armchair enthusiasts, while live music interests are satisfied in the evening by recordings from recent local concerts.

Sunday includes the *Radio Trent 301 Club* which brings together children from all denominations of churches and Sunday schools in a music, quiz and news programme.

IBA Local Advisory Committee for Independent Local Radio in Nottingham

Miss E Lewis (*Chairman*); S R Beeching; Cllr A N R Hamilton; A E Hardy, FRICS; Mrs H Holden; R F O'Brien; Cllr Mrs S M Read; Mrs B Thornton; Mrs J Woodhouse; G M Willis; J Wray.



The Radio Trent Talk Back studio. From left to right: Ray Walker (Lecturer at Trent Polytechnic); David Steel (Leader of the Liberal Party); Graham Knight (Presenter).



**Plymouth Sound Ltd, Earls Acre,
Alma Road, PLYMOUTH PL3 4HX
Tel: 0752 27272. Telex: 45682**

Directors. The Earl of Morley, DL, JP (Chairman); R B Hussell (Managing Director); J A 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.

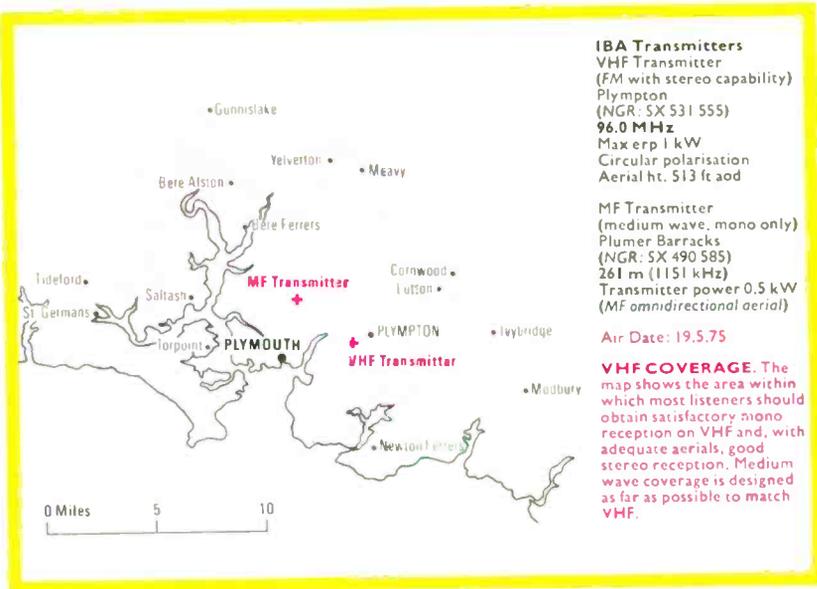
Executives. T D Bassett (Programme Controller); R B Hussell (Sales Director); J M Carroll (Head of News & Public Affairs); Louise Churchill (Head of Women's & Children's Programmes); T Mason (Chief Engineer); M Allen (Local Sales Manager).

Now in its third year, Plymouth Sound continues to boast that 'what was promised in our application, what was done on the first day and what is done now are all pretty much the same thing'. While the programming has been strengthened by a continuous improvement in personal performance, the aim has been to provide a reliable source of information and entertainment to the station's 300,000 or so potential listeners.

The station has continued to ignore the fact that it is one of the smallest in the ILR system - promoting and touring with its 16-piece Plymouth Sound Big Band - the biggest, it believes, in the system.

The continued service to the community has resulted, it is estimated, in over 10,000 dedications being played in the past year; and something like 2,000 budgerigars and 5,000 cats and dogs being reported lost - and in many cases found.

And for the second year running, an increased turn-out at a local election poll



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 aod

MF Transmitter
(medium wave, mono only)
Plumer Barracks
(NGR: SX 490 585)
261 m (1151 kHz)
Transmitter power 0.5 kW
(MF omnidirectional aerial)

Air Date: 19.5.75

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.

was perhaps a sign of the station's success in fostering a great awareness of local affairs.

A feature of the past year has been the growth and effectiveness of the commercial content on Plymouth Sound. One client actually took space in his newspaper advertisement to advise local businessmen that Plymouth Sound was 'by far and away the best way'. Much of the growth has been in the local advertising, but the

station has also been used by national advertisers for 'test' purposes.

IBA Local Advisory Committee for Independent Local Radio in Plymouth
D Aldous (Chairman); Mrs W Cuff; C Meek; Cllr R Morrell; Mrs J Mutton; Mrs D Painter; Cllr R Scott; S Scott; Cllr Mrs J Woodcock.

Back row standing (left to right): Brian Measures, Louise Churchill, Carmella McKenzie and Peter Greig. Front row sitting (left to right): Ian Calvert and David Bassett, Programme Controller.





ILR
INDEPENDENT
LOCAL RADIO
PORTSMOUTH

Radio Victory (Portsmouth) Ltd,
PO Box 257, PORTSMOUTH PO1 5RT
Tel: 0705 27799. Telex: Victory
Prtsmth: 86856

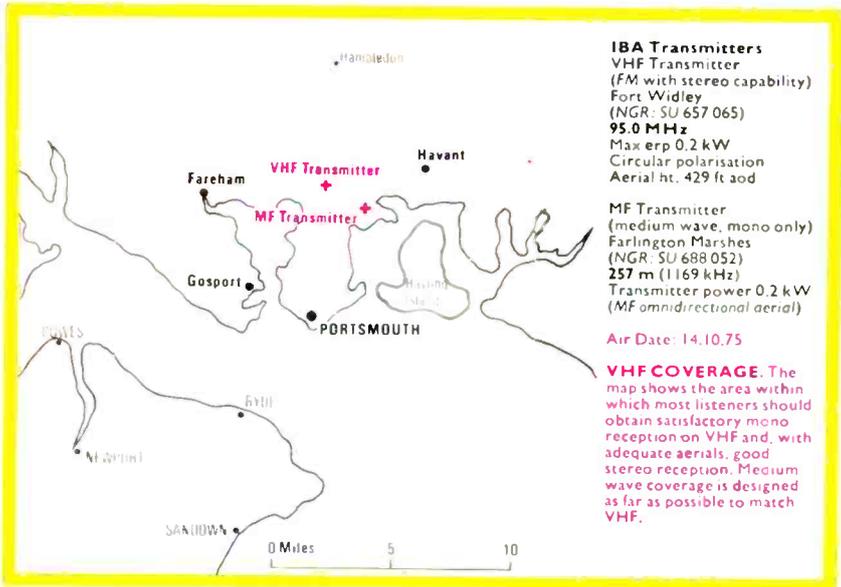
Directors. J P N Brogden (*Chairman*);
G Paine (*Managing Director*); P S Ashley;
A Ball; E W Borrow; Mrs K Childs;
G Cromarty Bloom; G A Day; P Duncan;
G C Edyvane; F P Faulkner; R T Glanville;
A D W Hoskyns-Abraham; Miss C Hurlin;
K Mason; J S Mc Kerchar; J L S Mitchell;
J A Nye; A B Logan.

Senior Executives. Guy Paine (*Managing
Director*); Jack McLaughlin (*Head of
Programmes and News*); Russell Tollerfield
(*Chief Engineer*); Bruce Jenkins (*Company
Secretary/Accountant*); Tony Grundy (*Sales
Promotions Manager*).

Radio Victory is increasingly becoming accepted as a central part of the community it serves. Local news now reflects information of interest and importance to over one million people and Victory has really begun to integrate itself into all aspects of these diversified communities.

Some instances include close association with the Chichester Festival Theatre and sponsorship of concerts at the Chichester Festival, coverage of the Portsmouth Ideal Home Exhibition and participation in the Southsea Show, the Southampton Show and the Southampton Ideal Home Exhibition. The station also sponsored the Southampton Pro-Am Golf Tournament.

One great success has been the introduction of the morning story, serialisation of such great books as *Wind in the Willows* with an outstanding cast, and Francis Hodgson Burnetts' *The Secret Garden* read by Glenda Jackson. Probably the most



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. 429 ft aod

MF Transmitter
(medium wave, mono only)
Farlington Marshes
(NGR: SU 688 052)
257 m (1 169 kHz)
Transmitter power 0.2 kW
(MF omnidirectional aerial)

Air Date: 14.10.75

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.

significant participation show is the daily consumer programme *Trends* with Chrissie Pollard which includes each week a 'legal phone-in' with *Trends'* own solicitor helping and advising listeners on the air with their legal problems. Many callers like to remain anonymous and that is really the essence of the proposition – that the advice is free and confidential, although broadcast.

Getting out and about is the prime function the station sets itself and the Silver Jubilee celebrations were obvious opportunities – over 300 street parties opened, judging Miss Silver Jubilee, setting up the first-ever beauty contest where the judges only hear the contestants until after their decisions had been made. During the Spithead Fleet Review the station acted as the Police Information service for the tens of thousands of motorists who came down to the Victory area for this unforgettable spectacle. All in all, an amazing outdoor year that the station enjoyed and its

listeners seemed to appreciate.

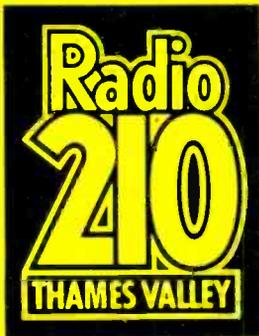
Specialist music and interests grew into favourite listening times – jazz, folk, rock, country, soul and oldies; fishing, motoring, domestic crafts, country matters including a fortnightly farming review, and pets and gardening. There is still more to be done as the months go by but meanwhile the station remains fresh, lively and involved.

IBA Local Advisory Committee for Independent Local Radio in Portsmouth

K Hutchinson (*Chairman*); C Arrowsmith;
E Clark; Cllr S Duncan-Brown; Miss
J Gregory; Cllr T Gregory; D Hansford;
Mrs A Plunkett; Cllr Mrs R Pockley;
G Sapsed.

Alessi in the studios with presenter Anton Darby.





ILR
INDEPENDENT
LOCAL RADIO
READING

**Thames Valley Broadcasting, PO Box 210, READING Berkshire RG3 5RZ
Tel: 0734 413131 (Phone-ins: 0734 25505)**

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Christopher Yates (*Managing Director*); Neil French Blake (*Programme Director/Deputy Managing Director*); H E Bell; F A Butters; Rupert Hambro; Brian Harpur; H McGhee; Mrs Bunty Nash; Kenneth F Rivers; Max Lawson; Howard Thomas; A Steel; Robin De'ath.

Executives. Christopher Yates (*Managing Director*); Neil French Blake (*Programme Director/Deputy Managing Director*); David Oldroyd (*Sales Manager*); David Porter (*Company Secretary*); Paul Atkinson (*Chief Engineer*).

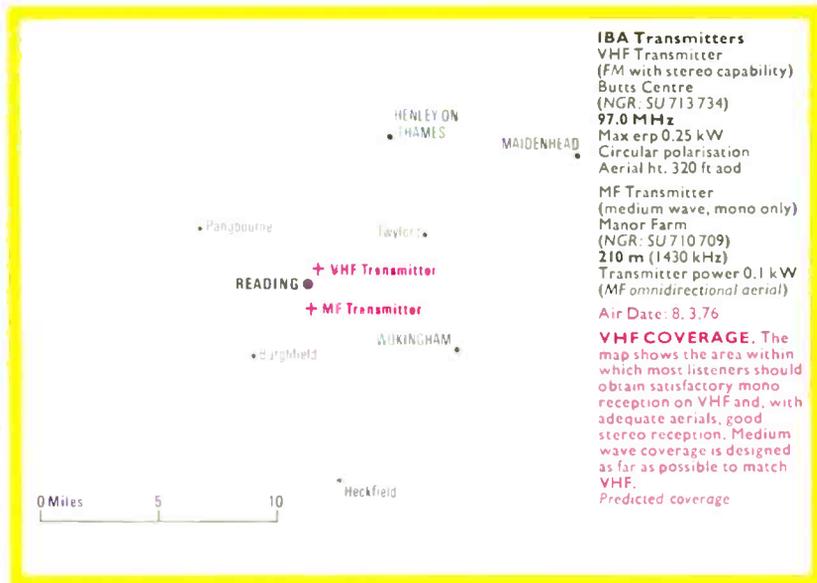
Radio 210 Thames Valley has a rapidly growing reputation as one of the most adventurous stations in the ILR network. From its pleasant rural studios off the A4 west of Reading, Radio 210 broadcasts nineteen hours a day from 6 a.m. to 1 a.m. But as often as not the broadcasters are to be found out-and-about with programmes relayed back to the studios via the station's radio link. At one stage during last summer, 210 was broadcasting upwards of 50 hours a week from its outside broadcast unit at a dozen different locations around the Thames Valley.

Radio 210 has a distinct easy-listening sound, and prides itself particularly on the speed of its news service, augmented by direct lines to the police, fire brigade, AA and local news agencies.

Among other special features of Radio 210 can be mentioned its weekly 'access' programmes, a field the station has pioneered; and the Radio 210 String Quartet, four young musicians who work to the highest professional standards.

IBA Local Advisory Committee for Independent Local Radio in Reading
Mrs E Salisbury (*Chairman*); Cllr A Alexander; D Barnes; M Bichard; Cllr M Francis; Mrs A Jeater; J Lucas; Miss D Saint; Cllr H Stoddart; R Whitehead; J Widdows.

Presenter Mike Matthews with Diane Solomon and Tim, the station dog.





ILR
INDEPENDENT LOCAL RADIO
**SHEFFIELD &
ROTHERHAM**

**Radio Hallam Ltd, PO Box 194,
Hartshead, SHEFFIELD S1 1GP
Tel: 0742 71188 (Sales: 0742 78771)**

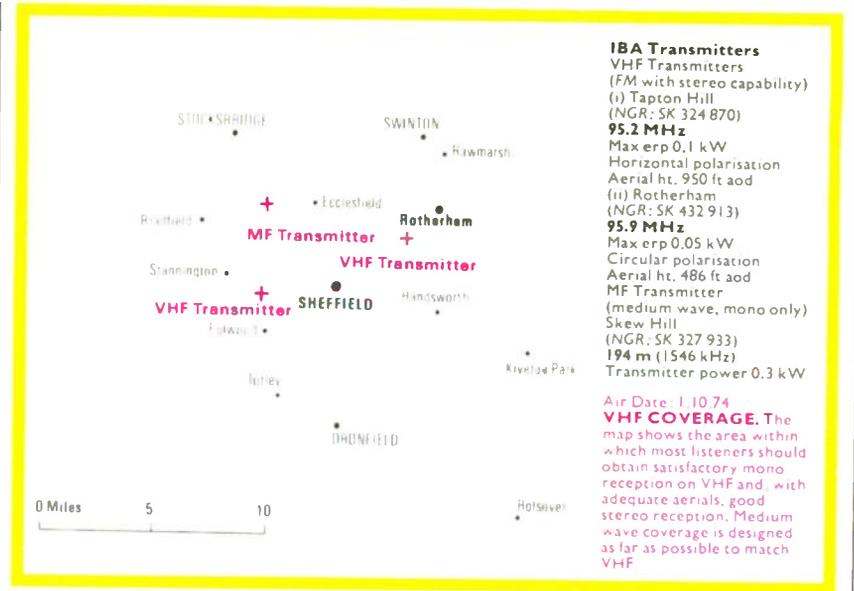
Directors. Gerard Young, CBE, JP (*Chairman*); William S MacDonald (*Managing Engineer*); Audrey Adams (*Sales Manager*); John J Jewitt, JP; Michael J Mallett; Keith Skues; Thomas P Watson, JP; Herbert Whitham.

Executives. Graham Blincow (*Company Secretary*); Derrick Connolly (*Chief Engineer*); Audrey Adams (*Sales Manager*); Keith Skues (*Programme Director*); Ian Rufus (*News Editor*).

Since 1974 Radio Hallam has proved the need for Independent Local Radio in Sheffield and the surrounding towns and cities. The programmes reflect the local community with news, sport and traffic information featured heavily in the output. Record requests and dedications are also based around the people and the places in the North Midlands and South Yorkshire. Hallam is named after the mediaeval "Hallamshire", an area comparable in size with the current county of South Yorkshire.

Hallam has received much praise from the Press and local authorities. The Police and South Yorkshire Transport, for example, are among major organisations which have recorded their appreciation. At the time of a recent bus strike in the city, Hallam covered in depth the problems facing commuters; and when severe snow storms swept the district, the news department was constantly bringing drivers up-to-the-minute information on road conditions.

Sheffield is a large urban area which plays a significant part in national events.



Hallam outside broadcasts covered the World Snooker Championships, RAF Finningley's open day and the Sheffield Show. Many major sporting events were also covered.

When staff were being brought together for the station, much research was undertaken to find out exactly what type of radio personalities the local people wanted to hear. The vote was clearly in favour of experienced, professional broadcasters. Hallam and programme director Keith Skues sought out local people suitable for a career in local radio, and engaged Ray Stuart, Kelly Temple, Jean Doyle and Brenda Ellison. Each Saturday evening for an hour, local club and discotheque disc jockeys are given the chance to compare their own programme as the search for local talent goes on.

Access is another area where Hallam believes that it succeeds. At least once every week, the mobile outside broadcast studio goes out to different locations in the area, with Keith Skues' lunch show coming live from the location and other programmes also taking items. In the summer months the so-called Fun Tour takes programmes out and about as well, with visiting guest artists being taken to meet the people. With winter bringing rain and snow, listeners are invited into the studios to look around and try their hand at working the controls; and in the evenings, station tours are run for youth groups and other organisations.

A new radio car has recently been purchased and fitted with vhf and uhf links to the studios; this will increase the station's ability to bring news and information to the listener more quickly and efficiently.

In the musical arena, Hallam also has a lot to offer. Sheffield is now a firm favourite

with major touring acts, and with the fine facilities Hallam has to offer, the city is being used as the opening date on many more concert tours. The experienced Hallam presenters – of whom Keith Skues, Johnny Moran, Roger Moffat and Bill Crozier have the longest records in the radio business – are walking encyclopaedias on every form of modern popular music.

IBA Local Advisory Committee for Independent Local Radio in Sheffield and Rotherham

Mrs P Spittlehouse (*Chairman*); Dr A Admani, JP; Mrs P Allen; P Bennett-Keenan; Mrs E Galbraith; A Hartley; Cllr N Hutton; Cllr J Layden, JP; Cllr G Munn; Cllr T Sharman; Cllr A Wood.

Keith Skues (Programme Director) and Ray Stuart (centre), welcome Sandie Shaw on a recent Hallam Fun Tour.





ILR
INDEPENDENT
LOCAL RADIO
SWANSEA

**Swansea Sound Ltd, Victoria Road,
Gowerton, SWANSEA SA4 3AB
Tel: 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; David Goldstone; Brian Harpur; Leslie Rees (*Secretary*); Selwyn Samuel, OBE.

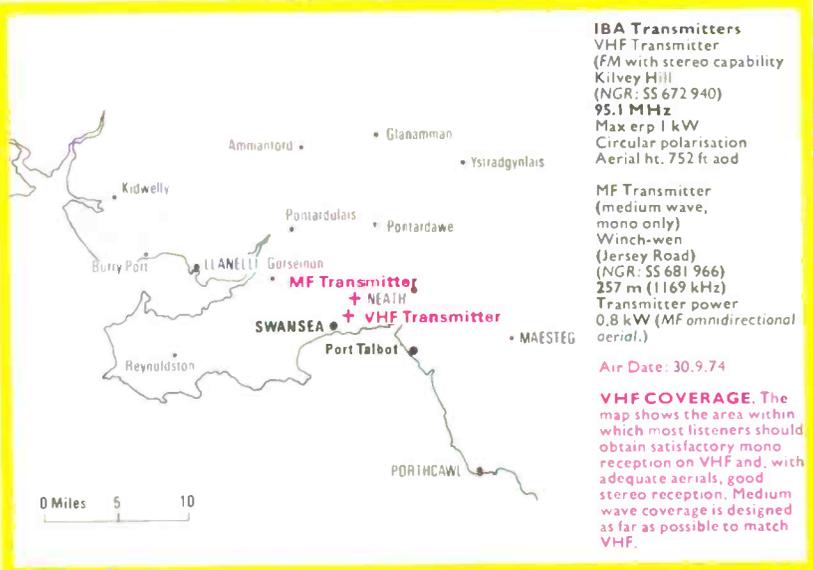
Executives. Trevor Curtiss (*Head of News*); Gordon Davies (*Sales Director*); Stanley Horobin (*Chief Engineer*); Colin Mason (*Programme Director*); Colin Stroud (*Financial Controller*); Wyn Thomas (*Head of Welsh Programmes*).

Swansea Sound is now firmly established as Britain's first bilingual Independent Local Radio station.

Operating from purpose-built studios five miles west of Swansea it has tailored programmes to match community interests and in practical terms has also involved itself in these. A policy of language integration was quickly established, so for the first time on radio listeners heard English and Welsh mixing naturally as it does in the market place; and research suggests that the audience prefers it that way.

The station was among the first in ILR to embark on a series of 'access' programmes and documentaries about its locality. News, information and sport too, have high priority and more than 200 bulletins a week go out in English and in Welsh.

Daily *Wales at One* takes a half-hour look at topical issues in the Principality and weekend emphasis in the summer inevitably centres on leisure pursuits with



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)
Vinch-wen
(Jersey Road)
(NGR: SS 681 966)
257 m (1169 kHz)
Transmitter power
0.8 kW (MF omnidirectional aerial.)

Air Date: 30.9.74

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.

live reports from the beaches and coast-guard points.

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 are phone-in and regular spots for the arts, children, local musical talent (in which the area is rich), and regular church services.

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.

Not surprisingly the studios have become a focal centre for people interested in music and the arts and most organisations associated with these interests have visited the station to participate or inspect the extensive facilities, including 16-track recording.

IBA Local Advisory Committee for Independent Local Radio in Swansea
Mrs E Jones (*Chairman*); E Daniels; Miss G Graham; Cllr D Hull; V Jones; M Murphy; Cllr D Phillips; Cllr D Thomas; Cllr J Huw Thomas; Dr W Treharne; Mrs E White, JP.

Swansea Sound's Dave Bowen in tropical mood at the city's new £5 million leisure centre.



RADIO TEES

ILR
INDEPENDENT
LOCAL RADIO

Teesside

Radio Tees, 74 Dovecot Street,
STOCKTON-ON-TEES, Cleveland TS18 1LL
Tel: 0642 615111

Directors. J B Robertson (*Chairman*); J R F Bradford (*Managing Director*); M L Cohen; The Lord Crathorne; R Crosthwaite; M A Heagney; P A Hill-Walker; A D W Hoskyns-Abraham; M E Humphrey; T W G Jackson; Mrs M Jeffrey; Mrs R Mackenzie; P S Paine; H Whitehead; T Willis.

Executives. Michael Best (*News Editor*); Jeffrey Blood (*Financial Controller*); D Cline (*Commercial Producer*); Bob Hopton (*Programme Controller*); Chas Kennedy (*Chief Engineer*); Russ Stuart (*Sales Controller*); Winney Willis (*Promotion Marketing Manager*).

Radio Tees has been a forward-looking station since its inception. Over the last three years it has been entertaining and informing an area covering Cleveland and parts of South Durham and North Yorkshire. As the station's facilities expand, members of the community are able to become more involved in outside broadcasts which reflect the humour and culture of the area. An open-minded music policy presents the area with not only current popular hits but also indicates the ever changing tastes in music. There is also an important place for specialist tastes as over the last year more time has been given to classical, jazz and folk music.

Of course Radio Tees is not only a music station. During most of the transmission time there are regular community service bulletins and these always receive immediate response. For example, during the 1977 polio alert thousands of listeners jammed the Radio Tees information line

which gave a 24-hour service relaying news of the polio vaccination centres. This kind of instant service was unrivalled in its success throughout the area.

The Radio Tees news team not only covers regular council meetings public events and local politics, but also searches for the more unusual stories that make up the unique feel of the North East. Major incidents are often reported from Radio Tees before they can be covered by any other medium. Also from the Radio Tees newsroom come regular traffic information bulletins for motorists, giving them details of roadwork hold-ups and diversions in operation. From the Radio Tees sports desk a team of resident experts provide a service of commentary, advance information and results.

The arts are an important part of the Radio Tees output. Local writers, artistes and musicians are given facilities to record

and hear their material broadcast. There is also a weekly programme on Radio Tees covering films, shows and giving reviews. The phone-in features on Radio Tees fill the switchboard with all manner of opinions and discussions; topics have been as diverse as carpets and UFOs, trade unions and etiquette. The daily *Radio* lines give listeners the opportunity to buy and sell anything legal within a price limit in a very informal manner.

With its great fund of expertise and interesting material and with its development of community involvement, Radio Tees has justly earned its reputation as 'the friendly local'.

IBA Local Advisory Committee for Independent Local Radio in Teesside
N Moir (*Chairman*); W Chaytor; G Hunter; Mrs E Keenan; C Kenyon; Miss C Parkin; D Williams.

The easily recognisable Radio Tees cars which are always out and about.



METRO RADIO



TYNE/WEAR

Metro Radio, NEWCASTLE UPON TYNE
 NE99 1BB
 Tel: 0632 884121. Telex: 537428

Executive Directors. Sir John Hunter, CBE, DSc, DL (*Chairman*); N S Robinson (*Managing Director*); J Josephs, BA, ACA (*Company Secretary*); K Rowntree (*Director of News and Current Affairs*).

