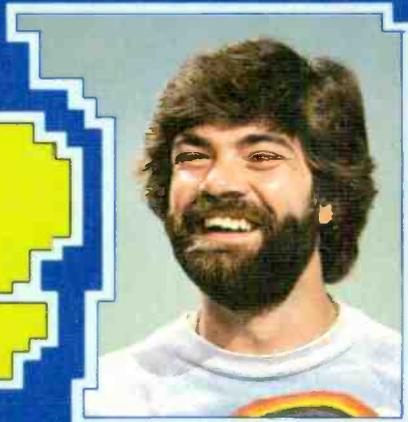


TELEVISION & RADIO 1984



GUIDE TO INDEPENDENT BROADCASTING



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**GUIDE TO
INDEPENDENT BROADCASTING**



Editor Eric Croston

**Published by the
Independent Broadcasting Authority**

November 1983

ISBN 0 900485 46 9

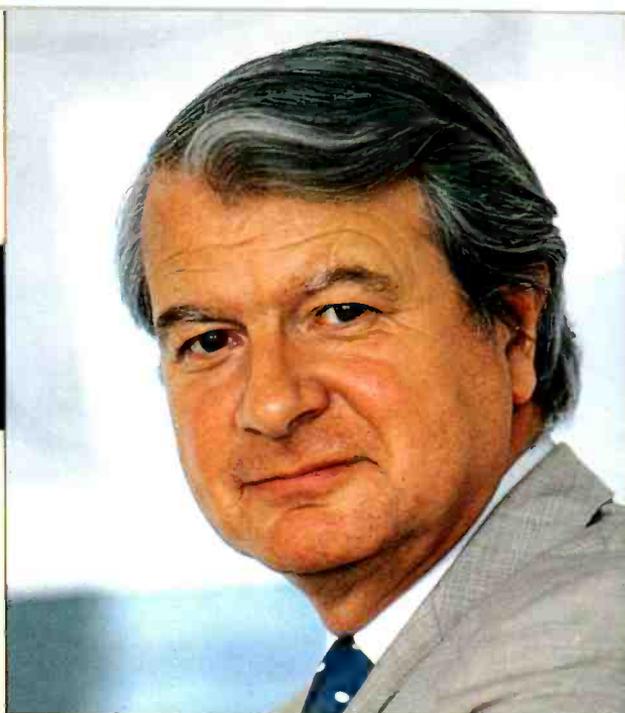
INTRODUCTION

by John Whitney, Director General,
Independent Broadcasting Authority

This is my first opportunity, since I became the IBA's third Director General, to provide the introduction to our annual handbook. It describes both the responsibilities of the Independent Broadcasting Authority, and the work of the programme companies who provide national and regional television and the local radio services. I hope you will find it as useful as I have always done.

Looking through the pages which follow, I believe you will be struck by the wide range of public service broadcasting provided by ITV and now by Channel 4 as well as by Independent Local Radio. The 30th anniversary of Royal Assent to the Television Act will be marked in July 1984. Since September 1955, ITV has provided a wealth of entertainment, information and education. Independent Local Radio celebrated its 10th birthday in October 1983 and, coming from a radio background, I feel particularly proud of the successful growth of this much-loved locally-based service.

The continuing expansion of the ILR system demonstrates its vitality and viability. At the end of 1983 more than 40 stations are broadcasting. While looking towards the end of the 1990s, we now have the possibility of an Independent National Radio service as well. As this edition of *Television & Radio 1984* appears, Channel 4 will have been broadcasting for a year and TV-am will have been on the air for a little less. My immediate predecessor, Sir Brian Young, presided over the birth of Channel 4 in November 1982. During my first months, I have seen the whole-hearted response to the task of achieving the targets of innovation and 'differentness' which were set for it. It has been the considerable achievement of a dedicated team and its leadership to weather early storms and create standards which have already won a regular weekly audience of more than 20 million viewers. Its programmes clearly appeal strongly to the minority and special interest groups which Channel 4 is particularly asked to serve. It was the first television service to be available to all regions of the United Kingdom at the outset. And the IBA's engineers are completing the last few transmitters with all possible speed. Some of you may not yet be able to receive it.



But I am sure you will find much to enjoy when the service comes to your area.

It is already true for me and, it seems, for around half the population, to wonder how we ever lived without Channel 4. It has pushed back the frontiers of British broadcasting.

The future of broadcasting is also very much in our minds. The new technology of Direct Broadcasting by Satellite (DBS) will shortly be a reality, and we are actively planning to provide new choices of programmes from the sky. This will require an amendment to the Broadcasting Act 1981. Given this, we hope to press forward with plans to start an initial service with all possible speed. It has been particularly gratifying that the Government have decided that all British DBS services should use the MAC transmission system developed by our