Directors. W Hall; W D Hoskyns-Abraham; J W Harper, CBE; L Harton, JP; Mrs S Ramsden; Miss N Ridley; E Ward, FCA; H Whitehead; T McIver, CBE.

Executives. R Hunter (*Production Manager*); C Harrison (*Sports Editor*); M Johnson (*Programme Organiser*); J Russell (*Station Engineer*); N Bilton (*Sales Manager*).

'Gentle on your mind' sums up Metro Radio in the North East. Metro went on the air on 15th July 1974 and since then has developed a close liaison with the community. 'Gentle on your mind' it may be in musical terms, but hard-hitting and bluntly

honest is its approach to news and current affairs.

Hard news and sport are major ingredients of the station's output, and they continue to grow. The degree of popularity of its sports coverage is highlighted by Newcastle United players' nomination of Charles Harrison as Sports Journalist of the Year.

Newsroom output is complemented by the *Afternoon Phone-In* chaired by News Director, Kevin Rowntree. Here, the 'gentle on your mind' approach is put to one side when Rowntree and his callers

team up to ask questions and discuss the main topics of the day, as they did when local government supremo, Dan Smith, jailed for corruption, agreed to be the guest on the programme the day after being freed on parole. Metro is first to say what has to be said, even though some people might not always like to hear it.

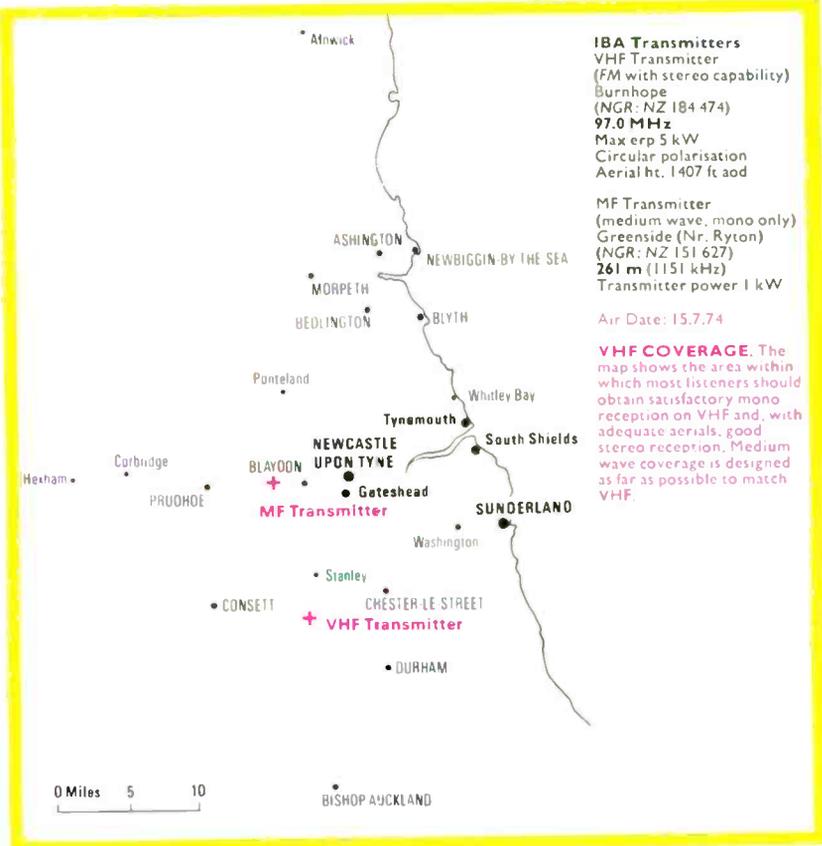
Chief Constables have been questioned on the programme about police complaints. Consumer problems are settled with verve, and even criticism of freemasonry brought a clasp of masons (for once divesting their traditional anonymity) to answer charges against their Craft.

Metro staged almost 48 hours of live broadcasting coverage of the County Council elections, followed by President Carter's visit to the North East. Listeners' general comment: 'It was great'.

IBA Local Advisory Committee for Independent Local Radio in Tyne/Wear

M Payling (*Chairman*); Mrs S Bell; Mrs M Curran; Mrs D Gillanders; A Harrison; Miss V Lawrenson; M Thackara; Cllr R Wilkinson.

Charles Harrison, Metro Radio's Sports Editor.



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

Air Date: 15.7.74

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.



beacon radio303

ILR
INDEPENDENT
LOCAL RADIO

WOLVERHAMPTON/
BLACK COUNTRY

**Beacon Radio Ltd, PO Box 303,
WOLVERHAMPTON WV6 0DG
Tel: 0902 757211. Telex: 336919**

Directors. A W Henn (*Chairman*); J C Oliver (*Managing Director*); K Baker; B F Blakemore; G Cromarty Bloom; M G D Graham; C J Halpin; H J Hill; J C Jones; P B Woodman.

Senior Staff. J C Oliver (*Station Manager*); A R Mackenzie (*Assistant Station Manager Programme Controller*); P J Stevenson (*Sales & Marketing Manager*); M Stewart (*Head of News*); J Plant (*Chief Accountant*); B Warburton (*Chief Engineer*); G Ferguson (*Senior Presenter*); P Brice (*Commercial Production Manager*).

Beacon Radio has grown up a lot since it started broadcasting in April 1976. After a period of consolidating its early position, the station began a programme of expansion. More staff were taken on and the station got out and about in the community.

Beacon covers the western part of the West Midland conurbation from its studios in Wolverhampton. One of the first problems to overcome was the lack of an obvious centre. There are four towns, each with a population of over a quarter of a million, and each with its own identity and accent. So naturally, in an effort to unite the area, whilst at the same time keeping the local distinctions, the style of programming had to be set right from the start.

This is achieved by blending music, news, sport and discussion throughout the day. The station broadcasts for nineteen hours

a day, starting with the breakfast show at 6 a.m. and during the peak listening periods there are constant time checks, news and traffic reports and, of course, weather forecasts. This blend is continued throughout the day with major news stories being broadcast as they happen.

One of the developments from the news department has been the coverage of sport. One of its major achievements was a radio 'first' at a vital promotion match involving a local football team. The commentary came from a reporter sitting on the manager's bench... with the manager giving his comments on the game as well.

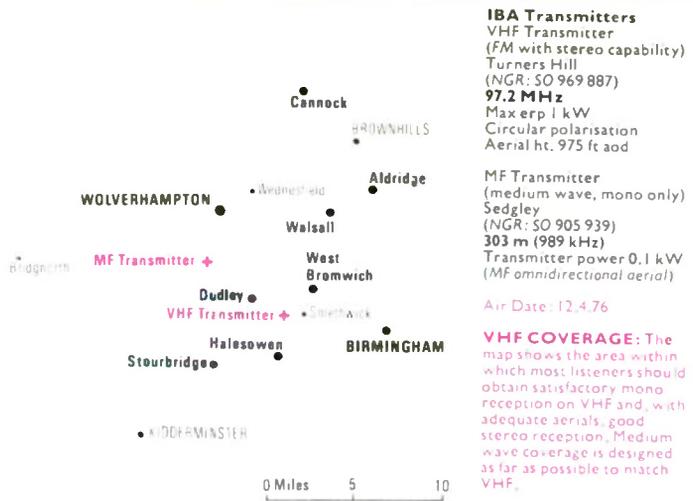
There have been changes, too, in the main discussion programme, *Topic*. It has moved from a single talking point into a current affairs magazine, with the chance for listeners to phone in to air their views.

The music side has developed also with the introduction of the *Beacon Ballot* and the *Beacon Hotline*, both of which give the listener a chance to help determine the music that Beacon plays.

Beacon is also devoting more time to recording and live broadcasting 'groups' who are appearing in the West Midlands area, and to recording and broadcasting talented local musicians.



From left to right: Mick Wright (*Presenter*), Mike Baker (*Presenter*), Stella Rhodes (*Miss Beacon Belle*), George Ferguson (*Senior Presenter*), Jay Oliver (*Managing Director*), Mark Williams (*Presenter*), Chris Harper (*Presenter*), Alan Henn (*Chairman*).

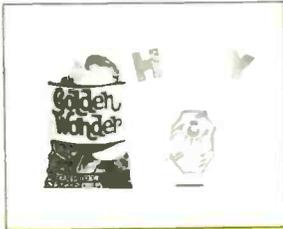


Listeners are encouraged to take part as much as possible in the programming, by taking part in *Swap Shop*, competitions and the phone-ins, or by sending in items for the *Daily Diary*.

In return, the station gets right to the heart of the communities through its outside broadcast unit... a brightly coloured 22 feet long caravan which is both seen and heard at events such as shows, carnivals and open air discotheques.

IBA Local Advisory Committee for Independent Local Radio in Wolverhampton Black Country

Mrs B Wright, JP (*Chairman*); Cllr J Bird; Cllr W Brownhill; C Carder; Cllr A King; Niranjn Singh Noor; H Parsons; Miss J Pole; D Simpkins; Mrs V Stone; Cllr S Swinson; L Thomas.



ADVERTISING CONTROL

The controls over broadcast advertising in the United Kingdom are among the most comprehensive in the world. The following pages briefly describe their scope and how they are put into effect.

While great care is taken in the examination of advertisements before they are broadcast to make sure that they do not mislead, harm or offend, the Independent Broadcasting Authority invites viewers and listeners to write to it if they have any complaints about a broadcast advertisement.

Independent Television and Independent Local Radio are financed by the sale of advertising time: they receive no part of the licence fees paid by members of the public for the right to operate receiving sets. But there is no sponsorship of programmes by advertisers and the advertiser has no say in programme decisions.

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 1973 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 normal maximum is nine minutes in any one clock-hour.

Distribution of Advertisements

The IBA Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impractically long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable –



**IN AN AVERAGE HOUR
ON ITV:**

**A maximum of 6 minutes
of advertisements**

3 advertising breaks

*In radio a maximum
of 9 minutes in a
clock-hour*

breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each 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*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; some of the early evening children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts and any programme lasting less than 20 minutes.

Control of Standards of Advertising

The Independent Broadcasting Authority Act 1973 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The 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 examine the advertisements in relation to the rules before they are accepted for broadcasting.

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 IBA 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.

The Committee plays an important part in the preparation and periodic review of the Code. There is in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

The Medical Advisory Panel

The IBA Act 1973 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations 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 ear, nose and throat.

These independent and professional experts who comprise the Panel are consulted in the drafting of the code of advertising standards, and the advice of the appropriate member or members of the Medical

THE ADVERTISING ADVISORY COMMITTEE

Prof R M Goode, OBE, LL D (*Chairman*); Mrs Sandra Brooks; Miss Ann Burdus; Dr H Fidler; Dr G Fryers; Miss Sylvia Gray, CBE; D F Lewis, FPS, OBE; Mrs Hilary Halpin, JP; R M Morton; R Wadsworth.

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, FRCPath; Mr W B Singleton, CBE, FRCVS, DACVS; Dr Peter Smith, MB, BSc, FRCP; Dr K A Williams, BSc, PhD, MInstPet, AInstP, FRIC.

Advisory Panel is 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 IBA Code of Advertising Standards and Practice, which has been drawn up by the Authority in consultation with its 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, so far as possible, that no advertisements broadcast are offensive to viewers or listeners generally.

Offensive material such as swearing, undue violence, nudity, salaciousness or jokes which might exploit physical disabilities or religious beliefs are excluded. Some products, by reason of their function, have special problems in their presentation. Great care needs to be taken, for example, in showing how a lavatory cleaner or deodorant works. Conditions as to the timing of certain advertisements are sometimes imposed - for example, commercials dealing with subjects not suitable for younger children are not shown until after 9 p.m.

The object of the detailed rules on advertising and children (Appendix I of the IBA Code) is to exclude from advertisements in association with children's programmes, or which large numbers of children are

OVER HALF THE PROGRAMMES ON ITV HAVE NO ADVERTISING



Education



Half-hour documentaries



Religious services

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
 Half-hour documentaries
 Religious services and devotional programmes
 Formal parliamentary broadcasts
 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.

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



..cigarettes...



..betting...



..fortune tellers...

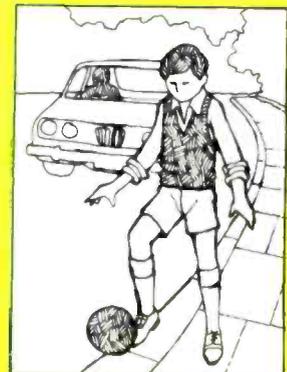


..investigation agencies...

UNACCEPTABLE ADVERTISING

Products or services that are not acceptable for advertising on ITV include cigarettes and cigarette tobacco; betting (including pools); fortune tellers and the like; and private investigation agencies.

No advertisement is acceptable that might encourage the adoption of any unsafe practices, especially by 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.

Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

How the IBA Code is Applied

It has become the almost universal practice of advertisers or their agencies to forward scripts of proposed advertisements for clearance by Independent Television in advance of filming. The Authority's Advertising Control Division and a specialist advertising copy clearance group set up by the programme companies under the aegis of the Independent Television Companies Association work in close co-operation on the examination of over 7,000 new television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, eight out of ten television 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. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between two and three per cent of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the

Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice. 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.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisors – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through extensive television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1976-77 a total of 1,039 letters and telephone calls of complaint or comment was received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

Changes in the Code in recent years have included a strengthening of the rules applying to advertising directed to children and the advertising of medicines and treatments. The strict requirements relating to the advertising of alcohol have been formalised; matters such as the age of those shown drinking, appeals to the young, the portrayal of heavy drinking and the association of drinking and driving. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services. The

Authority has also agreed, as an experiment, the advertising of feminine hygiene products (tampons and sanitary towels) on Independent Local Radio, subject to timing restrictions and restraint in style and presentation. During the past year the Authority and its Advertising Advisory Committee have given full consideration to the inclusion of financial information in advertisements by companies seeking to promote their corporate image and have concluded that, provided the information was not specifically designed to enhance the financial reputation of a company in the minds of investors, there need be no objection to this in principle.

Code changes also allow for the broadcast advertising of local lotteries, permitted under the Lotteries and Amusements Act 1976, and for the advertising of Member Firms of the Stock Exchange which must not include, however, the recommendation of any specific investment offer.

Advertising on ILR

The morning of Monday 8th October 1973 heard the first commercials to be broadcast by Independent Local Radio as London Broadcasting went on air. The commercials were for Birds Eye food products, Buitoni Ravioli, a classical record and *The Guardian*. Capital Radio, the second service for London, quickly followed on 16th October 1973; its first radio commercials were for Birds Eye products, a local newspaper and British Caledonian Airways. By 12th April 1976 all of the 19 stations authorised as the first phase in the development of Independent Local Radio had commenced broadcasting.

None of the ILR stations receives any part of the licence fee or Government grants – the companies must provide a self-reliant public service that pays every penny of its own way by the sale of advertising time.

From the beginning of the service the Authority took the view – and it was expressed as a firm rule – that the maximum amount of radio advertising should be nine minutes in any one clock hour: a lot less than is permitted in many comparable radio services overseas, but evidence is now accumulating that the Authority got the figure about right. Of course, there will be occasions when a particular programme – perhaps an opera, classical concert or a Parliamentary broadcast – will not lend itself to advertising interruptions and on those occasions the Authority is prepared to consider a reasonable redistribution of displaced advertising, provided that twelve minutes is not exceeded in any one clock hour.

One of the great advantages of radio as an advertising medium is the ability of the advertiser to communicate direct to the listening consumer at low cost and at very

short notice. A commercial can be scripted, cleared in relation to the IBA Code of Advertising Standards and Practice, recorded and transmitted in a matter of hours – an invaluable service not only to the advertiser but to the consumer, who can speedily be informed of some special happening or event with the minimum administrative delay.

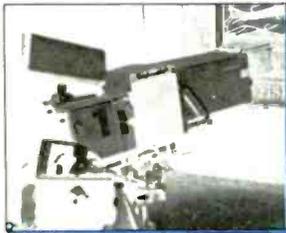
Ensuring High Radio Advertising Standards

From the beginning of Independent Local Radio in 1973 the Authority was determined to ensure that the high standards of advertising achieved in Independent Television should be maintained in the new radio service. Its Code of Advertising Standards and Practice, originally drawn up for television, was amended to take into account the special requirements of radio.

Some 90 per cent of television advertising time is for nationally produced and marketed products and much of the advertising is planned some weeks prior to transmission dates. This enables a central commercial clearing machinery to be established to ensure that the advertising complies in every respect with the IBA Code and the rules and regulations established over the years. Much of radio advertising, however, is local – in some cases the proportion is as high as 70 per cent – and the advertising of nationally marketed products often has a 'local flavour'. To enable the radio programme companies to operate efficiently the Authority has delegated the responsibility to the local companies to clear the bulk of radio advertising in relation to the Code of Advertising Standards and Practice and the Notes of Guidance issued by the Authority. Consultation with the IBA is always available. However, there are certain categories of advertising which the Authority requires to be cleared centrally – medicinal, financial, alcohol, advertisements containing claims relating to guarantees and those needing the advice of specialist consultants. The copy clearance machinery, geared to the speedy clearance of advertising proposals, is used for these categories of advertising.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies; and this diversification of advertising is to be welcomed.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it and there is evidence of a growing awareness of advertisers and agencies of the special needs of radio. The Authority's rules require that advertising must be clearly separated from programmes and obvious for what it is, but this should not inhibit advertisers from creating entertaining, informative and interesting commercials which can make a special contribution to the sound of Independent Local Radio.



BETTER VIEWING & LISTENING

Those viewers who think at all about the technical side of broadcasting tend to fall into one of two very different schools of thought. They either believe that we live in an era of ever faster scientific progress in which, almost as soon as a new piece of technology is thought of, it is taken up with immediate enthusiasm by the public regardless of cost; or alternatively that as television broadcasting has been with us for many years, nothing much now changes, or is likely to change over the next decade.

In the real world of the 1970s both these viewpoints are proving to be wrong – seriously wrong. An engineer can easily list a dozen major developments which potentially may revolutionise home viewing and listening: video tape cassette players, ORACLE teletext, fibre optic multi-channel 'cable' systems, solid-state large-screen pictures, surround-sound reproduction, direct broadcasting from space satellites, video-games, micro-processor-controlled 'programmed' receivers, three-dimensional television, 'interactive' two-way systems in which the television receiver becomes a visual display unit for a whole span of information retrieval and communication systems, video telephones, etc. The engineer knows that all such systems are technically feasible – or virtually so – even without any further great scientific breakthroughs. But he no longer assumes or believes that all these systems will necessarily be with us in large-scale use in the next decade or even by the end of the century. For one thing, a massive 'inertia' inevitably exists because of the enormous investment by the

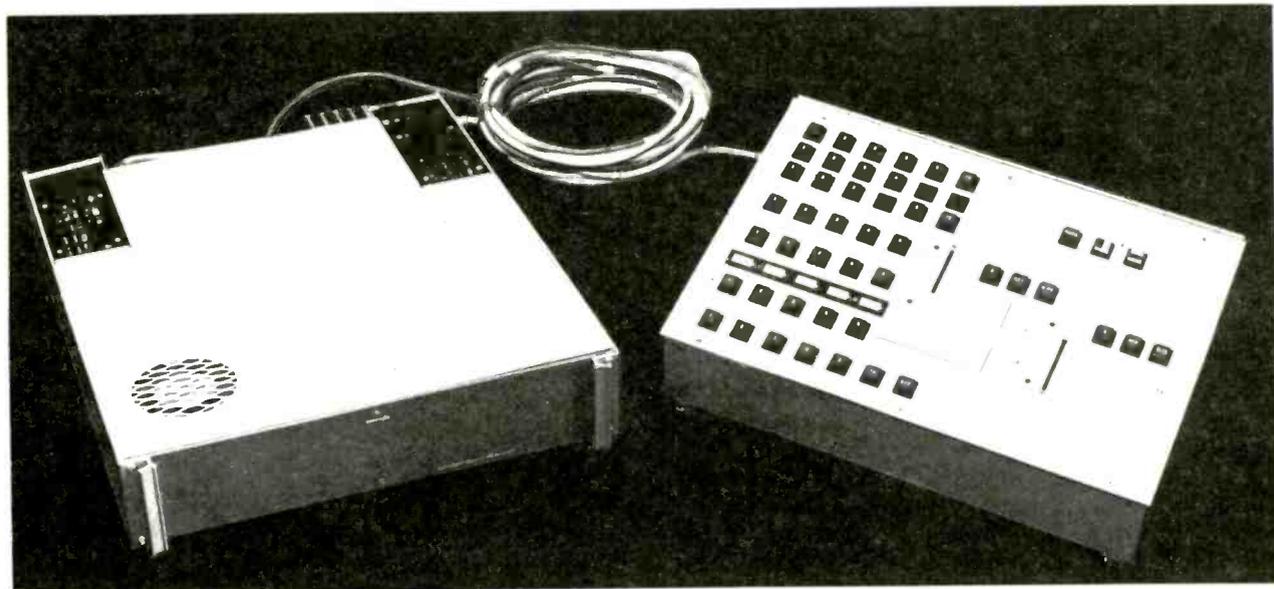
public and industry in the existing television and radio receivers. Nobody in television believes that entirely new systems can any longer be suddenly introduced without making provision for existing systems to continue over many years. For this reason 625-line PAL colour will almost certainly continue in use at least until the 21st Century, even though engineers could today put together a system more suitable for high-resolution, large-screen presentation.

This need to preserve continuity is also to be found in the television studios and the transmitter network. It is very difficult to persuade anyone to change existing practice unless it can be shown to have an overwhelming advantage, or to be fully compatible with existing systems.

This may sound as though everyone in television engineering is a dyed-in-the-wool traditionalist, hostile to further development. Of course this is far from the case. Engineers are as dedicated and as keen as ever to find better ways to do things – to produce better pictures, more consistently, under a greater range of lighting conditions; to permit more precise 'editing' of the material; and all with fewer of the technical defects that are still apparent to those who look for them – the 'cross-colour' effects, for instance from check suitings and jackets; 'moiré' patterning on some tape recordings; colour problems on old films and others. Equally, engineers seek ways of doing things more cheaply, involving less capital costs and lower running costs. This is not because they want television broadcasting to become a pinchpenny operation but because at the moment it is still not possible to do as much as one would like simply because of the high cost of engineering facilities. Satellites make it possible to relay news from across the Oceans, but the extra cost (often £100 a minute) means that the facility is used only for major occasions.

Currently, there are very important technical debates going on – for example the future of video

Top (left to right): A modern television camera in action, ATV. Part of one of the IBA's transmitting masts in Yorkshire, IBA. On location with a film camera, THAMES. An engineer at work on a radio station, CAPITAL
Bottom: The sound-mixing console in a studio control room, LONDON WEEKEND



tape recording (VTR) is much under review. After many years in which the standard broadcasting machine has been the large and expensive '2-in. quad', a whole batch of alternative 'formats' have been proposed including lower-cost 1-in. helical machines and even the $\frac{3}{4}$ -in. cassette units that have already revolutionised electronic news gathering in the United States.

But there is also another possibility – and one with which IBA engineers have been much concerned during 1977 – the 'digital VTR' as a key part of the all-digital television studio that will almost certainly come into wide use in the years ahead.

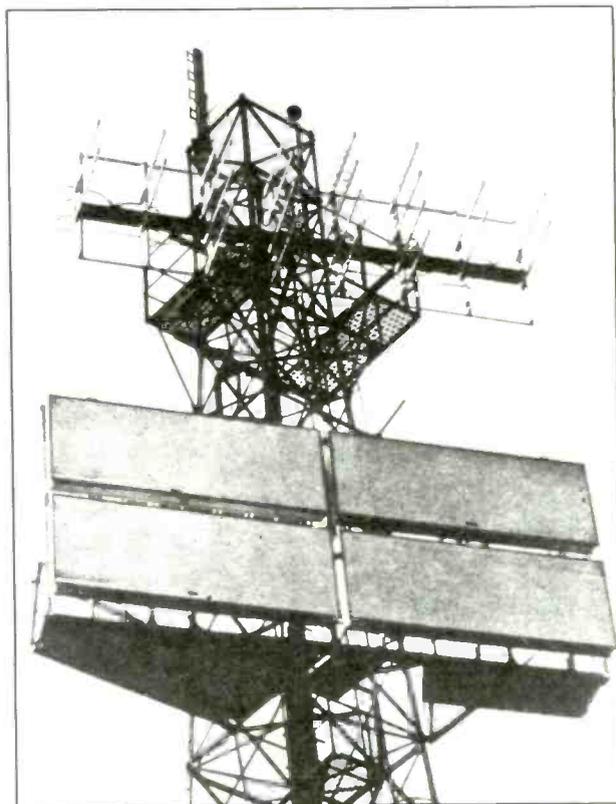
During 1977 the IBA demonstrated to other broadcasters all the main elements (except the camera) of the world's first all-digital television studio, including the first experimental digital recording system that would not involve using enormous quantities of tape. Such a machine, when fully developed, would allow the production people very much more scope in making many more 'generations' of tape without suffering any of the degradations that become noticeable if you keep editing with existing machines.

A digital VTR machine would represent a major technical advance of similar importance to the development by the IBA during 1972-75 of digital standards conversion – but with the difference that VTRs are in operation much more frequently than a standards converter.

In preparing to serve small communities of 500-1000 people, IBA engineers have developed what has been called a 'suitcase transposer', the heart of a small local relay transmitter providing a power output of just 2 watts. The first of these 40 lb packages was used for the Tidworth station, the second at Grinton Lodge in North Yorkshire.

A digital vision mixer developed as part of the IBA's experimental all-digital television studio system.

The four panels of the SABRE adaptive aerial installed on Alderney.



And new development is not confined to television. For radio the IBA and the ILR companies are very interested in the various systems of 'surround-sound'. In June 1977 Radio City became the first radio station anywhere in the world to demonstrate the 'ambisonics' 45J form of surround-sound – one of a number of systems under close examination at the IBA's engineering centre at Crawley Court near Winchester.

Again during 1977 a special adaptive aerial (SABRE) was completed on Alderney and is now helping ITV to provide an excellent 625-line colour service on the Channel Islands despite the long sea crossing. It is the most sophisticated aerial system ever built for television 'rebroadcast' links.

It was also in 1977 that the ORACLE teletext system, born in the IBA laboratories in 1972-73 and provided as an experimental service by the ITV programme companies since 1975, really began to emerge as a public service. For it was in 1977 that the television industry began to offer to the public the necessary teletext decoders in significant numbers – and there is every prospect that manufacture will reach 50,000 in 1978. By television standards still a small figure but then it does take time for a completely new mass medium to build up. Particular attention is being given to ORACLE developments that will help the hard-of-hearing.

Digital recording, adaptive aerials, surround-sound, teletext . . . enough surely to keep engineers busy. Actually, these form only a small part of the technical research and development constantly being undertaken by the IBA and by the ITV and ILR companies to improve the public's viewing and listening. In fact, the number of projects going through the IBA's experimental and development department alone at any one time are not five but nearer fifty. Many may never even be detected by the viewer, but will be important to the broadcaster in his constant efforts to provide a reliable service of high technical excellence.

Engineering is already allowing electronic television to extend beyond the confines of the studio. New portable lightweight cameras, each with its own compact recorder, are providing television with facilities much closer to the classical techniques of film production – but with the advantage that the multiple-camera studio is there when required. It is important that more portable equipment should not mean worse pictures – and those involved with television are busy probing and setting standards for the new generations of equipment that will maintain the world-wide reputation of the technical quality of the pictures and programmes of Independent Television.

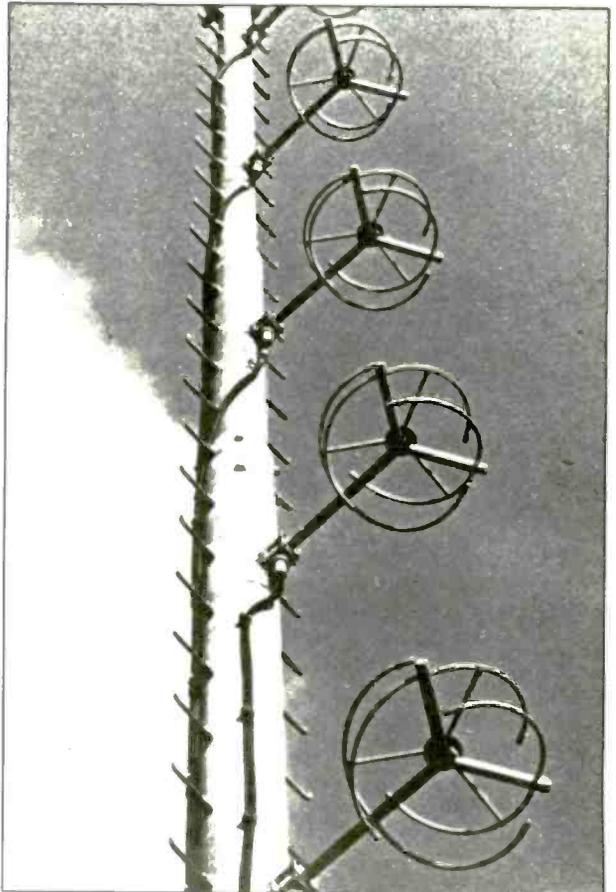
A special feature of the IBA's ILR transmissions on vhf is the use of circular polarisation which makes reception easier for listeners with transistor portables and car radios.

P100 ORACLE 209 Mon24Jan ITV 16.05/10

ORACLE

ITN MAIN INDEX	200	*****	COMPLETE INDEX	190
Headlines	201	*****	JEATHER	600
Other News from	210	*****	TRAVEL DELAYS	400
Business from	230		ENTERTAINMENTS	300
Sport from	254		FAMILY MAGAZINE	500
NEWSFLASH	250		LONDON MAGAZINE	700
			YOUR STARS	999
			BIRTHDAYS	514
ABOUT CRACLE	560			
EDUCATION	435			
ENGINEERING	450			
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An index page from ITV's ORACLE teletext transmissions.



Engineering in television production

Engineering in television production has moved on a long way since it consisted of acting out a play in a studio in front of a couple of cameras, a harassed lighting expert, and simple vision mixing to select which camera was 'live' and which was on 'preview'. It has moved on and is still moving, still in fact evolving. Currently it is facing a whole new series of options as electronic cameras become lighter and more portable, as the editing of video tapes becomes as precise and simple as film cutting (the art which shaped and influenced those decades when film was the major creator of visual images and entertainment).

Some of those involved in the earlier days of television may regret the gradual disappearance of the traditional approach to programme making – the 'live' productions that preceded video tape recording, the days of few 'special effects', only the occasional all-too-obvious 'film insert' to take the action out of the studio.

Today, however, television (like sound recording) is more and more the creation of illusions, the mingling of many different picture sources in elaborate 'post-production editing' – the cunning patching together of the pictures from different electronic cameras recorded on different tapes; the use of film played on telecine machines using film stocks that very closely match in colour the product of electronic cameras; and the skilful use of still photographs to which dynamic interest can be added by the skilled use of rostrum cameras. A whole new range of effects now made possible by the exploitation of digital frame stores – continuous picture compression (allowing one picture to be gradually shrunk into another picture); tracking chroma key (where the backgrounds are inserted electronically but realistically behind actors), 'hall-of-mirrors' (the effect of looking into a mirror that sees another mirror that sees another mirror and so on), and the ability to treat remote picture sources as though they were being accurately synchronised in the studios.

Then again we think of a camera as a box of electronic tricks, forgetting that the pictures the viewer sees will depend to a marked extent upon the complex zoom lens which, from its site beyond the boundary, can

pick out the fly on a batsman's nose. Both the camera and its lens system have assumed a high degree of flexibility and now combine many varied roles within the same costly package.

Television does have certain technical limitations and it is the broadcast industry's role constantly to be devising ways in which these limitations can be made less noticeable and less restrictive. For instance, colour brought a whole new dimension of information to our screens; but conversely, it did tend at first to restrict the range of shades of light and dark that could be simultaneously transmitted. Good pick-up tubes for colour cameras were developed at just the right time to ensure the success of colour television in Europe – but the search for the 'perfect' colour tube, equally sensitive to all colours, equally insensitive to movement that can produce 'lag', continues unabated.

Electronic captions and graphics play an important role in modern television broadcasting. ITN

THE CUTS FOR 1977-78

**STATE
INDUSTRY
£110 M**



**TOTAL SAVING
£680 MILLION**

After a decade when successive generations of Plumbicon and other lead-oxide vidicon tubes have dominated the television world, other types of pick-up tube (the heart of any electronic camera) such as the Saticon are making themselves felt.

Television broadcasting has long been influenced by computer technology – for instance, to allow hundreds of studio 'lighting plots' to be stored in electronic memories for instant recall, or for assisting the master-control operators to perform their complex series of switching operations. But in recent years one of the most important roles of computer technology has been for the creation of electronic captions and graphics, such as those marvellous moving charts and diagrams used by ITN for election coverage.

But such 'character generators' are no longer simple captioning machines, intended primarily to replace hand-produced graphics. Rather they are becoming true graphics tools and creating the new profession of 'video typography'. The studio artist is laying aside his ruler and brushes and taking up the 'joystick and light-pen'. But this does not mean that craft skills are no longer needed; video typography needs people trained in the graphic arts who must understand exactly the impact their presentations are making. It is perhaps significant that much of the recent development of the ORACLE teletext system, an excellent example of electronic graphics art, has been directed to improving the presentation of material. Just as conventional printing developed many different 'fonts' to embellish

the printed page, so, electronically, engineers are making it possible to provide facilities worthy of the highest artistic creativity.

Indeed, all along the television interface between engineering and production, boundaries are being steadily pushed back to provide, both in the studios and on location, equipment that translates to the screen the images required by the programme director. Of course this does not mean that automatically one creates better programmes; there are directors and production teams who respond extraordinarily well to technical limitations. It might be argued that film comedy has never surpassed the era of Buster Keaton; that the late 1940s was the vintage era of radio comedy. The engineer, however, recognises that even today in television, technical limitations and the high costs of the facilities still restrict what can be done. Electronic editing of tape is still limited to a few generations by degradation of the picture quality; relays from overseas are sometimes limited by 'noisy' satellite circuits; electronic news gathering may be restricted by the weight and power consumption of the equipment and the uncertainty of microwave links; artists may be disturbed by excessive heat and light in the studios; equipment may 'drift' out of adjustment in very low or very high temperatures.

There is still a lot to be done. Television works – but the engineer seeks always to make it work better, more reliably, more simply, and to provide champagne excellence at shandy costs.

SOME TELEVISION STUDIO JARGON . . . AND WHAT IT MEANS

CCU

Camera control unit. This is the electronics part of the camera including various processing and encoding circuits. A complete camera includes the lenses; the camera-head, where the optical splitting is done and the (usually) three pick-up tubes are located; the electronic viewfinder, which provides the camera-man with an instant picture monitor of his output; a 'shot-box' which allows him to pre-set his zoom lens for various types of shots; and the CCU, which may often be located outside of the studio in the 'technical area'. A camera may be connected via a 'multi-connector' cable with many different wires or over a simple 'tri-ax' or coaxial-cable by means of digital techniques.

Cuts

Sudden changes from one picture source to another, as opposed to a gradual 'mix' or any of various 'wipes'.

Cyclorama

U-shaped construction in plywood or canvas which, carefully lit, can achieve an illusion of infinite space as a background.

Digital Television

Many current developments in television engineering are being based on 'coding' the electrical signals into very simple shapes, like those used in most computers and pocket calculators, rather than handling them in the infinite number of shapes and heights ('amplitudes') of normal 'analogue' television. It is rather like the difference between direct speech and re-encoding this into very high-speed 'Morse'. In 1973 ITN became the first broadcasting organisation in the world to use a fully 'digital' method of converting American pictures for retransmission in Europe, following the pioneer work by IBA engineers on DICE (Digital Intercontin-

ental Conversion Equipment). Since then many other digital systems are being gradually introduced, although at present most of the television you see still relies on 'analogue' systems.

ENG

Electronic news gathering based on electronic camera rather than the traditional 16 mm film camera.

Lighting Plot

The many studio lights (often suspended on overhead 'monopoles') are 'rigged' to a plan prepared by the Lighting Director. Then many different settings of the intensity and pattern of the lights form the 'plots', and are often memorised in a computer.

Master Control or Presentation Control

These terms usually refer to the main control room where all incoming and outgoing signals are selected. For instance, in ITV the master control room ensures that the locally generated advertisements are inserted at the right moment during networked programmes. To warn of imminent switching a 'cue dot' is inserted in the top-right corner of the picture one minute

before the switch and this is removed exactly five seconds before the switch is due.

OB

Outside broadcast using a mobile control room (MCR). In the United States the term 'remote' is used instead.

Networking

Programmes distributed to and retransmitted simultaneously in different ITV regions by means of the permanent 'inter-city' links provided by the Post Office.

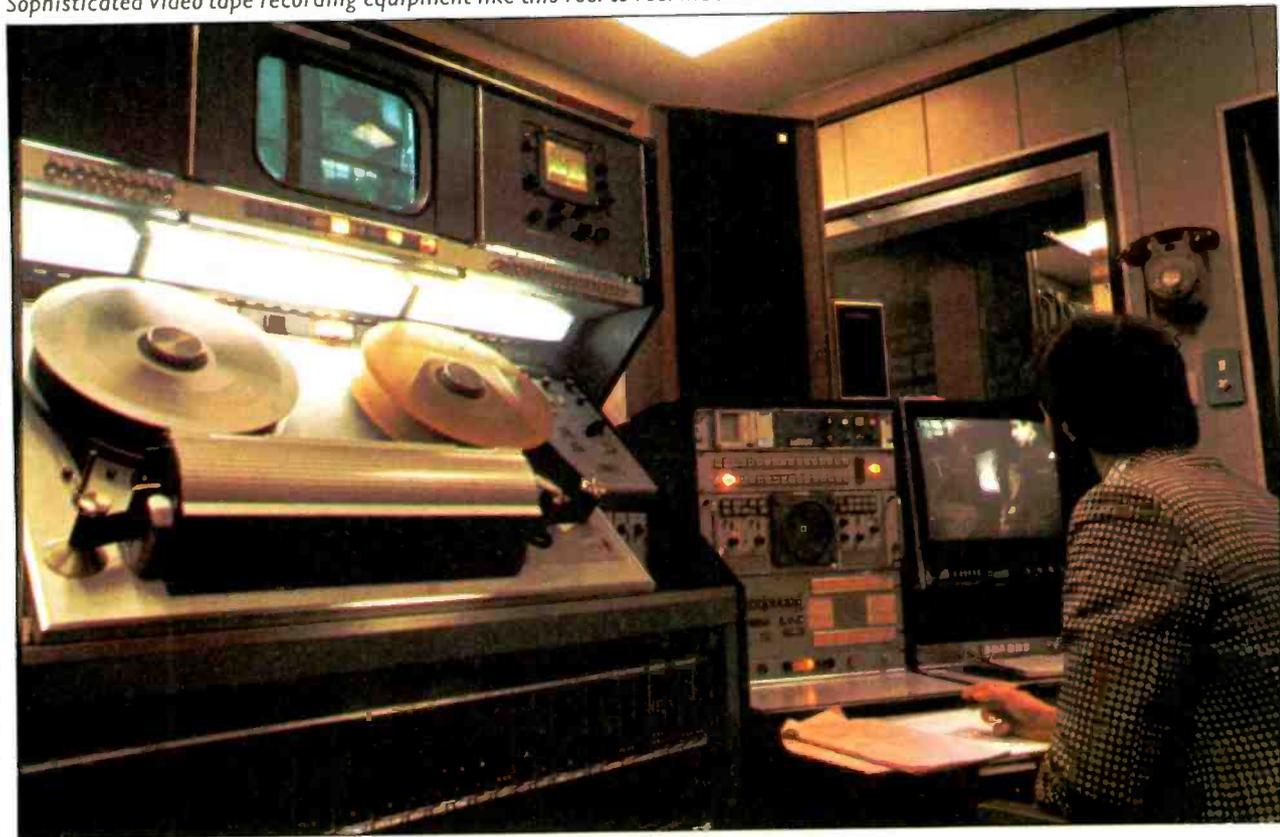
PAL

Phase alternation line, the system used in the United Kingdom to 'encode' the colour information into the television signal. An encoded signal is known as a 'composite' signal, whereas before encoding the signals are in RGB (red, green, blue) form.

Pedestal

Cameras are normally mounted on various forms of support ranging from a lightweight tripod to a more

Sophisticated video tape recording equipment like this reel to reel machine can cost more than £60,000. LONDON WEEKEND



substantial pedestal, a mobile 'dolly' or even a large 'crane' with counter-balanced jib to provide maximum variation of the angle of shot.

RBL or RBR

'Rebroadcast linking', a system in which a transmitting relay station picks up its programmes from another broadcasting station, without using special microwave or other vision links.

Station Syncs

All the 'timing' relationships within a composite television signal are normally determined from a single precision system used for all equipment within a single studio centre. This makes it relatively easy to use many different picture sources without the viewer noticing any disturbance when the sources are changed. Since the 'station syncs' cannot be used with picture material coming from outside the studio, various means are used to 'lock' incoming signals to the station synchronising signals.

Studio Control Room

Where vision, sound and lighting are controlled for a particular studio. Usually but not always immediately adjacent to the studio.

Talk-back

Intercommunication system linking together the members of a production crew, including cameramen, director, PA (director's production assistant, who often calls the 'shots').

Telecine

Machine which provides television signals from film. It may take the form of a film projector immedately attached to a camera channel or of 'flying-spot' form where the moving electron beam from a cathode-ray tube 'scans' the moving film without requiring the use of a camera.

U-matic

A tape cassette format ($\frac{3}{4}$ -in. helical machines) which is often used for electronic news-gathering in the United States in association with a 'DTBC' (digital time-base corrector) which is a digital system which corrects for the inevitable mechanical variations that upset the exact timing sequence on 'replay'.

VTR

Video tape recording machine. Until recently the standard form of broadcast machines has been the 'quad' (quadruplex) machine using a four-segmented rotary head with 2-in. wide tape at a speed of 15 inches per second. Now being challenged by various other 'formats' such as 1-in. helical-scan machines.



Electronic television cameras are becoming lighter and more compact. The picture shows a small mobile recording unit on location for a drama series. LONDON WEEKEND

A Simon Tower being used to carry the micro-wave transmitting aerial which relays pictures from an outside broadcast to the studio centre before being networked to other regions. ANGLIA



Good listening to ILR

The Independent Local Radio programmes are of the highest technical quality. The modern equipment and the tight IBA Codes of Practice help to achieve that – but so does the enthusiasm and determination of everyone connected with ILR. To gain full benefit from these transmissions you need good receivers, sensible aerials, and a little knowledge of what contributes to good reception.

ADVANTAGES OF VHF FM

Real connoisseurs of good quality are advised, wherever possible, to use the vhf/fm service rather than medium waves. The use of vhf/fm gives a significant improvement: better fidelity; better dynamic range of sound; far less local electrical interference or interference from other stations, by day and night; and a constant level of reception, summer and winter.

The large number of stations, the effect of the ionosphere at night (which brings in distant stations) mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to vhf/fm. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But vhf/fm usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available on medium waves.

All ILR services are broadcast from both medium-wave (mf) and vhf/fm transmitters. After dark the medium-wave service area may be reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

A special feature of ILR vhf transmissions is the use of circular polarisation which makes reception easier for listeners with transistor portable sets and car radios (i.e., sets using telescopic or vertical aerials). Most domestic receiving aerials are horizontally polarised, but where a listener is close to a high-power horizontally polarised transmitter which swamps his reception of the more distant or lower-power ILR transmissions it may prove better to use a vertically polarised aerial for ILR since this will discriminate against the strong unwanted signals.

GOOD AERIAL AND EARTH FOR MF

For mf reception the importance of a good aerial and earth system is often overlooked and many listeners needlessly put up with electrical interference and

other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On mf a good outdoor aerial and earth system will greatly extend the daytime range. A large 'frame aerial' can also be very effective in discriminating against unwanted signals.

STEREO RECEPTION

ILR provides the only local stereo broadcasts in the UK and most programmes are transmitted in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo without a very large aerial.

Domestic systems need to be correctly arranged to obtain full benefit of stereo. The two loudspeakers should be placed some feet apart, and the listener hears the correct stereo effect when sitting roughly an equal distance from the two speakers, with an unobstructed view of them.

Reproduction can be 'coloured' by excessive reflections from walls and the floor. If possible the speakers should be raised from the floor, with heavy curtaining between the walls and the speakers and carpeting on the floor.

Sometimes it is easier to obtain good results by listening on modern stereo headphones; this retains the sense of spaciousness and the directional effects, although if a listener turns his or her head the whole sound environment turns.

ILR has made experimental broadcasts with 'surround-sound' systems – possibly the next step in sound radio.

Tune your receiver carefully, learn how to set the controls. The quality of modern radio reception is well worth the little extra trouble ... particularly on ILR!

Good viewing of ITV

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now almost certainly less than an average of one a year. This is good news for viewers – but it does mean that if your pictures are poor or unsatisfactory the fault is much more likely to be due to your aerial system than your set. Aerials grow old and deteriorate, particularly in seaside and industrial environments; cable connections may break or become unsatisfactory. If your picture is not as good as you think it should be, or if you are moving to a new district, the following notes will help you to get good viewing of ITV, and to keep it good.

THE 625 SERVICE

All modern sets are intended either solely or primarily for use on the 625-line system, used by ITV since 1969. At one time, television was transmitted in the UK only in black-and-white, using the 405-line system on vhf (very high frequencies) using Channels 1-13. In a very few places, these are the only transmissions that can be received – but such places are now very few indeed. The 405-line service, which may continue until about 1982, carries exactly the same programmes that are transmitted on the 625-line system.

There are now 300 transmitting stations providing 625-line colour transmissions on uhf (ultra high frequencies) and reaching almost 98 per cent of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are extremely high power, intended to serve audiences of millions; but others use extremely low power and are meant just to fill in a small 'gap' of perhaps just one part of a small town or a few villages. Although almost all the 625-line transmissions are in colour (using the PAL colour system) they can be equally well received in black-and-white.

The main requirement for consistently good reception on any type of receiver is that your aerial system provides it with a good, steady 'clean' signal. In some areas this may need only a simple aerial, but elsewhere it may pose rather more problems. Of course, the receiver must be in good working order, correctly tuned and adjusted. Some 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 are already 50 main stations and more than 250 relay stations. New relay stations continue to be opened at the rate of about one a week, and there will eventually be some 600 or more relays.

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 the older 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:

Channel	Aerial Group	Colour Code
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

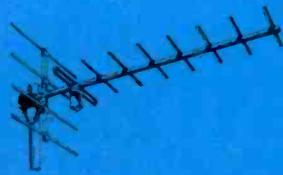
likely to prove very unsatisfactory. Some aerials are designed to cover all uhf channels, but normally these can be used only in areas of strong signals.

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is 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 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

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.



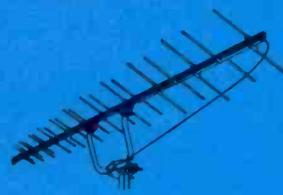
A Multi-element High-gain Aerial

In areas of poor or only moderate signal strength, a relatively high-gain aerial is needed, such as the multi-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.



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.

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 DOWNLEAD

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.

The requirements for good ORACLE teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

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 long-periodic type, preferably mounted above roof-level, is probably the best aerial to use for uhf reception if you are travelling around. It can be used over the whole uhf range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a uhf transmitter and provided that it can be mounted for either horizontal or vertical polarisation.

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 distant transmitters which carry programmes of other ITV areas.

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

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.

LOCAL OSCILLATOR INTERFERENCE

Very occasionally, the picture on a uhf set can be affected by another TV set tuned to the vhf station, producing a 'wavy' patterning on the picture. This problem usually arises only where the two sets are situated close to each other.

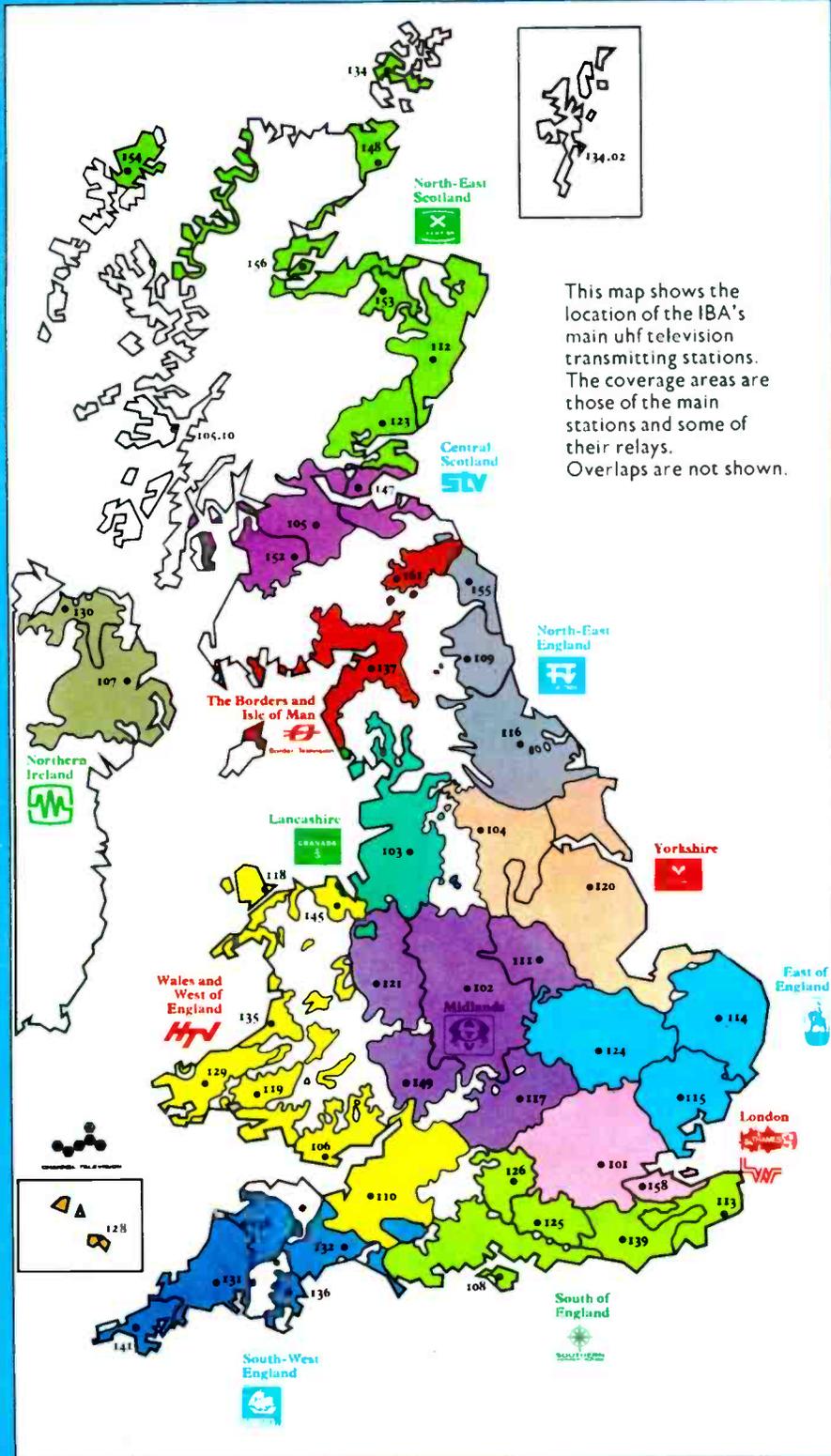
LOCAL ELECTRICAL INTERFERENCE

Any nearby electrical apparatus – for example, a vacuum cleaner, power drill or motor car – may sometimes cause interference.

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

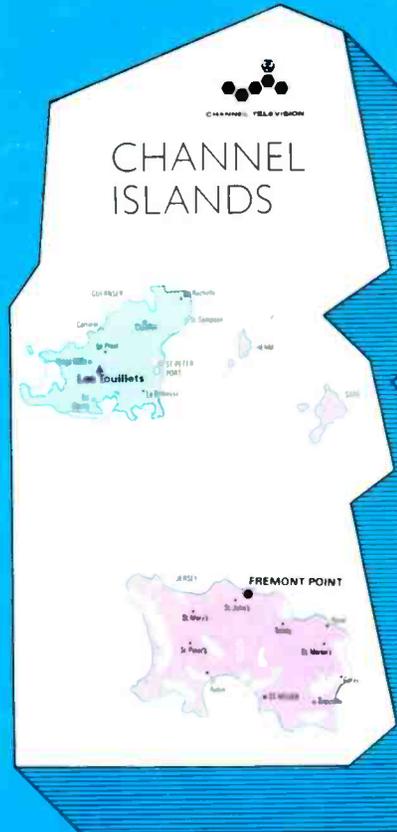


This map shows the location of the IBA's main uhf television transmitting stations. The coverage areas are those of the main stations and some of their relays. Overlaps are not shown.

The individual area maps on the following pages give more detailed information about existing or proposed uhf transmitting stations:

- **MAIN TRANSMITTER**
The principal service area, where the signal is normally stronger than from any overlapping station, is shown in a solid colour.
- **SUPPLEMENTARY SERVICE AREA**
Signal expected to be satisfactory but may be weaker than alternatives.
- ▲ **RELAY TRANSMITTER**
Coverage shown

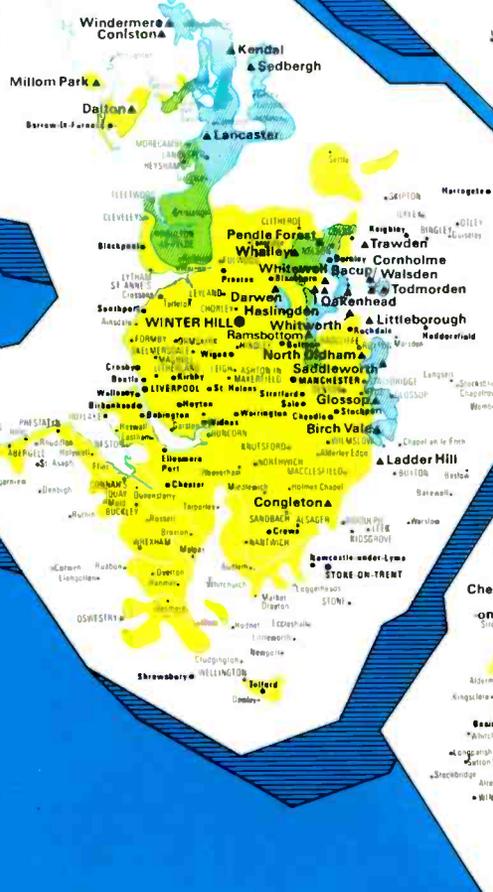
N.B. See pages 189 to 192 for full station list and details.



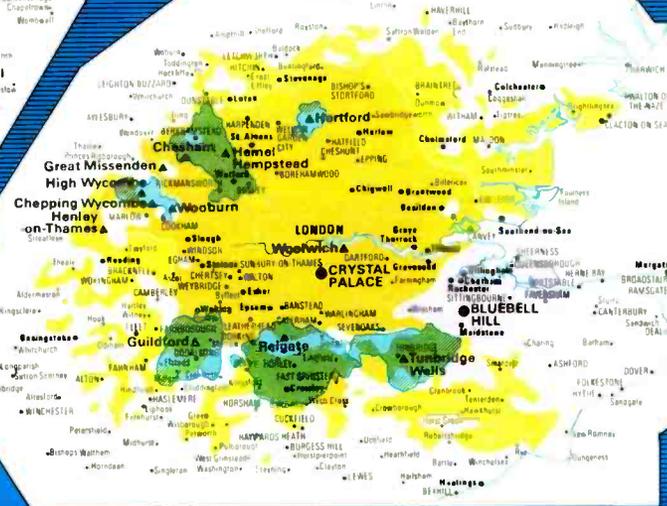
EAST OF ENGLAND

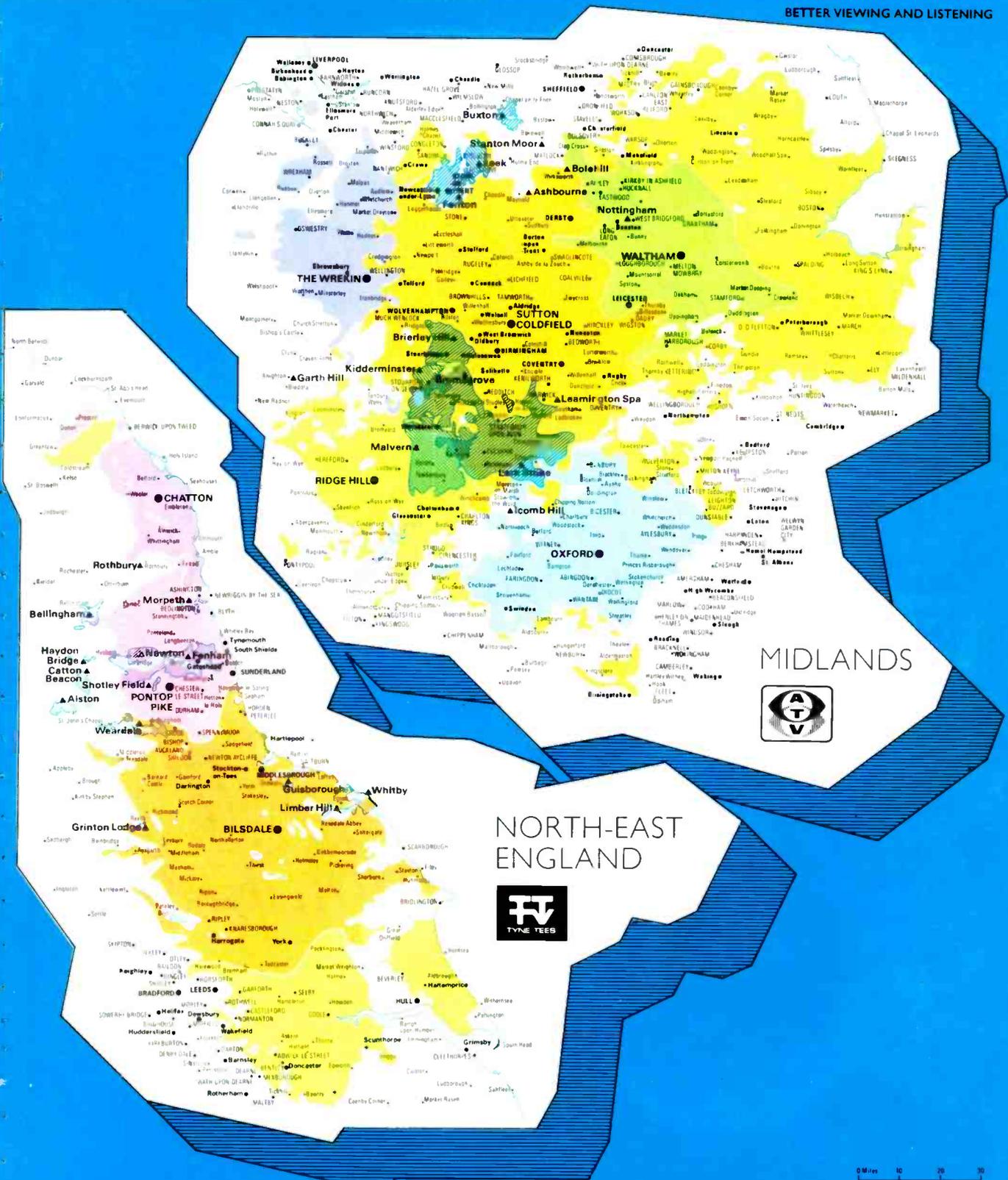


LANCASHIRE



LONDON





MIDLANDS



NORTH-EAST ENGLAND



0 Miles 10 20 30

NORTH-EAST SCOTLAND



KEEYLANG HILL ● KIRKCALDIE

RUMSTER FOREST

● BRESSAY

EITSHAL

Fodderty
Auchmore Wood

ROSEMARKIE

KNOCK MORE

Partly Moor

Peterhead

Balgownie

DURRIS

Blair Atholl

Pitlochry

Dunkeld

ANGUS

Crieff

Partly

Tay Bridge

Auchtermuchty

Cupar



NORTHERN IRELAND

LIMAVADY

Londonderry

Strabane

Carmoney Hill

DIVIS

Black Mountain

BROUGHER MOUNTAIN

PORTADOWN

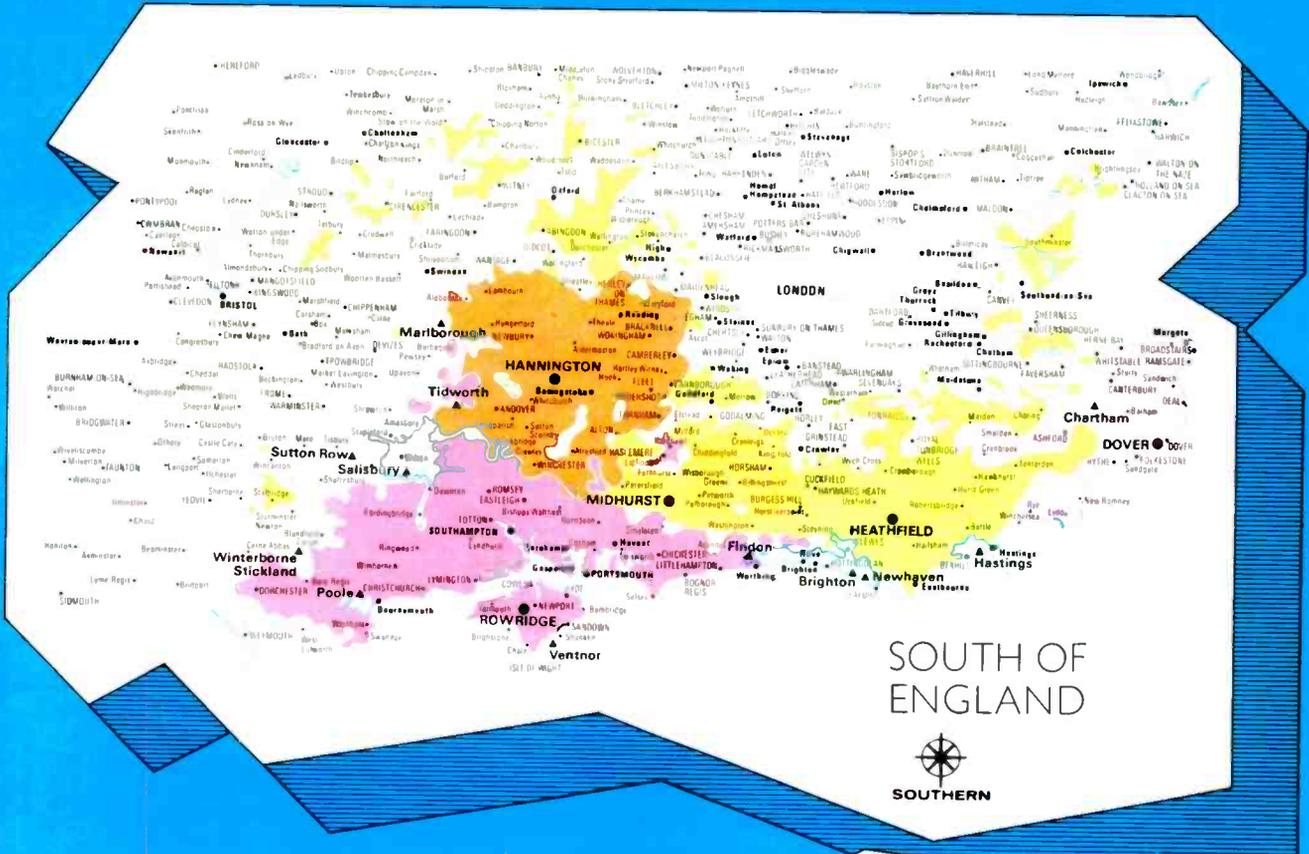
ARMAGH

Newry

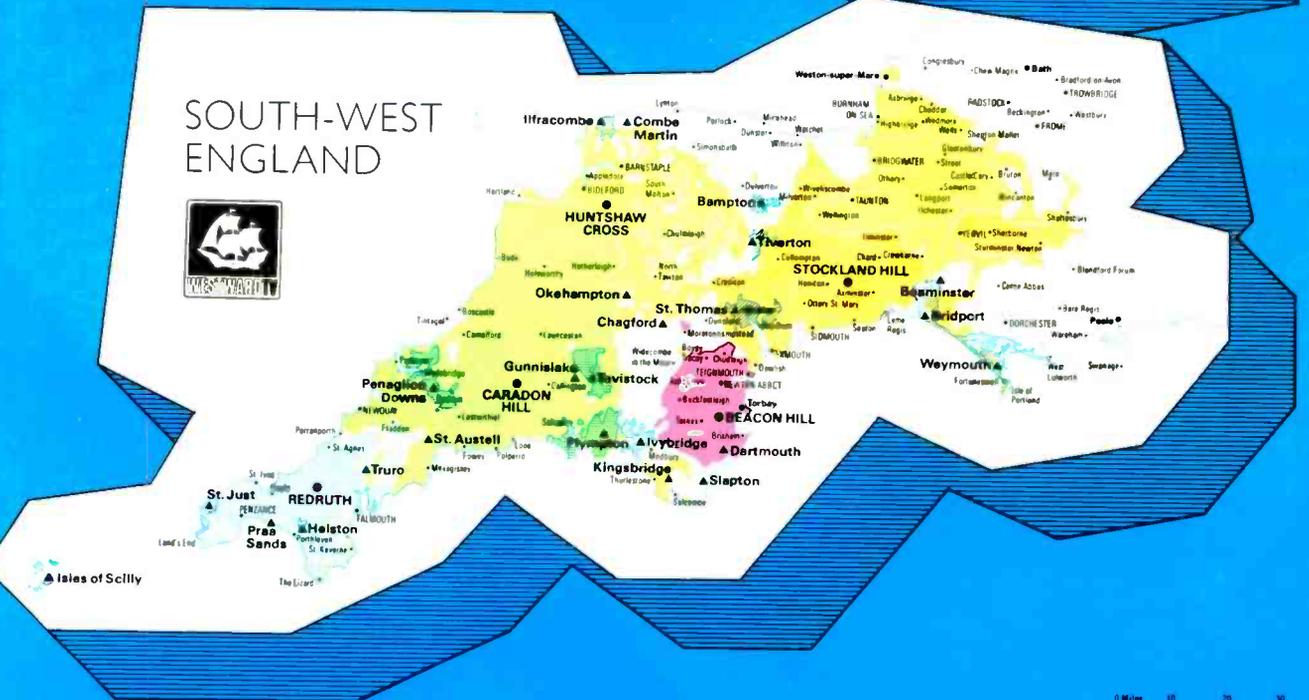
Newcastle

Killowen Mountain

Kilkeel



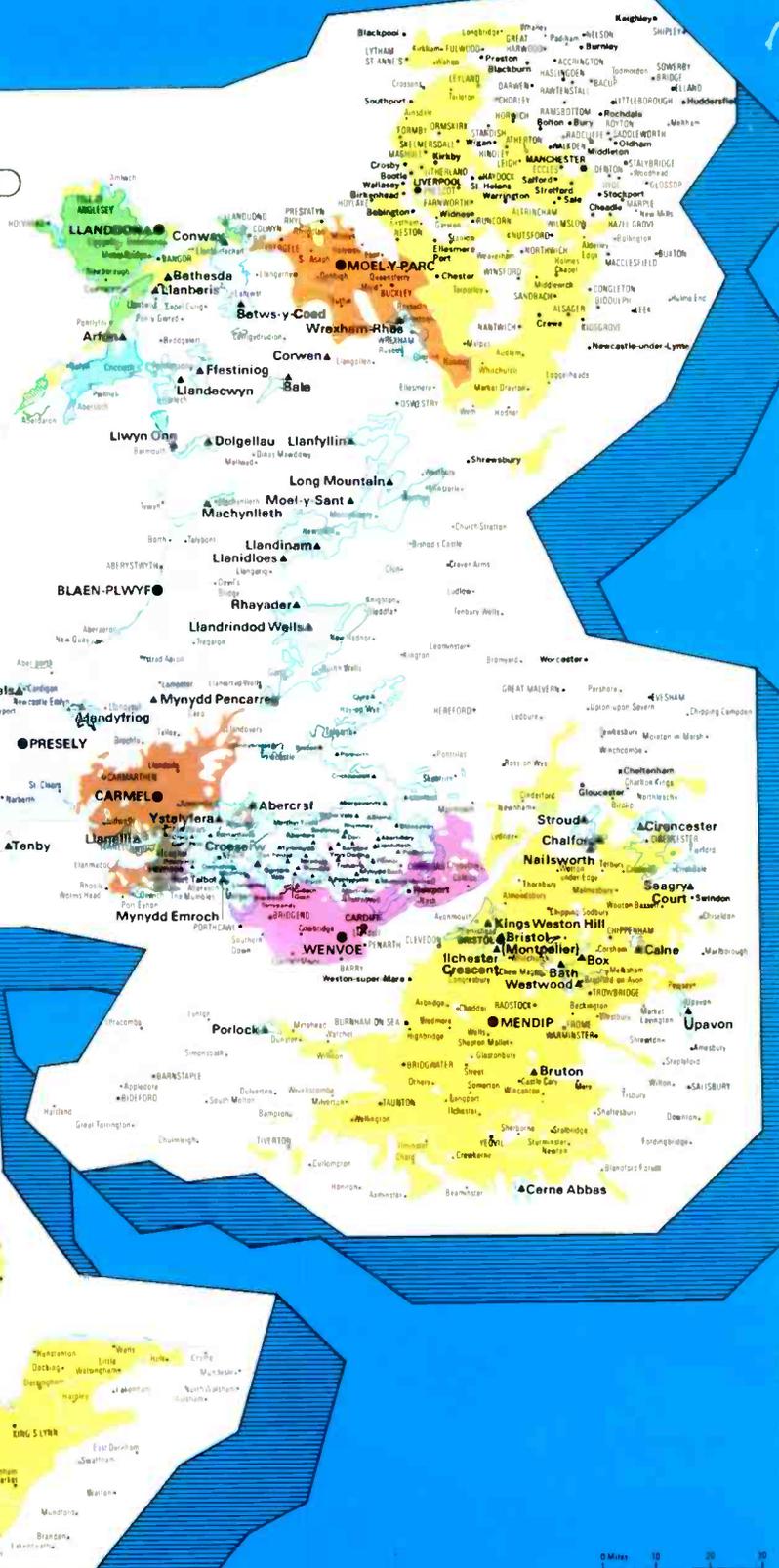
SOUTH-WEST ENGLAND



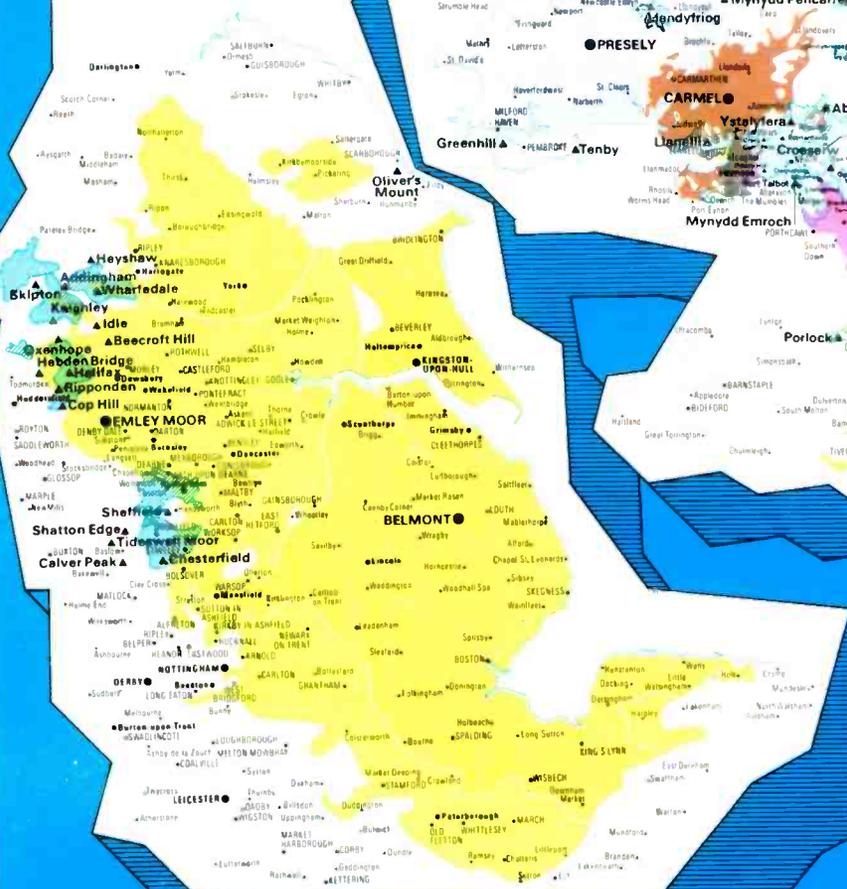
WALES AND WEST OF ENGLAND



Due to the large number of relay stations in South Wales, those from Wenvoe main station have been indicated in smaller type.



YORKSHIRE



UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
LANCASHIRE (Ls)									
Granada Television									
103	Winter Hill	59	55	62	65	HC/D	500	718	15.11.69
103,01	Darwen	49	39	45	42	VB	0.5	312	1.11.71
103,02	Pendle Forest	25	22	28	32	VA	0.5	326	2.8.71
103,03	Haslingden	23	33	26	29	VA	8	394	25.8.72
103,05	Todmorden	49	39	45	42	VB	0.5	273	31.5.72
103,06	Saddleshworth	49	52	45	42	VB	0.5	393	28.1.72
103,08	Bacup	43	40	46	53	VB	0.25	383	9.3.73
103,09	Ladder Hill	23	33	26	29	VA	1	460	16.11.73
103,11	Birch Vale	43	40	46	53	VB	0.25	353	21.6.74
103,12	Whitworth	25	22	28	32	VA	0.05	384	21.6.74
103,13	Glossop	25	22	28	32	VA	1	315	10.8.73
103,15	Sedbergh	43	40	46	50	VB	0.5	262	6.9.74
103,18	Trawden	60	57	63	67	VC/D	0.2	313	31.1.75
103,19	Whalley	43	40	46	53	VB	0.05	214	28.3.75
103,20	Walsden	60	57	63	67	VC/D	0.05	297	7.2.75
103,22	Littleborough	24	21	27	31	VA	0.5	270	21.6.74
103,25	North Oldham	24	21	27	31	VA	0.04	292	7.3.75
103,27	Congleton	41	51	44	47	VB	0.2	160	6.9.74
103,31	Oakenhead	41	51	44	47	VB	0.1	286	6.6.75
103,32	Whitewell	60	57	63	67	VC/D	0.08	323	28.11.75
103,35	Lancaster	24	31	27	21	VA	10	182	26.6.72
103,36	Kendal	61	58	64	54	VC/D	2	223	17.11.72
103,38	Windermere	41	51	44	47	VB	0.5	253	13.4.73
103,41	Cornholme	61	58	64	54	VC/D	0.05	361	10.6.77
103,44	Millom Park	25	22	28	32	VA	0.25	188	24.6.77
103,45	Coniston	24	21	27	31	VA	0.09	307	28.11.75
103,47	Ramsbottom	56	48	66	68	VC/D	0.08	278	late 77
103,48	Dalton	43	40	46	53	VB	0.025	115	20.5.77
103,51	Grasmere	60	57	63	53	VC/D	0.02	215	mid 78
103,54	Chinley	61	57	64	67	VC/D	0.0116	284	mid 78
103,58	Romiley	41	51	44	47	VB	0.011	166	late 78

LONDON (Ln)		Thames Television/London Weekend Television				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
101	Crystal Palace	23	26	33	30	HA	1000	313	15.11.69
101,01	Guildford	43	40	46	50	VB	10	188	24.3.72
101,02	Hertford	61	58	64	54	VC/D	2	97	10.3.72
101,03	Reigate	60	57	63	53	VC/D	10	282	15.11.71
101,04	Tunbridge Wells	41	51	44	47	VB	10	172	4.2.72
101,05	Hemel Hempstead	41	51	44	47	VB	10	226	10.3.72
101,06	Woolwich	60	57	63	67	VC/D	0.63	54	11.4.74
101,07	High Wycombe	59	55	62	65	VC/D	0.5	211	14.1.72
101,09	Woburn	56	49	52	68	VC/D	0.1	143	24.12.76
101,10	Henley-on-Thames	67	48	64	54	VC/D	0.1	157	10.1.75
101,12	Chesham	43	40	46	50	VB	0.1	170	30.4.76
101,14	Gt. Missenden	61	58	64	54	VC/D	0.085	215	29.11.74
101,18	Chepping Wycombe	41	51	44	47	VB	0.02	176	28.5.76
101,21	Hughenden	43	40	46	50	VB	0.031	186	late 77
158	Bluebell Hill	43	40	46	65	HE	30	251	25.2.74

MIDLANDS (M)		ATV				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
102	Sutton Coldfield	43	46	40	50	HB	1000	395	15.11.69
102,02	Kidderminster	61	58	64	54	VC/D	2	133	31.3.72
102,03	Brierley Hill	60	57	63	53	VC/D	10	180	3.12.71
102,06	Bromsgrove	24	31	27	21	VA	4	198	4.2.72
102,07	Malvern	66	56	62	68	VC/D	10	211	26.5.72
102,08	Lark Stoke	23	33	26	29	VA	7.6	280	7.7.72
102,09	Stanton Moor	59	55	62	65	VC/D	2	355	27.9.74
102,10	Leek	25	22	28	32	VA	1	313	28.2.75
102,11	Fenton	24	31	27	21	VA	10	241	21.1.72
102,12	Ashbourne	25	22	28	32	VA	0.25	213	28.2.75
102,13	Bolehill	60	57	63	53	VC/D	0.25	352	22.8.75
102,19	Leomb Hill	25	22	28	32	VA	0.11	290	12.12.75
102,21	Leamington Spa	66	56	62	68	VC/D	0.2	135	28.5.76
102,23	Nottingham	24	21	27	31	VA	2	183	30.3.73
102,24	Buxton	24	21	27	31	VA	1	475	7.12.73
102,26	Eastwood	23	33	26	29	VA	0.0036	117	late 78
102,28	Cheadle	56	48	66	68	VC/D	0.024	259	mid 78
111	Waltham	61	58	64	54	HC/D	250	429	28.2.70
117	Oxford	60	57	63	53	HC/D	500	289	15.6.70
121	The Wrekin	23	26	33	29	HA	100	448	22.12.75
149	Ridge Hill	25	22	28	32	HA	100	363	26.2.72
149,01	Kington	49	39	45	42	VB	0.025	281	late 78
149,02	Garth Hill	60	57	63	53	VC/D	0.025	372	26.3.76

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
NORTH-EAST ENGLAND (NE)									
Tyne Tees Television									
109	Pontop Pike	61	58	64	54	HC/D	500	443	17.7.70
109,02	Newton	23	33	26	29	VA	2	212	28.4.72
109,03	Fenham	24	21	27	31	VA	2	170	10.12.71
109,06	Weardale	41	44	51	47	VB	1	450	24.8.73
109,08	Alston	49	52	45	42	VB	0.4	535	25.7.75
109,09	Catton Beacon	43	40	46	50	VB	0.14	371	29.8.75
109,10	Morpeth	25	22	28	32	VA	0.044	110	28.6.74
109,11	Bellingham	24	21	27	31	VA	0.05	274	2.9.77
109,13	Haydon Bridge	41	51	44	47	VB	0.1	258	14.5.76
109,14	Shotley Field	25	22	28	32	VA	0.2	249	15.10.76
116	Bilsdale	29	33	26	23	HA	500	685	15.3.71
116,01	Whitby	59	55	62	65	VC/D	0.25	106	11.5.73
116,04	Grinton Lodge	43	40	46	50	VB	0.025	268	5.8.77
116,05	Guisborough	60	57	63	53	VC/D	0.05	215	late 77
116,08	Limber Hill	43	40	46	50	VB	0.05	191	9.9.77
155	Chatton	49	39	45	42	HB	100	349	19.8.74
155,02	Rothbury	59	55	62	65	VC/D	0.05	318	mid 78

NORTH-EAST SCOTLAND (NS)		Grampian Television				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
112	Durris	25	22	28	32	HA	500	636	19.7.71
112,01	Peterhead	59	55	62	65	VC/D	0.1	97	19.7.74
112,02	Gartly Moor	61	58	64	54	VC/D	2.2	463	8.2.74
112,03	Rosehearty	41	51	44	47	VB	2	112	16.2.73
112,04	Balgownie	43	40	46	50	VB	0.04	108	31.1.75
112,05	Tullich	59	55	62	65	VC/D	0.07	511	5.8.77
123	Angus	60	57	63	53	HC/D	100	547	30.9.72
123,01	Perth	49	39	45	42	VB	1	170	3.11.72
123,02	Crieff	23	33	26	29	VA	0.1	269	19.12.75
123,03	Cupar	41	51	44	47	VB	0.02	77	23.4.76
123,05	Pitlochry	25	22	28	32	VA	0.15	419	14.11.75
123,07	Blair Atholl	43	40	46	50	VB	0.05	436	18.6.76
123,08	Tay Bridge	41	51	44	47	VB	0.5	148	22.11.74
123,12	Auchtermuchty	49	39	45	42	VB	0.05	131	29.10.76
147,04	Dunkeld	41	51	44	47	VB	0.1	297	21.5.76
134	Keelylang Hill (Orkney)	43	40	46	50	HB	100	270	19.12.75
134,02	Bressay	25	22	28	32	VA	10	284	24.12.76
148	Rumster Forest	24	31	27	21	HA	100	456	24.12.73
153	Knock More	23	33	26	29	HA	100	468	28.10.74
153,02	Kingussie	43	40	46	50	VB	0.091	380	mid 78
154	Eitshal (Lewis)	23	33	26	29	HA	100	366	30.7.76
154,04	Skriarg	24	21	27	31	VA	1	451	late 78
156	Rosemarkie	49	39	45	42	HB	100	323	8.10.73
156,01	Auchmore Wood	25	22	28	32	VA	0.1	239	12.3.76
156,04	Fodderty	60	57	63	53	VC/D	0.12	221	24.12.76

NORTHERN IRELAND (NI)		Ulster Television				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
107	Divis	24	31	27	21	HA	500	512	14.9.70
107,01	Larne	49	39	45	42	VB	0.5	169	3.9.76
107,02	Carnmoney Hill	43	40	46	50	VB			

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
SOUTH OF ENGLAND (S)									
Southern Television									
108	Rowridge	27	31	24	21	HA	500	280	13.12.69
108,01	Salisbury	60	57	63	53	VC/D	10	157	11.8.72
108,03	Ventnor	49	39	45	42	VB	2	273	7.9.73
108,04	Poole	60	57	63	53	VC/D	0.1	112	17.12.76
108,05	Brighton	60	57	63	53	VC/D	10	172	28.4.72
108,07	Findon	41	51	44	47	VB	0.05	161	24.4.75
108,10	Winterborne								
	Stickland	43	40	46	50	VB	1	207	5.3.76
113	Dover	66	50	56	53	HC/D	100	366	13.12.69
113,03	Dover Town	23	33	26	30	VA	0.1	112	early 78
113,05	Chartham	24	21	27	31	VA	0.1	116	5.12.75
125	Midhurst	58	61	55	68	HC/D	100	299	18.12.72
125,01	Haslemere	25	22	28	32	VA	0.015	216	early 78
126	Hannington	42	39	45	66	HE	250	369	1.11.71
126,05	Tidworth	25	22	28	32	VA	0.01	171	3.12.76
126,06	Chisbury	59	55	62	52	VC/D	0.025	184	early 78
126,07	Sutton Row	25	22	28	32	VA	0.25	207	29.4.77
110,24	Marlborough	25	22	28	32	VA	0.1	248	21.6.74
139	Heathfield	64	49	52	67	HC/D	100	300	1.11.71
139,01	Newhaven	43	39	45	41	VB	2	133	16.2.73
139,02	Hastings	28	22	25	32	VA	1	126	19.10.73

SOUTH-WEST ENGLAND (SW)**Westward Television**

131	Caradon Hill	25	22	28	32	HA	500	603	23.5.71
131,01	St. Austell	59	55	62	65	VC/D	0.1	240	23.1.76
131,04	Gunnislake	43	40	46	50	VB	0.04	176	18.6.76
131,05	Plympton (Plymouth)	61	58	64	54	VC/D	2	165	30.11.73
131,08	Tavistock	60	57	63	53	VC/D	0.1	217	1.6.76
131,10	Penaligon Downs	49	39	45	42	VB	0.1	164	26.3.76
131,12	Ilfracombe	61	58	64	54	VC/D	0.25	251	27.8.76
131,13	Combe Martin	49	39	45	42	VB	0.1	179	8.10.76
131,14	Okehampton	49	39	45	42	VB	0.1	247	late 77
131,15	Ivybridge	42	39	45	49	VB	0.5	194	late 77
131,16	Kingsbridge	43	40	46	50	VB	0.2	142	late 77
131,19	Stapton	56	48	66	68	VC/D	0.125	148	mid 78
131,20	Truro	61	58	64	54	VC/D	0.022	85	mid 78
132	Stockland Hill	23	33	26	29	HA	250	461	13.9.71
132,01	St. Thomas (Exeter)	41	51	44	47	VB	0.25	147	28.11.75
132,03	Tiverton	43	40	46	50	VB	0.1	195	8.10.76
132,04	Bampton	45	39	49	52	VB	0.03	273	early 78
132,06	Bridport	41	51	44	47	VB	0.1	112	19.12.75
132,07	Beaminster	59	55	62	65	VC/D	0.02	205	9.7.76
132,08	Weymouth	43	40	46	50	VB	2	114	14.9.73
136	Beacon Hill	60	57	63	53	HC/D	100	285	9.3.73
136,03	Dartmouth	41	51	44	47	VB	0.01	109	late 77
138	Huntshaw Cross	59	55	62	65	HC/D	100	360	5.11.73
138,09	Chagford	24	21	27	31	VA	0.012	280	mid 78
141	Redruth	41	51	44	47	HB	100	381	22.5.71
141,01	Isles of Scilly	24	21	27	31	VA	0.5	119	3.5.76
141,02	St. Just	61	58	64	54	VC/D	0.25	249	20.8.76
141,03	Helston	61	58	64	54	VC/D	0.01	104	30.7.74
141,09	Praa Sands	59	55	62	65	VC/D	0.01	96	mid 78

WALES and WEST OF ENGLAND (i) Wales (Wa)**HTV**

106	Wenvoe	41	44	51	47	HB	500	353	6.4.70
106,01	Kilvey Hill	23	33	26	29	VA	10	243	28.1.72
106,02	Rhondda	23	33	26	29	VA	4	370	7.1.72
106,03	Mynydd Machen	23	33	26	29	VA	2	410	25.2.72
106,04	Maesteg	25	22	28	32	VA	0.25	307	18.5.73
106,05	Pontypridd	25	22	28	32	VA	0.5	247	28.4.72
106,06	Aberdare	24	21	27	32	VA	0.5	333	8.12.72

UHF Station		Channels				Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date
Number	Name	IBA	BBC 1	BBC 2	Fourth				
106,07	Merthyr Tydfil	25	22	28	32	VA	0.125	311	22.12.72
106,08	Bargoed	24	21	27	31	VA	0.3	341	25.5.73
106,09	Rhymney	60	57	63	53	VC/D	0.15	463	2.3.73
106,12	Abertillery	25	22	28	32	VA	0.28	430	30.11.73
106,13	Ebbw Vale	59	55	62	65	VC/D	0.5	505	28.9.73
106,14	Blaina	43	40	46	50	VB	0.1	352	9.8.74
106,15	Pontypool	24	21	27	31	VA	0.25	298	25.5.73
106,17	Blaenavon	60	57	63	53	VC/D	0.15	413	27.4.73
106,18	Abergavenny	49	39	45	42	VB	1	485	28.9.73
106,19	Ferndale	60	57	63	53	VC/D	0.08	436	20.12.74
106,20	Porth	43	40	46	50	VB	0.08	305	27.12.74
106,22	Llangeinor	59	55	62	65	VC/D	0.19	358	19.7.74
106,23	Treharris	52	56	48	68	VC/D	0.05	205	31.1.75
106,24	Cwmafon	24	21	27	31	VA	0.07	245	16.8.74
106,26	Llanhilleth	49	39	45	42	VB	0.03	311	27.9.74
106,28	Gilfach Goch	24	21	27	31	VA	0.05	319	27.9.74
106,29	Taff's Well	59	55	62	65	VC/D	0.02	191	9.8.74
106,30	Ogmore Vale	60	57	63	53	VC/D	0.1	336	2.8.74
106,31	Abertridwr	60	57	63	53	VC/D	0.05	300	6.12.74
106,32	Ynys Owen	59	55	62	65	VC/D	0.08	366	late 77
106,35	Tonypandy	59	55	62	65	VC/D	0.02	255	1.11.74
106,42	Mynydd Bach	61	58	64	54	VC/D	0.25	356	14.9.73
106,43	Bedlinog	24	21	27	31	VA	0.01	381	1.8.75
106,48	Pennar	43	40	46	50	VB	0.1	276	5.8.77
106,49	Brecon	61	58	64	54	VC/D	1	274	25.1.74
106,50	Sennybridge	43	40	46	50	VB	0.08	398	23.9.77
106,51	Clyro	41	51	44	47	VB	0.16	264	13.9.74
106,52	Crickhowell	24	21	27	31	VA	0.15	244	11.3.77
106,53	Blackmill	26	22	28	32	VA	0.01	220	30.7.76
106,55	Pennorth	23	33	26	29	VA	0.05	294	30.7.76
106,56	Pontardawe	61	58	64	68	VC/D	0.05	206	26.9.75
106,57	Deri	25	22	28	32	VA	0.05	420	5.9.75
106,59	Rheola	59	55	62	65	VC/D	0.1	444	1978
106,60	Ton Pentre	61	58	64	54	VC/D	0.08	375	29.4.77
106,66	Llanfoist	60	57	63	53	VC/D	0.018	144	mid 78
106,69	Tynewydd	59	55	62	65	VC/D	0.02	270	mid 78
106,70	Craig-Cefn Parc	43	46	40	50	VB	0.0063	179	late 78
118	Llanddona	60	57	63	53	HC/D	100	252	6.9.73
118,01	Betws-y-Coed	24	21	27	31	VA	0.5	355	19.10.73
118,03	Conway	43	40	46	50	VB	2	163	19.10.73
118,04	Bethesda	60	57	63	53	VC/D	0.025	191	6.9.73
118,05	Llanberis	25	22	28	32	VA	0.05	363	late 77
118,06	Arfon	41	51	44	47	VB	3.5	601	17.10.75
118,07	Llandecwyn	61	58	64	54	VC/D	0.3	306	30.7.76
118,08	Ffestiniog	25	22	28	32	VA	1.2	357	1.10.76
119	Carmel	60	57	63	53	HC/D	100	412	21.5.73
119,01	Llanelli	49	39	45	67	VE	0.1	145	14.2.75
119,03	Ystalyfera	49	39	45	42	VB	0.05	367	1.7.77
119,04	Llandrindod Wells	49	39	45	42	VB	2.25	496	2.4.76
119,08	Rhayader	23	33	26	29	VA	0.1	395	8.4.77
119,11	Tenby	49	39	45	42	VB	0.032	100	late 78
119,13	Abercraf	25	22	28	32	VA	0.125	320	3.9.76
119,15	Mynydd Emroch	43	40	46	50	VB	0.0125	210	late 78
119,16	Greenhill	24	21	27	31	VA	0.074	121	mid 78
129	Presely	43	46	40	50	HB	100	564	16.8.73
129,01	Mynydd Pencarreg	61	58	64	54	VC/D	0.12	458	late 78
129,03	Llandyfriog	25	22	28	32	VA	0.11	145	late 77
129,04	St. Dogmaels	23	33	26	29	VA	0.015	124	early 78
129,10	Llwyn Onn	25	22	28	32	VA	0.05	302	late 77
129,11	Dolgellau	59	55	62	65	VC/D	0.03	130	late 77
129,12	Croeserw	61	58	64	54	VC/D	0.12	390	28.2.75
135	Blaen-Plwyf	24	31	27					

UHF Station		Channels			Polarisation/Aerial Group	ERP (kW)	Mean Aerial Height m. aod	IBA Target Service Date	
Number	Name	IBA	BBC 1	BBC 2					Fourth
WALES AND WEST OF ENGLAND (ii)									
				West (We)			HTV		
110	Mendip	61	58	64	54	HC/D	500	589	30.5.70
110.02	Bath	25	22	28	32	VA	0.25	218	11.10.71
110.03	Westwood	43	40	46	50	VB	0.1	135	4.7.75
110.05	Calne	24	21	27	31	VA	0.05	141	early 78
110.07	Bristol KWH	42	45	48	52	VB	1	144	5.4.74
110.08	Bristol IC	43	40	46	50	VB	0.5	99	15.12.72
110.12	Seagry Court	41	44	51	47	VB	0.0025	158	30.7.76
110.18	Stroud	42	48	45	52	VB	0.5	270	23.5.75
110.19	Cirencester	23	33	26	29	VA	0.25	232	20.6.75
110.20	Nailsworth	23	33	26	29	VA	0.031	157	early 78
110.21	Chalford	24	21	27	31	VA	0.125	215	6.5.77
110.25	Upavon	23	33	26	29	VA	0.07	168	late 77
110.26	Porlock	42	48	45	52	VB	0.025	189	early 78
110.29	Cerne Abbas	25	22	28	32	VA	0.11	282	16.4.76
110.31	Bristol (Montpelier)	23	33	26	29	VA	0.01	73	mid 78
110.32	Box	43	40	46	50	VB	0.0068	150	late 78
110.39	Bruton	43	40	46	50	VB	0.0015	116	mid 78
YORKSHIRE (Y)									
				Yorkshire Television					
104	Emley Moor	47	44	51	41	HB	870	567	15.11.69
104.01	Wharfedale	25	22	28	32	VA	2	264	1.9.71
104.03	Sheffield	24	31	27	21	VA	5	295	17.1.72
104.04	Skipton	49	39	45	42	VB	10	212	21.7.72
104.05	Chesterfield	23	33	26	29	VA	2	231	1.9.71
104.06	Halifax	24	21	27	31	VA	0.5	283	21.1.72
104.07	Keighley	61	58	64	54	VC/D	10	354	21.4.72
104.08	Shatton Edge	48	52	58	54	VC/D	1	413	13.6.75
104.09	Hebden Bridge	25	22	28	32	VA	0.25	266	9.2.73
104.10	Ripponden	61	58	64	54	VC/D	0.06	333	8.8.75
104.11	Cop Hill	25	22	28	32	VA	1	361	22.12.72
104.13	Idle	24	21	27	31	VA	0.25	263	29.12.72
104.15	Beecroft Hill	59	55	62	65	VC/D	1	195	30.4.76
104.17	Oxenhope	25	22	28	32	VA	0.2	408	6.9.74
104.18	Calver Peak	49	39	45	42	VB	0.25	322	29.8.75
104.22	Tideswell Moor	60	56	63	66	VC/D	0.25	451	14.3.75
104.27	Addingham	43	40	46	50	VB	0.025	189	28.5.76
104.38	Oliver's Mount	60	57	63	53	VC/D	1	188	9.5.75
104.44	Heyshaw	60	57	63	53	VC/D	0.5	333	28.6.74
104.46	Primrose Hill	60	57	63	53	VC/D	0.028	197	mid 78
104.48	Wincobank	59	55	62	65	VC/D	0.0015	68	late 77
104.51	Hunmanby	43	40	46	50	VB	0.06	123	early 78
120	Belmont	25	22	28	32	HA	500	472	24.5.71

NOTES ON UHF TELEVISION STATIONS

It is expected that 51 main and about 600 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. †Due to a shortage of available channels, this station transmits HTV Wales and BBC Wales only.



Further technical information is available from IBA Engineering Information Service, Crawley Court, Winchester, HANTS SO21 2QA
Tel: Winchester 0962 822444
(or for London) Tel: 01-584 7011

IBA TV Channels and Nominal Carrier Frequencies (MHz)

Channel	Vision	Sound
BAND III		
6	179.75	176.25
7	184.75	181.25
8	189.75	186.25
9	194.75	191.25
10	199.75	196.25
11	204.75	201.25
12	209.75	206.25
13	214.75	211.25
BAND IV		
21	471.25	477.25
22	479.25	485.25
23	487.25	493.25
24	495.25	501.25
25	503.25	509.25
26	511.25	517.25
27	519.25	525.25
28	527.25	533.25
29	535.25	541.25
30	543.25	549.25
31	551.25	557.25
32	559.25	565.25
33	567.25	573.25
34	575.25	581.25
BAND V		
39	615.25	621.25
40	623.25	629.25
41	631.25	637.25
42	639.25	645.25
43	647.25	653.25
44	655.25	661.25
45	663.25	669.25
46	671.25	677.25
47	679.25	685.25
48	687.25	693.25
49	695.25	701.25
50	703.25	709.25
51	711.25	717.25
52	719.25	725.25
53	727.25	733.25
54	735.25	741.25
55	743.25	749.25
56	751.25	757.25
57	759.25	765.25
58	767.25	773.25
59	775.25	781.25
60	783.25	789.25
61	791.25	797.25
62	799.25	805.25
63	807.25	813.25
64	815.25	821.25
65	823.25	829.25
66	831.25	837.25
67	839.25	845.25
68	847.25	853.25

Frequencies for each channel are nominal. Offset operation is used on uhf and vhf: on uhf either 0, +5/3, or -5/3 of line frequency: on vhf non-standard multiples of 1/12 of line frequency. Carrier frequency tolerances on uhf are + or -500 Hz. For vhf, tolerances are + or -2.5Hz/10% of operating frequency.

Uhf Receiving Aerial Groups and Colour Codes

21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown

VHF Television Transmitting Stations

VHF Station		Channel/Polarisation	ERP (kW)	Mean Aerial Height m. aod	Service Date
Number	Name				
THE BORDERS AND ISLE OF MAN					
37	Caldbeck	11 H	100	580	1.9.61
37.1	Selkirk	13 V	25	501	1.12.61
37.2	Richmond Hill	8 H	10	223	26.3.65
37.3	Whitehaven	7 V	0.1	174	30.1.68
CENTRAL SCOTLAND					
Scottish Television					
5	Black Hill	10 V	475	565	31.8.57
5.1	*Rosneath	13 V	0.1	137	13.12.68
5.2	Rothsay	8 V	1	198	30.8.68
5.3	Leithanhill	12 V	3	346	31.1.69
CHANNEL ISLANDS					
Channel Television					
28	Fremont Point	9 H	10	238	1.9.62
EAST OF ENGLAND					
Anglia Television					
14	Mendlesham	11 H	200	354	27.10.59
14.1	Sandy Heath	6 H	30	267	13.7.65
LANCASHIRE					
Granada Television					
3	*Winter Hill	9 V	100	648	3.5.56
LONDON					
Thames Television					
1	Croydon	9 V	350	253	22.9.55
MIDLANDS					
ATV					
1	Lichfield	8 V	400	443	17.2.56
2.1	Membury	12 H	30	352	30.4.65
2.2	Ridge Hill	6 V	10	341	30.7.68
NORTH-EAST ENGLAND					
Tyne Tees Television					
9	Burnhope	8 H	100	453	15.1.59
NORTH-EAST SCOTLAND					
Grampian Television					
12	Durris	9 H	400	614	30.9.61
12.1	Angus	11 V	50	526	13.10.65
56	Mounteagle	12 H	50	447	30.9.61
56.1	Rumstair Forest	8 V	30	434	25.6.65
56.2	Aviemore	10 H	1	459	22.11.69
NORTHERN IRELAND					
Ulster Television					
7	Black Mountain	9 H	100	514	13.10.59
7.1	Strabane	8 V	100	569	18.2.63
7.2	*Ballycastle	13 H	0.1	185	6.7.70
SOUTH OF ENGLAND					
Southern Television					
8	Chillerton Down	11 V	100	380	30.8.58
8.1	Newhaven	6 V	1	117	3.8.70
13	Dover	10 V	100	355	31.1.60
SOUTH-WEST ENGLAND					
Westward Television					
31	Caradon Hill	12 V	200	590	29.4.61
32	Stockland Hill	9 V	100	550	29.4.61
32.1	Huntshaw Cross	11 H	0.5	344	22.4.68
WALES AND WEST OF ENGLAND					
HTV					
6	St. Hilary	10 V	200	339	14.1.58
6	St. Hilary	7 V	100	318	15.2.65
6.1	*Bath	8 H	0.5	207	13.5.68
6.2	Abergavenny	11 H	0.1	478	23.4.69
6.3	Brecon	8 H	0.1	266	30.4.70
29	Presely	8 H	100	552	14.9.62
29.1	Arfon	10 H	10	580	9.11.62
29.2	Bala	7 V	0.1	351	26.7.67
29.3	*Ffestiniog	13 V	0.1	349	28.2.69
29.4	Llandoverdy	11 H	0.1	352	30.8.68
29.5	*Llandrindod Wells	9 H	3	489	1.7.69
45	Moel-y-Parc	11 V	25	553	28.1.63
YORKSHIRE					
Yorkshire Television					
4	Emley Moor	10 V	200	551	3.11.56
4.1	*Scarborough	6 H	1	231	11.6.65
4.2	*Sheffield	6 H	0.1	292	23.3.69
20	*Belmont	7 V	20	430	20.12.65

Note: The vhf construction programme is now complete. vhf main station numbers are in bold type. *Also used for BBC1.

Index of IBA Television Transmitters

Name	Station Area UHF	No. VHF	National Grid Ref.	Name	Station Area UHF	No. VHF	National Grid Ref.	Name	Station Area UHF	No. VHF	National Grid Ref.	Name	Station Area UHF	No. VHF	National Grid Ref.
A															
Abercrab*	Wa	119.13	SN 851 123	Croeserw	Wa	129.12	SS 858 952	Leek*	M	102.10	SJ 999 561	Rosneath	CS	152.11	S 1 N5 258 811
Abercraf*	Wa	106.06	SO 034 013	Crydon	Ln	101.1	TQ 332 696	Les Touillets	Ch	128.02	49 28'N, 23'W	Rothbury	NS	155.02	NZ 031 997
Abergavenny	Wa	106.18	6 2 SO 244 126	Crystal Palace*	Ln	101.03	TQ 339 712	Lethanhill	CS	152.04	5 3 NS 438 105	Rothsay	CS	152.15	5 2 NS 650 090
Abercilly*	Wa	106.12	SO 224 023	Cupar	NS	103.01	NO 137 139	Limavady*	M	130	2 SK 164 043	Roumster	S	108	SZ 447 865
Aberystwyth	Wa	104.27	ST 123 886	Cwmfawr	Wa	106.24	ST 798 936	Limerick	NE	116.08	NZ 789 053	Rowridge Forest	NS	148	56.1 ND 197 385
Aldersburgh	E	114.02	TM 441 596	D				Little Hill*	NE	116.08	NZ 789 053	S			
Alderney	Ch	128.03	49 43'N, 21'W	Dalton	Ln	103.48	SD 230 745	Littleborough	La	103.22	SD 950 166	Saddleworth	La	103.06	SD 987 050
Aliston*	NS	109.08	NY 730 478	Dartmouth	SW	136.03	SK 875 511	Little				Salisbury*	S	108.01	SD 136 285
Angus	NS	123.11	12.1 NO 394 407	Darvel	CS	152	NS 557 341	Walsingham	E	114.05	TF 926 365	Sandy Heath	E	124	14.1 TL 204 494
Arfon	Wa	118.06	29.1 SH 476 493	Darwen	La	103.01	SD 708 223	Llanberis*	Wa	118.05	SH 526 621	Scarborough*	W	14.1	4.1 TA 009 880
Armagh	NI	107.17	SI 206 304	Deri	Wa	106.57	SO 121 022	Llandanoe*	Wa	118	SH 583 810	Seagrays Court*	Wa	110.12	SD 607 879
Ashbourne*	M	102.12	SK 182 460	Divis*	NI	107	JT 286 570	Llandanym*	Wa	135.10	SH 644 371	Sedburgh	La	103.15	SD 607 879
Auchmore				Dolgellau*	Wa	129.11	SH 727 185	Llandawney	Wa	29.4	SN 831 405	Selkirk	B	161	37.1 NT 500 294
Auchtermuchty	NS	123.12	NH 484 502	Douglas*	B	137.10	SK 373 746	Llandrindod	Wa	119.04	SN 018 635	Sennybridge	Wa	106.50	SN 914 295
Aviemore	NS	123.12	NO 214 094	Dover	S	113	TR 274 397	Llanfrynion	Wa	119.03	SN 348 412	Shannon Moor*	Y	104.08	SK 194 814
B				Dover Town	S	113.03	TR 312 430	Llanfyllin	Wa	106.66	SN 308 143	Sheffield*	Y	104.03	4.2 SK 324 870
Bacup	La	103.08	SD 878 224	Dunkeld*	NS	147.04	TR 046 415	Llanfyllon	Wa	106.66	SN 308 143	Shonley Field*	NE	109.14	SD 064 532
Balgownie	Wa	145.08	29.2 SH 969 375	Durrus	NS	112	NO 763 899	Llanfyllon	Wa	106.66	SN 308 143	Skipton	NE	109.14	SD 064 532
Ballycastle	NI	112.04	NI 927 104	E				Llanfyllon	Wa	106.66	SN 308 143	Skraig*	NS	154.04	NG 449 468
Ballycastle	NI	112.04	7.2 D OT 472 233	Eastwood	M	102.26	SK 463 470	Llanfyllon	Wa	106.66	SN 308 143	Slapton	SW	131.19	SK 816 416
Ballycastle	NI	112.04	7.2 D OT 472 233	Ebbw Vale*	Wa	106.13	SO 158 088	Llanfyllon	Wa	106.66	SN 308 143	South			
Ballycastle	NI	112.04	7.2 D OT 472 233	Eithal (Lewis)*	NS	154	NB 305 302	Llanfyllon	Wa	106.66	SN 308 143	Knappdale*	CS	105.02	NR 837 535
Ballycastle	NI	112.04	7.2 D OT 472 233	Emley Moor	Y	104	4 SE 222 128	Llanfyllon	Wa	106.66	SN 308 143	St. Austell	SW	131.01	SK 008 748
Ballycastle	NI	112.04	7.2 D OT 472 233	Eyemouth	B	161.01	NT 947 599	Llanfyllon	Wa	106.66	SN 308 143	St. Dogmaels*	W	129.04	NS 165 452
Ballycastle	NI	112.04	7.2 D OT 472 233	F				Llanfyllon	Wa	106.66	SN 308 143	St. Helier	CH	128.01	49.1 ST 099 917
Ballycastle	NI	112.04	7.2 D OT 472 233	Fenham*	NE	109.03	NZ 216 648	Llanfyllon	Wa	106.66	SN 308 143	St. Helier	CH	128.01	49.1 ST 099 917
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Just*	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
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Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
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Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
Ballycastle	NI	112.04	7.2 D OT 472 233	Ferndale*	Wa	102.11	SJ 902 540	Llanfyllon	Wa	106.66	SN 308 143	St. Thomas	SW	141.02	SW 382 331
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Ballycastle	NI	112.04	7.2 D OT 472 233</												



WORKING IN BROADCASTING

The permanent staff of Independent Broadcasting as a whole amounts to some 13,000 people of whom about 11,000 are employed by the ITV programme companies, 1,300 by the Independent Broadcasting Authority and about 1,000 by the ILR programme companies. This is apart from the many thousands of artistes and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting.

The fifteen separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. The five largest companies, with responsibility for providing programmes for the network, each have between about 1,000 and 1,750 permanent staff. The smallest companies, which tend to concentrate on local productions for viewers in their own areas, each employ under 200. A medium-sized company has a staff of about 500-600.

Although the organisation differs from one ITV 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. Details of each ITV company are given on pages 116-131.

The nineteen Independent Local Radio companies also select their own staff. As far as possible, the emphasis is on employing local people in all aspects of

Top (left to right): Operating a video tape recorder in a studio centre, SOUTHERN. At work in the scenery construction shop, THAMES. The skill of the make-up artist, LONDON WEEKEND. A scenic artist painting part of a set, THAMES

Bottom: Girls at work in the wardrobe department. THAMES



Four of the reporter/presenters on Anglia Television's news magazine programme About Anglia are women, including the newscaster (far right).

the companies' operations. Apart from running the studios and putting out the programmes, most ILR companies handle their own local sales of advertising time, and many also devise and produce commercials in their own studios for local advertisers. Details of each ILR company are given on pages 145-163.

The IBA's Staff

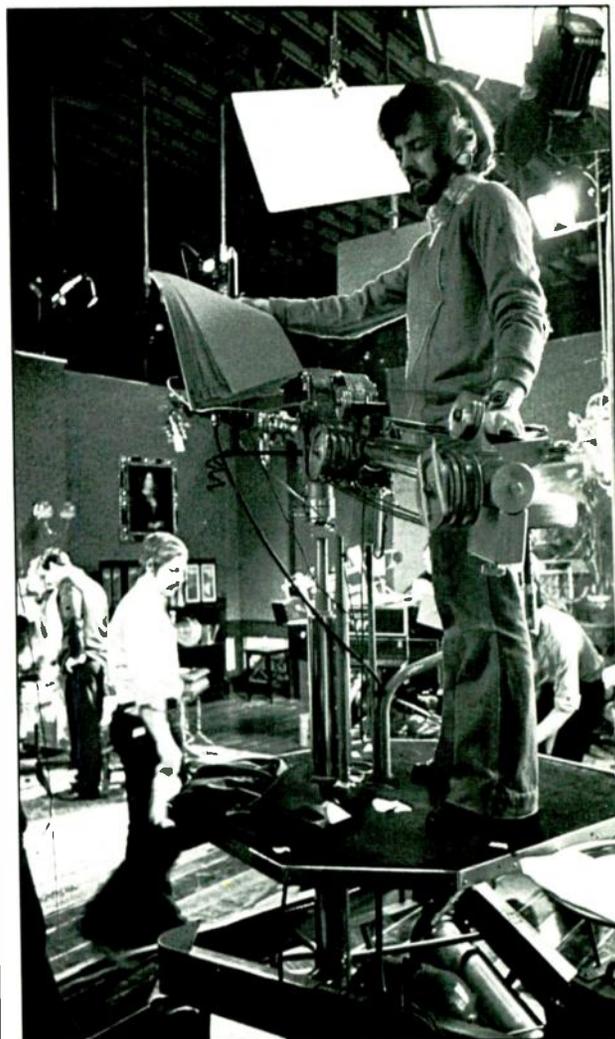
Although what might seem to be the more glamorous aspects of programme production are principally the concern of the ITV and ILR programme companies, it is fascinating and absorbing for those who work for the Independent Broadcasting Authority to be part of a broadcasting system which is generally regarded as second to none. To carry out its responsibilities under the IBA Act 1973, the Authority employs some 1,300 staff on widely varying work at a number of locations throughout the British Isles.

London is the centre for the Authority's staff concerned with the selection of the programme companies, the supervision of programme planning and the control of advertising. Small groups of specialist staff ensure that, once selected, the programme companies produce the right balance of good quality programmes to inform, educate and entertain the viewing and listening public. To this end some staff are specially concerned with the important task of scrutinising the programme schedules proposed by the companies; other staff have the job of consulting with the Authority's advisory bodies and the programme companies about possible future programmes and more general developments within broadcasting. Another aspect of the work involves the answering of enquiries and the investigation of complaints made about the ITV and ILR output.

The Advertising Control staff examine each television advertisement script to ensure that the Code of Advertising Standards and Practice drawn up by the Authority is strictly adhered to and they also examine the visual impression of an advertisement before finally clearing it for transmission. Advertising on Independent Local Radio is also carefully monitored.

Staff in the Information Division co-ordinate press and public relations matters for the Authority as a whole, provide library facilities (which are available by appointment to members of the general public interested in broadcasting topics) and deal with publicity. The Broadcasting Gallery, which traces the history of broadcasting from the earliest days to the present, is open to visitors (see page 211). A specialist team within this division produces a wide range of publications, and an information office handles over 25,000 enquiries a year from the general public and various organisations.

Also based in London, a small group of accountants discharges the Authority's external financial responsibilities. These include assessment and collection of the Levy placed on the television companies' profits by the



The boom operator has to skilfully balance the microphone above an artiste's head without it appearing in shot.
LONDON WEEKEND

Government, scrutiny of published advertisement rate cards, and collecting and analysing the data on which the level of rental of individual ITV and ILR companies to the Authority for its programme transmission facilities and other services may be fixed.

The regional structure of the ITV and ILR systems is such that it is also important to have people based in the programme companies' own areas. Regional Officers, each backed by a small team, are the Authority's eyes and ears in their respective areas. They are in day-to-day contact with the television and radio companies and fulfil a public relations and information function for interested groups and the general public within their areas.

The transmission of programmes and all related



A presentation controller operates the new presentation mixer at HTV's master control in Cardiff.

engineering matters are co-ordinated by staff at the Authority's engineering headquarters at Crawley Court, just outside Winchester. The wide range of activities include planning the television and radio coverage. When suitable sites have been found, the Authority's specialist engineers set about the task of designing and organising the construction of the transmitting stations; new transmitters are currently coming into service at an average of more than one per week. The operation and maintenance of this network is planned at Crawley Court. All the uhf transmitters are unmanned, with maintenance carried out by mobile teams of engineers. The entire network of more than 300 transmitters is remotely controlled from twelve colour control rooms. Over the next year

or so these will be replaced by just four Regional Control rooms as IBA engineers take advantage of new developments in technology.

The split-second interchanges of programmes between fourteen ITV programme company areas set unique problems. Although the Post Office provides the actual vision and sound circuits which link the studios to the transmitters, the Authority's network operations and maintenance staff issue the instructions to switch circuit routings; this happens about 40,000 times every year with an error rate of less than 0.1 per cent. Rigorous codes of practice are applied not only to the performance of the IBA transmitters and links but also the programme companies' studio equipment. Teams of quality control engineers make regular visits to measure the efficiency of studio equipment.

The Engineering Information Service answers more than 15,000 technical enquiries every year, keeping industry, the technical press and viewers and listeners



An officer in the IBA's radio division listens to a playback of an ILR broadcast.

The IBA's Director of Television (right) and the Authority's Regional Officer for Northern Ireland (second from right) on a tour of Ulster Television's Belfast studios. On the left are the company's Chief Engineer and Head of Presentation, Press and Publicity.

up to date on the Authority's work. Weekly trade announcements keep dealers informed of transmitter developments and IBA technical publications are widely circulated. The IBA's experimental and development engineers have established a well-deserved international reputation for innovative research work. From their research have come DICE (Digital Intercontinental Conversion Equipment), which converts television signals between European television standards and those used in the Americas and Japan; and the ORACLE data system, which uses spare unseen lines at the top of the television picture to carry a data signal, broadcasting written information which can be displayed on a suitably equipped domestic receiver.

Those engaged in the IBA's wide range of activities are supported by secretarial, clerical and manual staff, each contributing an important part to the total operation. In addition there are the service departments which themselves offer professional advice and services to those more directly connected with the business of broadcasting. The data processing, internal finance and purchasing staff, secretariat, staff administration, training and industrial relations specialists all play their part in fulfilling the Authority's responsibilities.



Any enquiries relating to employment within the IBA should be addressed to the Head of Personnel Administration Section, Independent Broadcasting Authority, Crawley Court, WINCHESTER, Hants SO21 2QA.

TRAINING

The television and radio industry of today has become a highly specialised and sophisticated medium of communication. Technical equipment and techniques in particular have reached such an advanced level that it is often necessary to offer special training to young people entering the industry and to those already established whose skills and abilities have been overtaken by technological change.

The IBA is developing both technical and non-technical education and training and members of staff are encouraged to take advantage of the many courses and schemes available. For engineers, special training is given at the IBA Harman Engineering Training College at Seaton, Devon, and at a number of polytechnics and universities.

The ITV companies pay particular attention to staff training and various schemes are in operation. A new training centre, opened at Thames Television last year, has its own studio, control room, viewing theatre, lecture room and other facilities, and courses are designed to foster and develop talent in all areas of the company's activities. On-job training tends to be automatic in most companies and it is quite usual for new recruits to be attached to different departments to assess their suitability for a particular line of work.

In contrast to the purpose-built production set-up of the training centre at Thames, trainees at London Weekend Television come together once a year to record a full-scale production in the company's main studios, using professional actors and actresses.

To help assess the many training programmes in operation throughout the ITV system, a special Training Co-ordinator has been appointed to report to the labour relations committee at ITCA.

Readers who require further information may be interested to read *Education and Training for Film and Television 2*, price £1 (plus 20p postage and packing) available from the publishers: British Kinematograph Sound and Television Society, 110-112 Victoria House, Vernon Place, LONDON WC1B 4DJ.

Top right: The IBA's Director General (right), with Thames Television's Training Organiser John Tasker, when he opened the company's new training centre in 1977.

Local dignitaries visiting the IBA Harman Training College at Seaton are shown some of the technical equipment on display.



Audience research

The Authority is required by the IBA Act 1973 to 'ascertain the state of public opinion concerning the programmes broadcast by the Authority'. It does so by a variety of means: by receiving advice from its staff both at headquarters and in each region, and from advisory bodies; by taking account of viewers' and listeners' letters; by receiving representations from interested groups and associations, and so on. But it is the activities of the Authority's Audience Research Department which provide the only fully representative and scientifically-based findings on the behaviour, attitudes and opinions of the audience. It is the responsibility of the Department to commission and initiate research activities which will provide a feedback of how individual members of the audience react to what is being transmitted.

How many people view or listen, what kind of people they are, how much they enjoy or appreciate the programmes which they choose, their opinions about the total 'programme mix', and their preferences among the items available on all channels are examples of the kind of information collated by the IBA's Research Department.

The Department also keeps in contact with research departments of other broadcasting bodies in this country and abroad, and maintains liaison with various academic, government, educational and other institutions engaged in similar or relevant work, in order that the findings and implications of such research can be made available to those responsible for policy decisions.

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 2,655 homes which can receive ITV throughout the United Kingdom. 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 sample household 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 composi-

tion 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.

The size of the audience depends on many factors other than the quality of the programme broadcast – for example, the time of the broadcast, the day of the week, the preceding or following programme, and the competition on other channels will all affect the numbers choosing to view any programme.

Although it is necessary to have accurate, quick and reliable information about the size and characteristics of the audience, this kind of information will not by itself give a true indication of the degree of appreciation by the audience. The Authority is equally concerned with the reactions and satisfaction of the ITV audience, so the Research Department generates appropriate information through continuous studies of audience appreciation and also with detailed *ad hoc* studies as and when necessary.

Each week television diaries are sent to a sample of viewers. The object is to obtain a measure of audience appreciation from approximately 500 people who are representative of viewers in the area surveyed in terms of age, sex and social class. On alternate weeks the sample is drawn from a panel in Greater London and in intervening weeks from other ITV areas in rotation. Respondents are asked to rate on a six point scale each programme they personally choose to see; their opinions form, for every ITV and BBC programme, an Appreciation Index (AI). The AI can range from 0 to 100, a high AI indicating a high level of appreciation. Over the past year experimental work has been undertaken which has resulted in development of methods of assessing children's reactions to their own programmes, and in the near future this information will be available to supplement the regular surveys of adults' appreciation.

Each year the Authority undertakes a broader-angled public opinion survey to obtain a measure of what the public feels about television in general. The bulk of this annual survey is directed towards sounding public opinion in such areas as overall programming quality; political and social impartiality; and the wider questions of offensiveness, public taste and decency. Information is also obtained on general viewing habits and preferences. Roughly 1,000 people, representative

of the adult British population, are questioned. The surveys provide useful comparisons with the findings of previous years and reveal shifts or swings in public feeling.

In addition to research into continuing problems (audience size, attitudes and reactions, opinions on specific programmes, etc.) there is a need for a longer-term more generalised type of research, the aim of which is to identify and analyse patterns and regularities in viewing behaviour, and so better to understand not only the structure of programme preferences of the viewers but also the probable consequences of changes in scheduling. The Authority has commissioned research of this kind for several years from ASKE Research Ltd, who have analysed various aspects of the viewing patterns of the ITV audience. The findings of

this research are contained in a book which comprehensively describes this area of research (*The Television Audience: G J Goodhardt, A S C Ehrenberg, MA. Collins. Published by Saxon House*).

Although the preponderance of the effort of the Audience Research Department is devoted to television research, there is a significant and growing amount of research into various aspects of Independent Local Radio. As in the case of ITV, measurement of the audience for ILR stations is undertaken by an independent research company, Research Surveys of Great Britain Ltd (RSGB), to specifications drawn up by the Joint Industry Committee for Radio Audience Research (JICRAR). The Audience Research Department of the IBA has also undertaken surveys of listeners' attitudes and opinions of the output of their local ILR station.

IBA SENIOR STAFF

Sir Brian Young (Director General)

A W Pragnell OBE DFC (Deputy Director General)

B Rook (Secretary to the Authority); K W Blyth (Senior Administrative Officer); W K Purdie (Head of Staff Administration and Services); R H R Walsh (Deputy Head of Staff Administration and Services); F B Symons (Personnel Services and Administration Manager); G M Bird (Head of Personnel Services Section); D A Horn (Industrial Relations Officer); G Whitaker (Head of Personnel Administration Section).

C D Shaw (Director of Television)

D Glencross (Deputy Director of Television); P Jones (Chief Assistant (Television)); N E Clarke (Senior Television Programme Officer); C O B Rowley (Senior Television Scheduling Officer); M Gillies (Television Administrative Officer); S Murphy, D P O'Hagan (Television Programme Officers); L C Taylor (Head of Educational Programme Services); C D Jones (Deputy Head of Educational Programme Services); Dr I R Haldane (Head of Research); Dr J M Wober (Deputy Head of Research).

R D Downham (Director of Internal Finance)

R Bowes (Chief Accountant); R N Rainbird (Deputy Chief Accountant); C F Tucker (Data Processing Manager); N W Ingram (Purchasing and Supplies Officer).

A D Brook (Director of External Finance)

J Green, P H Young (Senior Accountants).

T S Robson OBE (Director of Engineering); R C Hills (Chief Engineer (Transmitters)); A L Witham OBE (Chief Engineer (Network)); J B Sewter (Chief

Engineer (Development & Information)).

Dr G B Townsend (Head of Engineering Information Service); B T Hadley (Deputy Head of Engineering Information Service). A W Reading (Head of Technical Training). F H Wise (Head of Network and Service Planning Department); R M Bicknell (Head of Site Selection Section); R J Byrne (Head of Service Area Planning Section); B F Salkeld (Head of Network Planning Section).

S G Bevan (Head of Station Design and Construction Department); R Wellbeloved (Head of Transmission Group); J A Thomas (Head of Masts and Aerials Section); J Belcher (Head of Power Section); M H Edwards (Head of Transmitter Section); P J T Haines (Head of Building Section); B T Rhodes (Head of Progress and Contracts Section); P A Crozie-Cole (Head of Telemetry and Automation Section); D S Chambers (Head of Local Radio Project Section).

A James MBE (Head of Network Operations and Maintenance Department); P J Darby MBE (Head of Technical Quality Control Section); B R Waddington (Head of Lines Section).

W N Anderson OBE (Head of Experimental and Development Department); G A McKenzie (Head of Automation and Control Section); J L E Baldwin (Head of Video Section); T G Long (Head of Radio Frequency Section); G S Twigg (Head of Engineering Services Section).

H W Boutall MBE (Head of Station Operations and Maintenance Department); P S Stanley (Head of Operations Section); J D V Lavers MBE (Head of Maintenance Section); R P Massingham (Head of Methods and Operations Unit).

REGIONAL ENGINEERS

H French MBE (East and South); H N Salisbury (North); L Evans (Scotland and Northern Ireland); G W Stephenson (Wales and West).

ENGINEERS-IN-CHARGE

A V Sucksmith (*The Borders*); P T Firth (*Central Scotland*); W D Kidd (*Channel Islands*); W D Thomas (*East of England*); G E Tagholm MBE (*London*); J W Morris (*Midlands*); E Warwick (*North and West Wales*); D H Rennie (*North Scotland*); A Campion (*North-East England*); W G Learmonth (*North-West England*); R Cameron MBE (*Northern Ireland*); W Woolfenden MBE (*South Wales*); A D B Martin (*South-East England*); K Archer (*South-West England*); I C I Lamb MBE (*Yorkshire*).

J B Thompson (Director of Radio)

G E Margolis (Head of Radio Finance and Administration); M J Starks (Head of Radio Programming); A D Stoller (Senior Officer (Radio)).

P B Woodhouse (Head of Advertising Control)

H G Theobalds (Deputy Head of Advertising Control); Mrs Y A Millwood, J B Smith (Advertising Control Officers).

Miss B N Hosking (Head of Information)

J Guinary (Deputy Head of Information); E H Croston (Head of Publications); M H G H Hallett (Publicity and Broadcasting Gallery Manager).

REGIONAL OFFICERS

J N R Hallett MBE (*East of England*); F W L G Bath (*Midlands*); R F Lorimer (*North-East England, The Borders and Isle of Man*); J E Harrison (*North-West England*); A D Fleck (*Northern Ireland*); J Lindsay (*Scotland*); J A Blair Scott (*South of England*); W A C Collingwood OBE (*South-West England, Channel Islands*); L J Evans OBE (*Wales and West of England*); R Cordin (*Yorkshire*).

Maintaining the TV transmitters

One of those oft-imagined visitors from outer space, his craft safely anchored to a tall television transmitting mast and preparing a report on the activities of the strange Earthlings, would find it difficult to compose a terse communiqué on the activities of the transmitter engineers below. For – and this is one of the attractions of such work – there are so many different activities that are grouped under this all-embracing title. And one day is not necessarily like the next, though it all adds up to ensuring that the programmes go out without any noticeable changes being introduced in the process.

Electronic equipment is steadily becoming more reliable, but conversely this imposes a more difficult task on those who maintain and repair the equipment. For the faults that do occur fall less and less into anticipated patterns, demand more and more sophisticated test equipment, but provide fewer and fewer opportunities to 'learn on the job'. It is not a question any longer of 'pulling valves' but of really knowing one's way around digital and analogue circuitry.



A shift-engineer, responsible not just for one main transmitter but looking after a whole flock of unattended local relays, becomes as much a communications man as a straight engineer – directing mobile-maintenance teams onto any rogue unit, assessing the technical quality of all locally-originated programmes, keeping the station log.

Running a colour control centre – or soon the even more complex Regional Operations Centres – has sometimes been called a 'hands-off' or 'feet-up' operation, but don't say that too often to the field engineers themselves, particularly on one of those days when everything seems to happen at once.

Of course the visitor from outer space is unlikely to grasp all the complexities of how the system works: the subtle differences between an 'operational transmitting station' where engineers rotate duties between operations and maintenance; a 'mobile maintenance base' which can be located at a transmitting station but not at an operational one and where the team spends its full time as the maintenance 'flying squads'; the aerial technicians and riggers who are directed from Crawley Court; the 'climbing electricians' from the regional engineering offices who make sure the aircraft-warning lights on the transmitter masts are in good trim; the 'building engineers' who look after the building; the JETS or 'junior engineers in training' who are often a lot more knowledgeable and skilled than the title suggests.

There is perhaps one common feature that should figure in our observer's message. These highly skilled electronic and electrical occupations are being pursued, in most cases, in the heart of the countryside, or on wind-swept hill-tops. Television tends to bring people back into rural Britain in a curious 'back-to-nature' way, and indeed many of the IBA's transmitter engineers are, in their spare time, firm advocates of country life and country pleasures.

A mobile maintenance team returning from a visit to the Kilvey Hill relay transmitter near Swansea in South Wales.

The creative mind

A PRODUCER'S APPROACH IN DEVELOPING A MAJOR DRAMA SERIES

A cold, grey winter's day. Flurries of snow against the hedgerows. The fields lie still and silent in their seasonal slumber; an empty stage.

Something, far distant, moves. A speck becomes a car. A fleeting glimpse reveals the occupants, huddled against the draught and cold. Silent, pre-occupied with private thoughts and public dignity.

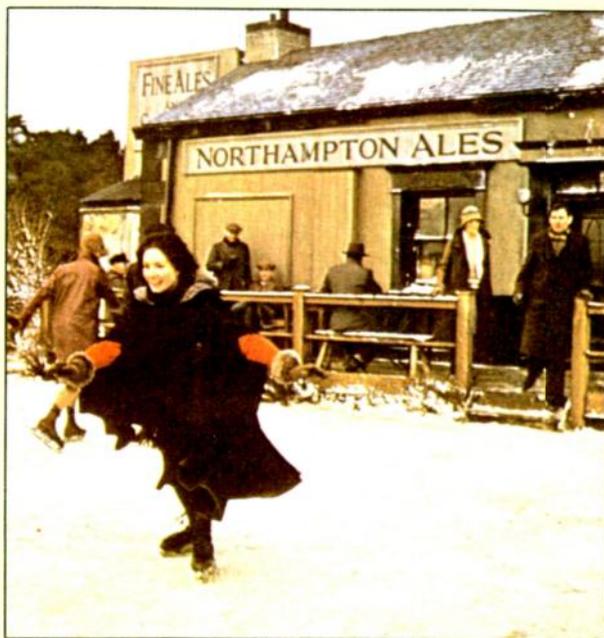
Who are they? Where are they going? What will become of them?

Tony Wharmby's first scene for *Love For Lydia* was a brilliantly conceived opening for London Weekend Television's production of H E Bates' novel. In a few simple shots he established the style of the series, its period, its location, its principal characters and its atmosphere of romantic mystery.

To the viewer it all looked very simple and straightforward – and so it should, for Wharmby and his contemporaries in television are concerned that the mechanics of production should never intrude, never distance the audience from the performer.

With television techniques and equipment becoming increasingly sophisticated there is always a danger that a production can lose its dramatic heart in the electronic maze which lies between the studio and the viewer at home. But behind the apparent simplicity, the artistes' performance, the beautiful sets, the clothes, the make-up and the lighting lies a great deal of thought based on instinct, experience and a desire to communicate ideas, entertain an audience and stimulate a reaction.

People like Tony Wharmby, London Weekend's Controller of Drama and producer/director of *Love For*



The shy and awkward Lydia suddenly finds she can skate and immediately takes on a new air of confidence in this early scene from the series.

Lydia, are very conscious of their audience and it is an awareness that begins as soon as a programme is planned for production.

The majority of viewers are now well acquainted with the way in which programmes are made: the commissioning of scripts, the endless conferences, planning meetings, casting sessions, rehearsals, location work and all the other nut and bolt components of modern production.

But what they can never be sure of, because it is rarely discussed, is whether pictures are merely strung together like so many sausages or carefully constructed

to achieve maximum effect; whether the actors work it out for themselves or whether they are coaxed and cajoled into just the right interpretation at just the right time.

It is not easy to find out what exactly goes on in the creative mind during the conception and realisation of a programme and Tony Wharmby and his colleagues prefer to be judged by their work on screen rather than theorise about 'genre' and 'concepts of communication and motivation' that are swept aside by the pace and reality of a studio set or location.

You do not get very far at 8 a.m. on a cold winter's morning in somebody's field philosophising on the allegorical significance of one line of dialogue. Not with a couple of dozen eyes looking your way for direction on the next piece of action and the smell of mobile bacon coming downwind from the catering caravan.

No, by the time production starts the director's mind is tuned to the work in hand. He knows what he wants to do, how he intends to achieve it and he will now only be swayed by gut reaction and the light of previous experience. The deep thinking happened long ago, in solitude and at the meetings with technical and creative staff.

Love For Lydia is set in a Midlands market town in the 1930s and concerns the awakening emotions of a group of young people from different backgrounds. Its rich tapestry of characters made it a natural for television adaptation but its scope and range were to cause many problems before the thirteen one-hour programmes, all scripted by Julian Bond, were safely in the can.

'As with all productions we wanted to create a special atmosphere for 'Lydia', writes Tony Wharmby, 'a framework or reference against which we could tell our story. It's not enough to simply make sure the props are of the right period and the clothes are right and the make-up is right. You have to think of the mood of the series, the mood of the era in which it is set and the characters and relationships which will develop as the story unfolds.'

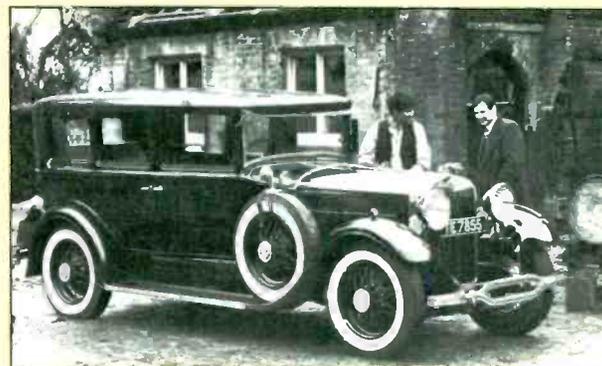
Wharmby is a subtle, sensitive worker who prefers to leave the viewer to fill in at least some of the blanks. 'I don't like to direct as if I'm painting by numbers,' he says. 'It's no fun for the audience if you tell them everything and in several different ways. I think they prefer to be teased and tempted along, building their own ideas of the characters, drawing their own conclusions.'

One of the earliest decisions was to shoot 'Lydia' on video cameras even though some of the extensive location work would present enormous challenges. 'We developed and used special lenses and filters to help encapsulate the story of Lydia and the four young men whose passion for her is so intense. They helped us capture the changing seasons which are so essential to the narrative with its references to the changing emotions of the characters. And the landscape, sometimes hard and unyielding, sometimes soft and



Parts of Ruston in Northamptonshire were virtually closed to traffic for several days while special effects men created their wintery conditions for the fictional village of Evensford.

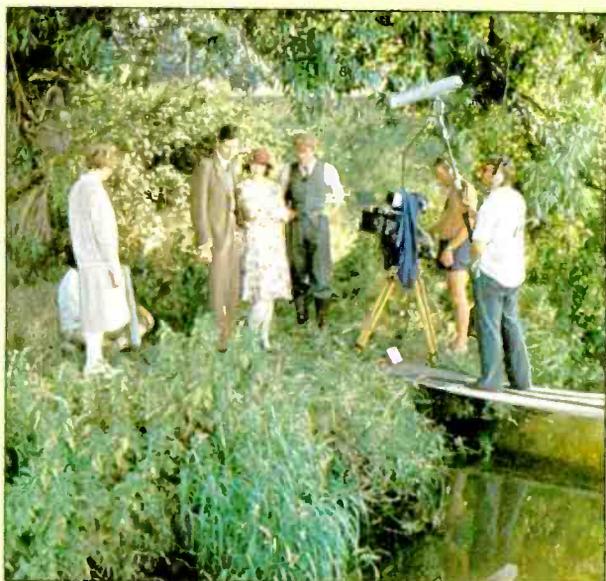
For the interior shots of the car the actors sat in a specially constructed model which was mounted on sprung rockers to simulate movement.





Twenty tons of salt and billions of granules of white polystyrene were used for the 'close up' shots in the outdoor snow scenes; and these large blocks of polystyrene, positioned in the distance, added to the realism.

With the use of large white sheeting two of the designers for the series (right) help to transform the green lawns of Aspen House into a bed of snow.



Variations of colour and texture, particularly in the changing English countryside, were important in establishing the right mood and atmosphere for each episode.



warm, becomes itself a characteristic and contributing factor to the central drama.

'We were very colour conscious on 'Lydia' because we had a very passionate and sometimes menacing story to tell and colour is a powerful emotional weapon. There was often a sense of foreboding; tender moments could explode into violent rage, happiness could end in tragedy. And Lydia was always at the centre of the action, her innocence, wilfulness and sheer bloody-mindedness playing havoc among those around her.'

For the ambitious wintery skating sequences, a square mile of tarmac on a disused airfield in Surrey was completely covered in make-believe snow and ice. Concrete covered with water and a mixture of salt and polystyrene granules provided the effect of frozen marsh land for the more distant shots, but for the close-ups a layer of perspex sheeting over the concrete added to the realism. To complete the illusion specially-made skates worn by the cast were fitted with concealed wheels. Bushes and trees in the surrounding countryside also had to be dressed for snow, and white sheeting served to cover the green fields.

From his first meetings with the cast, Tony Wharmby explained that he considered 'Lydia' to be a series for ensemble playing: it was essential that the cast not only developed their own characters but also that from the very start they related to those about them.

'I felt that there should be a sense of things bubbling just beneath the surface, feelings that can only be



Mel Martin as the shy and naïve Lydia who grows up into a sophisticated wilful young woman.



Christopher Blake, dressed for the role of Richardson, receives attention from a wardrobe assistant.

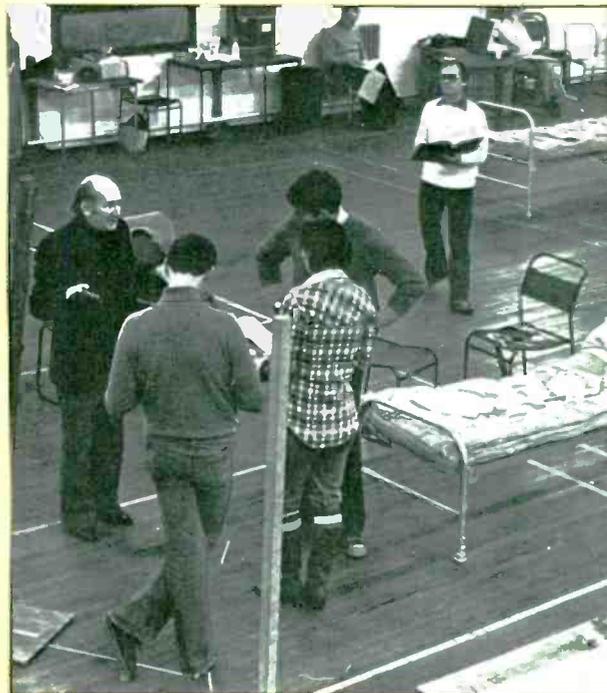
communicated by a pause, a glance, a flicker of an eye, a repressed reaction – and this sort of playing can only work when the cast are totally confident in their roles and have thought out their motivation far beyond the dialogue or the scene in hand. Of course the characters are very different and their relationships are changing all the time. What may be a companionable silence between two of them could be unstated resentment and distress between others.

'We took great care in casting the series and the

Make-up techniques are not confined to the studio.



A rehearsal in progress with Chris Hodson directing.



vagaries of fate decreed that blonde Mel Martin should play brunette Lydia while Sherrie Hewson had to bleach her hair to play Nancy Holland. Small details perhaps, but people do react quite differently to blondes and brunettes and we had to get it right.' Other leading characters were played by Christopher Blake (Richardson), Peter Davison (Tom Holland), Jeremy Irons (Alex Sanderson), Ralph Arliss (Blackie Johnson) and Rachel Kempson, Beatrix Lehmann and Michael Aldridge as Lydia's aunts Juliana and Bertie and uncle Rollo.

'For the title role we looked for an actress who had mystery about her, somebody who could capture the enigmatic qualities of Lydia and command the obsessive love of four young men. Mel has that ability, that quality; she can convey the spirit of the archetypal woman whose transformation from naiveté to maturity is so consuming that it finally becomes a destructive weapon.

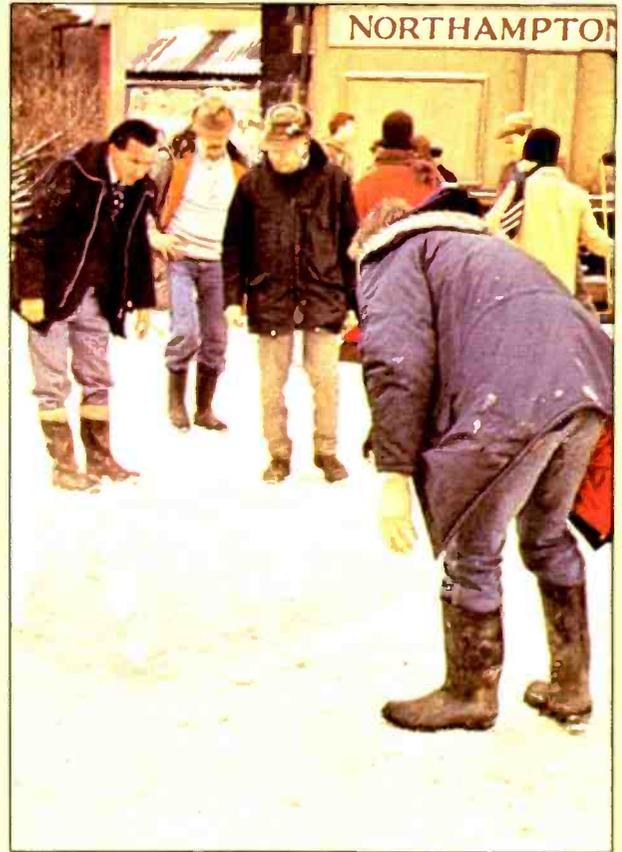
'Lydia had to be unpredictable, petulant and precocious but Mel had to make her real, had to make us understand why she behaved as she did, had to make us hate her one minute and sympathise the next, laugh with her and cry for her too.'

The character of Richardson is the narrator in the novel and Christopher Blake had probably the most difficult role to play. 'Chris's scenes with Lydia were crucial, central to the series' says Wharmby, 'and Chris and I were involved in very early discussions on how best to bring Richardson to life. We knew his background and could use the class difference between himself and Lydia, sometimes in open conflict and sometimes in more subtle ways. He had to become the strongest character in some ways – not by speaking loudest or hogging the shots, but by making the viewer care for him, by asking the viewer to look, perhaps, for his reaction even when he is on the sideline of a scene. In fact many of Richardson's most compelling moments are the silences whether of rage, sorrow or impotence.'

Similar care was taken with the development of the other characters: Nancy, the lonely farmer's daughter who is desperately in love with Richardson; Tom Holland, Nancy's brother, solid farming stock going back generations but nevertheless unable to resist a love for Lydia; Alex Sanderson, almost a playboy, a bit of a rake, heavy drinker, with a sense of desperation about him; Blackie Johnson, dark, sullen, taciturn and volatile.

Virtually all the scenes involving Lydia's aunt and uncle are played at Aspen House, the decaying manor house which has seen far better times. Here, Tony Wharmby was able to use the brooding atmosphere of the house and its furnishings to contrast a generation gap, a social revolution and an air of degeneracy.

'When I'm shooting a scene I look at its rhythm and momentum and decide what effect it is going to have on the characters, on the piece as a whole and on the audience. It's very much dictated by instinct, it's hard



Sheets of perspex help to create the illusion of frozen marsh land.

to explain exactly why a certain shot follows another. There are basic ground rules of course and a few "wrinkles" too. I believe the cameras should follow the action rather than predict it and sometimes they must appear to be caught unawares – when a fight erupts, for example.

'This doesn't mean it's all rough and ready. Sometimes a shot lasting seconds can take several hours to set up. 'Lydia' featured complicated skating sequences and other exterior work which would normally only be attempted for a major feature film. It meant that I had to be totally convinced, totally committed to what I was doing, because very often the production team was working on the horizons of experience and we didn't know if some things would work until we tried them.

'In short, we used every trick in the book and then wrote a few chapters ourselves.'

Love for Lydia was dramatised by Julian Bond, the story consultant was Richard Bates (son of H E Bates), and other directors who contributed to the series included John Glenister, Piers Haggard, Simon Langton, Christopher Hodson and Michael Simpson.

Independent Broadcasting dates

1952

May An alternative television service to that provided by the BBC is proposed by the Government's Memorandum on the Report of the Broadcasting Committee 1949.

1953

November Specific proposals for Independent Television made in the Government's Memorandum on Television Policy.

1954

30 July Television Act 1954 receives Royal Assent.

4 August The Independent Television Authority (ITA) set up by the Postmaster-General under the Chairmanship of Sir Kenneth Clark, KCB.

25 August The Authority advertises for programme companies for the London, Midlands and North areas. [Twenty-five applications were received; contracts were offered in October.]

1 October Sir Robert Fraser, OBE, takes up appointment as the ITA's Director General.

1955

14 January The Authority's Advertising Advisory Committee first meets. [Advisory committees covering a wide range of responsibilities have since been appointed by the Authority and the programme companies.]

March Postmaster-General agrees to a weekly maximum of 50 hours of broadcasting, in addition to religious programmes and certain outside broadcasts; a break in programmes is required each evening.

May Postmaster-General agrees to distribution of advertising time and the 'insulation' of certain classes of broadcasts from advertising.

2 June Publication of Advertising Advisory Committee's 'Principles for Television Advertising'.

28 June Standing Consultative Committee, representing the Authority and the programme companies, first meets.

22 September London ITV service opens from the Authority's Croydon transmitting station. Programme Companies: Associated Television (Saturdays and Sundays), Rediffusion Television (Mondays to Fridays).

11 November The Authority's Children's Advisory Committee first meets.

14 December The Authority's Panel of Religious Advisers first meets.

1956

8 January The first regular Sunday evening religious TV programmes presented by ITV.

17 February Midlands ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Associated Television (Mondays to Fridays).

6 March Central Religious Advisory Committee first meets to consider ITV religious programmes.

3 May Northern area ITV service opens. Programme Companies: ABC Television (Saturdays and Sundays), Granada Television (Mondays to Fridays).

13 October ITA and ITCA become members of the European Broadcasting Union.

1957

16 February Revision of agreed hours of broadcasting; evening closed period on weekdays abolished.

13 May First regular television broadcasts for schools introduced by ITV.

12 August The Authority's Scottish Committee first meets.

31 August Central Scotland ITV service opens. Programme Company: Scottish Television.

7 November Sir Ivone Kirkpatrick, GCB, GCMG, appointed Chairman of the Authority in succession to Sir Kenneth Clark.

1958

14 January South Wales and West of England ITV service opens. Programme Company: TWVW.

27 May Mobile laboratory equipped by the Authority for experiment on the use of Bands IV and V for television broadcasting.

30 August South of England ITV service opens. Programme Company: Southern Independent Television.

1959

15 January North-East England ITV service opens. Programme Company: Tyne Tees Television.

27 October East of England ITV service opens. [The 1,000 ft mast at Mendlesham was at that time the highest in Europe.] Programme Company: Anglia Television.

31 October Northern Ireland ITV service opens. Programme Company: Ulster Television.

1960

5 January The Authority's Northern Ireland Committee first meets.

1961

29 April South-West England ITV service opens. Programme Company: Westward Television.

1 May Introduction of Television Advertisement Duty.

18 July New 1,000 ft mast and directional aerial brought into use at Lichfield.

25 July Consultation of religious advisers arranged by the Authority at Mansfield College, Oxford. [Consultations covering many other programme areas have since been organised.]

1 September The Borders ITV service opens. Programme Company: Border Television.

30 September North-East Scotland ITV service opens. Programme Company: Grampian Television.

1962

29 March Home Secretary informs Parliament of the Authority's offer to bear the heavy cost of an inquiry into the use of television as a means of fostering moral concepts and attitudes (the five-year research operation by the Noble Committee).

June Pilkington Committee Report on Broadcasting published.

2 July First of the *Midnight Oil* adult education series by Ulster Television.

11 July First transatlantic transmissions of television, via the Telstar Communications Satellite.

1 September Channel Islands ITV service opens. Programme Company: Channel Television.

24 September First meeting of the ITA's Advisory Committee on Charitable Appeals (later known as the Central Appeals Advisory Committee).

5 December New Croydon tower - complete system taken into operational use.

23 December First charitable appeal transmitted nationally.

1963

20 January First regular teaching programmes for adults transmitted between 10-11 a.m. on Sunday mornings.

1 February Authority's Committee for Wales first meets.

8 February Authority's Adult Education Committee first meets.

March First issue of the Authority's annual handbook, *ITV 1963*.

1 July The Rt Hon Lord Hill of Luton appointed Chairman of the Authority in succession to Sir Ivone Kirkpatrick.

31 July The Television Act 1963 extends the life of the Authority for another twelve years to 1976. (In March 1964 the 1963 Act was consolidated with the retained parts of the 1954 Act as the Television Act 1964.)

1 August Announcement of Authority's future policy: the present pattern of areas and days to remain for the interim phase 1964-67; three-year contracts to be awarded.

September First issue of the *Adventures in Learning* series about educational programmes.

17 September The Authority's Scottish Religious Advisory Panel first meets.

1964

8 January Authority announces the programme contracts awarded for the three years from July 1964; appointment of the General Advisory Council.

24 April First meeting of the Authority's Joint Advertisement Control Committee.

1 May Publication of the Authority's research report on the viewing of the first adult education programmes in *Sunday Session*.

2 June Publication of new Independent Television Code of Advertising Standards and Practice.

July Publication of the Authority's Code on Violence in Programmes.

2 July First meeting of the Authority's new Educational Advisory Council under the chairmanship of Sir John Newsom. The Council is assisted by two other Authority committees, the Schools Committee and the Adult Education Committee.

30 July Beginning of new statutory arrangements under the Television Act 1964.

Exchequer Levy on advertising revenue replaces Television Advertisement Duty.

1965

30 January The State Funeral of Sir Winston Churchill covered in ITV's biggest and most elaborate outside broadcast so far.

15 February St Hilary (Channel 7) transmitter opened to provide Welsh programmes for South Wales.

26 March Transmitting station opens for the Isle of Man. Programme Company: Border Television.

16 September Tenth anniversary of the first regular ITV programme transmissions marked by a dinner at Guildhall in the City of London.

1966

January Pending a Government decision on ITV 2 and other important matters, the Authority decides to offer an extension of the existing programme contracts by one year to July 1968.

29 April BBC ITV announce joint

arrangements for filming the interior of Buckingham Palace and other Royal Palaces.
22 December Authority announces that from July 1968 it will appoint five major programme companies instead of four; seven-day companies everywhere except London; two separate areas, Lancashire and Yorkshire, in place of the Northern area; total of 15 companies.

1967

15 February Postmaster-General authorises the Authority and the BBC to set up uhf transmitter networks on the 625-line standard and to introduce colour into these duplicate services.

28 February Applications for new ITV programme contracts invited.

May The Authority announces colour for all regions by 1972.

11 June New companies for 1968-74 announced: Thames (ABC Rediffusion), HTV (in place of TWW), London Weekend, and Yorkshire.

3 July *News at Ten* begins, television's first regular half-hour news programme.

1 September Lord Aylesstone appointed Chairman of the Authority in succession to Lord Hill of Luton.

1968

30 July Start of new contract pattern as announced in December 1966.

19 September *TVTimes* published in 14 editions by Independent Television Publications, jointly owned by the programme companies.

25 September The IBA Television Gallery opened - a unique permanent exhibition tracing the development of television.

1969

8 September Experimental colour transmissions on new 625-line uhf colour transmitter begin at Crystal Palace.

15 November The start of the Authority's first uhf transmissions, in colour as well as black-and-white, on the 625-line definition standard.

1970

June The Authority publishes *ITV Education News*, a colour tabloid on education programmes.

June Publication of the survey 'Religion in Britain and Northern Ireland'.

August Opening of local vhf relay station at Newhaven, Sussex, marks the completion of the Authority's network of 405-line vhf transmitting stations. All future transmitters to be uhf 625-line.

October Sir Brian Young (Kt 1976) takes up appointment as the Authority's Director General in succession to Sir Robert Fraser.

1971

21 January Emley Moor, Britain's highest tower, begins operation on uhf aerials.

29 March Government announce the Authority is to have responsibility for Independent Local Radio (ILR), with an eventual target of 60 stations.

October Publication of the Authority's new *ITV Code on Violence in Television Programmes*.

October The Authority announces a Complaints Review Board to investigate in depth allegations about programmes or their preparation.

December The Authority publishes its proposals for a second ITV programme service.

1972

19 January Minister of Posts and Telecommunications announces that the hours of broadcasting will no longer be subject to Government restriction; but postpones

decision on allocation of a fourth TV service.

28 April Brighton local relay uhf transmitter brings number of transmitters up to 100.

19 June Minister of Posts and Telecommunications announces the locations of a projected 26 Independent Local Radio stations.

12 July Under the Sound Broadcasting Act 1972 the Authority becomes officially responsible for Independent Local Radio and changes its title to the Independent Broadcasting Authority (IBA). [The Act was later to be consolidated with the Television Act 1964 in the Independent Broadcasting Authority Act 1973.]

September Publication of Vol I of the *IBA Technical Review* series for broadcast engineers.

October IBA engineers demonstrate the world's first television picture converter to use digital - or computer type - techniques for changing American or Japanese television signals into European television signals.

1973

April The IBA announces the development of ORACLE teletext - a means of providing continuous printed information on the conventional television transmitting network.

July The Authority submits to the Minister its further views on ITV 2.

8 October The first ILR service opens in London (news and information). Programme Company: LBC.

16 October London (general and entertainment) ILR service opens. Programme Company: Capital Radio.

31 December Glasgow ILR service opens. Programme Company: Radio Clyde.

1974

11 January The IBA Local Advisory Committee for Independent Local Radio in London first meets. [There are now 18 local committees, one for each ILR area.]

19 February Birmingham ILR service opens. Programme Company: BRMB Radio.

2 April Manchester ILR service opens. Programme Company: Piccadilly Radio.

10 April Government announces Committee on the Future of Broadcasting under the chairmanship of Lord Annan.

23 May IBA Act 1974 passed changing basis of Exchequer Levy from one on advertising to one on profits.

4 June The Authority publishes its plans for Independent Television 1976-79.

July Home Secretary announces that, pending the Annan Committee report, the total number of Independent Local Radio stations will be limited to 19 by the end of 1975 (13 were already on air or the programme companies selected by the Authority).

15 July Tyne/Wear ILR service opens. Programme Company: Metro Radio.

31 July IBA (No. 2) Act 1974 extends Authority's life until 30 July 1979.

August First issue of *Independent Broadcasting*, the IBA's new quarterly journal of opinion.

30 September Swansea ILR service opens. Programme Company: Swansea Sound.

1 October Sheffield/Rotherham ILR service opens. Programme Company: Radio Hallam.

15 October The IBA's Television Gallery extended to include radio, and renamed The IBA Broadcasting Gallery.

21 October Liverpool ILR service opens. Programme Company: Radio City.

November Publication of the report of the Crawford Committee on Broadcasting Coverage in Scotland, Wales, Northern Ireland and Rural England.

1975

22 January Edinburgh ILR service opens. Programme Company: Radio Forth.

1 April Lady Plowden takes up appointment as Chairman of the IBA.

19 May Plymouth ILR service opens.

Programme Company: Plymouth Sound.

9 June First-ever sound broadcasts from the House of Commons put out live by Independent Radio News in a four-week experiment.

24 June Teesside ILR service opens.

Programme Company: Radio Tees.

2 July ITV's experimental ORACLE teletext service starts.

3 July Nottingham ILR service opens.

Programme Company: Radio Trent.

4 August 21st Anniversary of the setting up of the Independent Broadcasting Authority.

8 August Publication of a second report of the IBA's Working Party on the Portrayal of Violence on Television.

8 September Revised IBA Code of Advertising Standards and Practice published.

16 September Bradford ILR service opens. Programme Company: Pennine Radio.

14 October Portsmouth ILR service opens. Programme Company: Radio Victory.

28 October Ipswich ILR service opens.

Programme Company: Radio Orwell.

24 November IEE's 1975-76 Faraday Lecture given by Howard Steele in Cardiff and later at other provincial centres.

28 November The Queen and Duke of Edinburgh visit the IBA's engineering and administrative centre at Crawley Court, near Winchester.

12 December North-East Scotland ITV service extended to the Orkneys; the first colour service on the islands.

1976

February The IBA extends ITV programme contracts until 1979.

8 March Reading ILR service opens. Programme Company: Thames Valley Broadcasting.

16 March Belfast ILR service opens. Programme Company: Downtown Radio.

24 March First Consultation on Independent Local Radio.

12 April Wolverhampton/Black Country ILR service opens. Programme Company: Beacon Radio. [This completed ILR's first 19-station phase.]

June Total colour TV licences exceed black-and-white for first time.

11 June Central Scotland ITV service extended to the Isle of Mull.

23 July North-East Scotland ITV service extended to the Outer Hebrides.

26 July Channel Islands ITV colour service opens. [All 14 ITV areas now receiving uhf 625-line transmissions.]

15 September Lady Plowden, Chairman of the IBA, officially opens the Authority's Harman Engineering Training College in Seaton, Devon.

22 September 21st Anniversary of the Independent Television service.

17 December First ITV transmission to the Shetlands.

1977

14 March The full-sized IBA-developed Steerable Adaptive Broadcast Reception Equipment (SABRE) begins trials on Alderney, Channel Islands.

24 March Publication of the Annan Committee Report on the Future of Broadcasting.

28 March Experimental early morning programmes, from 8.30-9.30 a.m. Monday to Friday, start in Yorkshire and North-East England.

30 June IBA comments on Annan Report sent to Home Secretary.

The IBA Broadcasting Gallery

The IBA Broadcasting Gallery was opened in 1968 and since then over 80,000 people have been shown round the displays which cover every aspect of broadcasting. Originally called the Television Gallery, it was extended in 1974 by the addition of a section on radio after the Authority had established an Independent Local Radio service in parallel with the ITV service.

The Gallery is planned to provide a centre of information about all aspects of broadcasting; everything that the interested layman might like to know is collected and set out in as attractive, informative and entertaining a way as possible. Great importance is

The Broadcasting Gallery demonstrates the advantages of a videocassette recorder.



given to design, so that each part communicates information clearly and interestingly.

This is a permanent exhibition covering all aspects of broadcasting: past, present and future; both international and British. Constant work is therefore required to keep pace with rapidly changing media. Not only must facts and figures be kept as far as possible up to date but new developments such as the ORACLE data transmission system and videocassette recording have to be incorporated as they arise. The rate of development has been formidable. There are now around 300 million television sets in use throughout the world, yet the first factory-made receiver, built to a design by John Logie Baird, went on the market in 1929.

The Gallery is widely used by schools and colleges from all over the world: sixth forms studying Communications or the media, students on college level courses in broadcasting, or as part of general studies. Women's organisations, clubs and societies of all kinds arrange groups for tours. Individuals are equally welcome.

From government and broadcasting organisations all over the world people come to study British methods; what they first see is a six-foot globe on which the basic facts of all the world's television services are shown. This leads on to the story of the invention of television, following the strands of the two rival approaches: the mechanical, which was first to demonstrate true television, and the electronic that finally pointed the way to the future. When the BBC opened the world's first regular public television service on 2nd November 1936 both systems were used, alternating week by week, but the superiority of the electronic method was quickly apparent and the following year Baird's mechanical system was closed down. An interesting collection of early stills shows what the early programmes were like before the war. Television closed down for the duration, so that enemy bombers could not 'home in' on the transmitter at Alexandra Palace, but after the war the BBC was quickly back on the air.

On 22nd September 1955 ITV came on the air and the next section describes the set-up of ITV and ILR, culminating in the story of ITN, a dramatic description

of how the three news bulletins are put together each day.

An elaborate studio drama can take more than a year to make. How this is done is shown with a miniature *son et lumière*, using models, exhibits, pictures and a recorded commentary to trace the story from the first idea to the finished programme. More slide projectors are used to discuss and explain the control of advertising and in the radio area the pattern and purpose of ILR are set out and a short radio programme traces the history of radio programmes. Other exhibits explain colour television, and demonstrate ORACLE data transmission and videocassette recording.

HOW TO GET THERE

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 am, 11.30 am, 2.30 pm and 3.30 pm and there is a minimum age limit of 16 years. Advanced booking is essential, but it is only necessary to write to or telephone the Gallery. It is opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus Routes 14 and 30 stop near by. The address is 70 Brompton Road, LONDON SW3 1EY. Telephone: 01-584 7011

Reporting for ILR

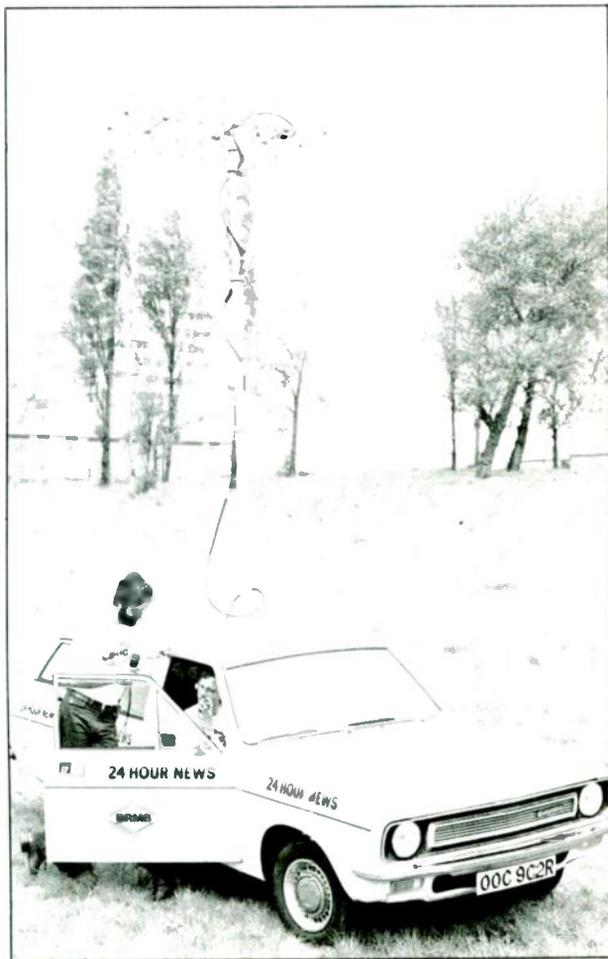
Radio has one outstanding advantage over other news media – immediacy. The radio reporter can have his story on the air while newspaper men are still telephoning the office or the TV crew is packing up its equipment. And Independent Local Radio journalists pride themselves on being the fastest in the business. BRMB Radio in Birmingham, for example, has an 'electronic newsroom' which is specially designed to process news and information as quickly as possible.

The life of a radio reporter is a hectic one: the man who is reading the news one minute may find himself covering a big bank raid or a factory fire the next. Radio journalists on the ILR stations have to be 'all rounders', able to present the news in the studio or cover it at the scene of the story.

And with most stations carrying local bulletins on the hour, speed is of the essence. At BRMB, for example, interviews or reports from the scene of a big story can come live into the news bulletin as it progresses. Many interview subjects ask 'When will it be on?', as the radio reporter bids them goodbye, and they are astonished to hear the answer: 'It already has been'.

Independent Local Radio newsrooms now look for reporters who are well skilled in the business of journalism and are wanting a new, and different career. Competition to get a radio reporter's job is keen, but the successful applicant can find the job an exciting and rewarding one.

BRMB Radio's new £5,000 vehicle is a familiar sight at the scene of the big news stories around Birmingham. A reporter on the spot can radio his own voice directly onto the air, interview a subject and send the dialogue live into BRMB's news transmissions, or tape an interview for use in later bulletins.



Some current publications

ADVERTISING CONTROL IN INDEPENDENT BROADCASTING. A booklet describing how the IBA controls the amount, content and distribution of advertising on ITV and ILR. 8pp. IBA, 1977.

ALI CAT'S MAGIC CIRCLE BOOK OF TRICKS. Based on the HTV series 'Magic Circle'. 96pp. Look-in Books, ITB/Arrow Books, 1977. 65p.

BREAKTIME - THINGS TO DO INDOORS AND OUT. Hazel Evans. Based on the HTV series 'Breaktime'. 96pp. Look-in Books, ITB/Arrow Books, 1977. 65p.

EVIDENCE TO THE COMMITTEE ON THE FUTURE OF BROADCASTING. IBA, 1975.

FLOCKTON FLYER. Peter Whitbread. From the Southern Television series. 96pp. Look-in Books, ITB/Arrow Books, 1977. 65p.

HOW - FUNTASTIC. Sue Dyer. Based on the Southern Television 'How' series. 96pp. Look-in Books, ITB/Arrow Books, 1977. 65p.

IBA CODE OF ADVERTISING STANDARDS AND PRACTICE. The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform (revised edition). 20pp. IBA, 1977.

IBA TECHNICAL REVIEW. A series of publications for broadcast engineers describing the technical activities and developments in Independent Television and Independent Local Radio. Vol 1: Measurement and Control*. 64pp. IBA, 1972. Vol 2: Technical Reference Book. 64pp. IBA, 1977 (revised edition). Vol 3: Digital Television*. 64pp. IBA, 1973. Vol 4: Television Transmitting Stations*. 72pp. IBA, 1974. Vol 5: Independent Local Radio*. 64pp. IBA, 1974. Vol 6: Transmitter Station Operation and Maintenance. 80pp. IBA, 1976. Vol 7: Service Planning and Propagation. 64pp. IBA, 1976. Vol 8: Digital Video Processing - DICE*. 84pp. IBA, 1976. Vol 9: Digital Television Developments*. 64pp. IBA, 1976.

INDEPENDENT BROADCASTING

A quarterly journal of opinion discussing broadcasting policy, the IBA's process of decision-making, and many other significant television and radio topics. Articles are contributed by the IBA and programme company staff, advisers, and others with an interest in broadcasting.

No. 10: Articles include the Home Secretary's speech at Guildhall to mark ITV's 21st anniversary; *Public Responsibility and Private Initiative*, the speech by Lady Plowden at Guildhall; a review of a report on television news by Sir Geoffrey Cox; broadcasts for motorists; *Children's Response to Pre-School Television*, a report of

an IBA Fellowship study; effects of multi-set ownership; a television executive's impression of America. 16pp. IBA, December 1976.

No. 11: Articles include *Independent Broadcasting in Scotland*; plans for future transmitter coverage on ITV; the growth and achievements of ILR programming; *Who Owns the News*, an IBA Lecture by Dr Richard Dill; *Magic Casements*, by Sir Brian Young; *Direct Broadcasting from Space*; *Censorship*; the audience for ILR; *Due Impartiality in Educational Programmes*, by Joseph Weltman. 32pp. IBA, April 1977.

No. 12: **THE ANNAN REPORT**, a special edition presenting the comments of the IBA on the Report of the Committee on the Future of Broadcasting. 44pp. IBA, July 1977.

No. 13: Articles include the text of two IBA Lectures: *News at 1977*, by David Nicholas and *The Best News We've Got*, by Marshall Stewart; *European Understanding - A Step Forward*; the personal diary of one week in the life of the IBA's Regional Officer in Manchester; *Violence in Society*, by the Rev Prof Thomas F Torrance. 20pp. IBA, September 1977.

INDEPENDENT BROADCASTING IN WALES. An illustrated booklet outlining the service in Wales. IBA, 1977.

INDEPENDENT LOCAL RADIO. An illustrated booklet setting out the main facts about the ILR system and its control. 12pp. IBA, 1977.

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 FOR COLLEGES. A leaflet providing colleges with advance information about programmes in the coming term which may be of use to tutors in General Studies and other Departments. IBA, termly.

LEARNING THROUGH TELEVISION. A booklet reviewing the educational programmes shown on Independent Television. 12pp. IBA, 1977.

LOOK-IN. The junior TVTimes, a magazine for girls and boys based on ITV programmes which are of interest to children. ITP, weekly. 10p.

MAGPIE MAKE AND DO. Eileen Deacon. Based on Thames Television's 'Magpie' series. 96pp. Look-in Books, ITB/Arrow Books, 1977. 65p.

RELIGIOUS FOLDERS. Occasional leaflets giving information about programmes of religious interest. IBA.

RUNAROUND QUIZ BOOK. Robin May.

Based on Southern Television's 'Runaround' series. 96pp. 1977. 65p.

THE INDEPENDENT BROADCASTING AUTHORITY AND THE PUBLIC; THE HANDLING OF COMPLAINTS. A leaflet explaining the procedure of the Authority's Complaints Review Board. IBA.

THE STORY OF BROADCASTING. A folder outlining the history of broadcasting and giving details of the IBA's exhibition gallery. 4pp. IBA, 1976.

TRANSMITTING STATIONS: A POCKET GUIDE. Full technical details of all ITV and ILR existing and proposed transmitting stations. 12pp. IBA, 1977.

TUNE IN (incorporating Radio Guide). Magazine published four times a year bringing together the musical personalities of the screen, radio, records and concerts. ITP. 35p.

TVTIMES. Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.) ITP, weekly. 12p.

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.

'WOMEN ONLY' COOKBOOK. Recipes from the HTV series. 80pp. ITB, 1976. 99p.

'WOMEN ONLY' PATTERN BOOK. Dressmaking patterns from the HTV series. 48pp. ITB, 1977. 50p.

Support Books for Adult Education Programmes

A HOUSE FOR THE FUTURE. T P McLaughlin. Based on the Granada Television series. 80pp. Second edition. TVTimes Family Books/ITB, 1977. £1.50.

IN FOCUS WITH HARRY SECOMBE. Reg Mason. Based on the ATV series. 144pp. ITB/Arrow Books, 1976. £1.25.

MAKING THINGS DO SEWING BOOK. Ann Ladbury. Based on the Southern Television series. 64pp. ITB, 1977. 50p.

MORE KITCHEN GARDEN. Keith Fordyce and Claire Rayner. Based on the Thames Television series. 64pp. ITB, 1977. 50p.

*These publications are now out of print, but are available for perusal in the IBA Library at Brompton Road.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications (ITP) and Independent Television Books (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 other sources of income do not include any part of the viewer's licence fee. Apart from a government loan to enable the Independent Local Radio service to be launched, no public funds are expended on the Independent Broadcasting services. On the contrary, over the life of Independent Television, about £565 million has been contributed to the public purse.

Since the 'Levy' was introduced in 1964, the ITV companies have paid to the Consolidated Fund (the Exchequer) about £315 million in addition to normal taxation. The Authority itself has, during its life, had to provide over £33 million for taxation as well as making direct contributions to the Exchequer of just over £6½ million. Taxation paid by the companies since 1954, together with income tax deducted from distributed profits, can be put at not less than £210 million. In aggregate these payments make up the total of around £565 million.

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.



Two-thirds of the ITV companies' expenditure is on programmes and the IBA rental. The Government takes 27 per cent. The remaining 6 per cent has to provide reserves, new equipment and dividends to shareholders.

THE COMPANIES

The television and the radio companies are all 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 flow 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 as 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 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 income of the Independent Television companies collectively in mid-1977 was about £270 million of which over 97 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:-

How the ITV Companies spend their Income

<i>Programmes</i>	
Direct programme costs	21p
Supporting services	36p
Depreciation on assets	3p
Rentals paid to the Authority	7p
<i>To the Government:</i>	
The Levy (paid via the Authority)	20p
Corporation Tax	7p
<i>Profit, after tax, to provide reserves, new equipment and dividends to shareholders</i>	6p
	£1.00

During the year to July 1977 there was a steady rise in the level of advertising revenue. However, as a result of Government policies, supporting services represented a smaller proportion of expenditure and taxes increased. The Authority collected from the companies in 1976-77 a gross total of 27p out of each pound of their income. To run the Authority's part of the television system took 7p of this as it did in 1975-76; the other 20p was the Levy (more correctly 'additional payments') which the Authority has to collect on behalf of the Government. The Levy is imposed on television contractors by the Government on the grounds that it is through the use of a public resource that profits accrue to them.

Until June 1974 the basis for assessing the additional payments was a percentage of the company advertising revenue, but this had no regard to the relative profitability of a company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed free of Levy a slice of profit, 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.) A profits-based Levy is more acceptable than the previous one on spendable income, as it allows the system to adjust more easily to fluctuations without having as severe

an effect on the quality of the service as the previous arrangement mentioned above.

The financial arrangements of the Independent Local Radio companies are basically similar, although the detailed figures are smaller. All nineteen companies so far authorised are now in operation but it is not practicable to produce illustrative figures at this stage as most of the companies have had comparatively short lives and regular patterns of income and expenditure have not been established. During 1976-77 advertisers began to recognise the value of a new medium and consequently there were considerable increases in revenue. Furthermore, all radio companies are now trading profitably and some have recovered their initial costs. The future outlook must be considered favourable both for existing contractors and any new ones which are appointed. Although the ILR service must be self-supporting, the Government recognised (as it did when ITV started) 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

HOW THE ITV COMPANIES SPEND THEIR INCOME

Programmes
Depreciation
IBA rentals
The levy
Corporation tax
Profit after tax

HOW THE AUTHORITY SPENDS ITS INCOME

Transmitter operation and maintenance
Station construction
Planning development
Programme & advertising control
Taxation

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, although there are reserve statutory provisions enabling the Government to impose supplementary payments in specified circumstances. The Authority's own rental arrangements do, however, provide for the payment of a secondary 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 ended 31st March 1976, the latest year for which final figures are at present available, may be summarised as follows:

	TELEVISION £000s	RADIO £000s	TOTAL £000s
INCOME			
Programme Contractors' Rentals	14,572	1,042	15,614
Other Income	1,707	11	1,718
	<u>16,279</u>	<u>1,053</u>	<u>17,332</u>
EXPENDITURE			
Revenue expenditure			
Maintenance & Operation of Transmission Network	7,840	299	8,139
Planning for Construction of Additions and Modifications to the Network	2,819	379	3,198
Programme and Advertising Control	1,054	300	1,354
Loan Interest	—	167	167
	<u>11,713</u>	<u>1,145</u>	<u>12,858</u>
Taxation	1,269	(94)	1,175
	<u>12,982</u>	<u>1,051</u>	<u>14,033</u>
Capital expenditure	3,361	434	3,795
	<u>16,343</u>	<u>1,485</u>	<u>17,828</u>
Deficit	(64)	(432)	(496)
	<u>16,279</u>	<u>1,053</u>	<u>17,332</u>

The Authority, as will be seen from the table, derives over 90 per cent of its income from the rentals paid by the programme contractors, the remainder being almost entirely composed of earnings from the investment of its Television Reserve Fund and funds loaned temporarily on the short term money market. The terms of its contracts with the programme companies give the Authority power to revise their rentals in accordance with movements in the Index of Retail Prices. Nearly half the IBA's income is needed for keeping the ITV and ILR transmission systems running. Nearly 40 per cent is spent on new station construction and technical development. The Authority's important

functions in controlling programmes and advertising take 8 per cent of income. Taxation takes 7 per cent.

Of the Authority's total expenditure of about £17.3 million, the largest part (46 per cent) went to keep the network of transmitting stations and the connecting links (usually hired from the Post Office) in operation. Whilst this part of the Authority's expenditure increases steadily as the number of transmitting stations in service grows, the rate of increase (inflation apart) is now quite low; although a considerable number of stations are being added they are quite small and of low power.

A further 18 per cent was spent on planning and supervising the construction of additional television transmitting stations which the Authority, together with the BBC, is committed to undertake in order that the uhf colour service may be extended as quickly as possible to cover as many of the present unserved areas as practicable. A small proportion of the expenditure related to the completion of the construction of the last of the radio stations for the nineteen areas for which the Authority has power to provide a service. Also included was the cost of developing specialised equipment needed for the transmission systems but not available on the electronics market.

The costs of the control functions of the Authority, principally in relation to programmes and advertisements, including keeping staff informed by means of research and advisory committees about the public's views of the programmes, amounted to another 8 per cent of the Authority's total expenditure.

There was one item of loan interest. This was interest on the £1.65 million drawn from the £2 million which the government legislated to be made available for the launch of the local radio service.

Provision for current and future taxation took 7 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 since it has no share capital and no shareholders.

About 21 per cent of income was used for the acquisition of sites, constructing television stations and completing the 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, rises steeply as the Authority seeks to provide a service in the often more remote areas so far unserved. Present planning extends to covering as many as possible of identifiable groups of population of 500 or more. The cost of providing radio transmitting stations was, similarly, not proportionate to the size or population of the area served.

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For further details or to book a tour of the Broadcasting Gallery please write to or telephone the Gallery, IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011 (see pages 210-11).

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Technical and engineering queries on ITV and ILR services should be addressed to IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire SO21 2QA. Tel: Winchester (0962) 822444 (or, for London, Tel: 01-584 7011).

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Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company (for addresses see pages 116-130 and 145-163). Other enquiries, or comments for the attention of the Authority's staff, should, in the first instance, be addressed to the Information Office at the IBA's Brompton Road headquarters.

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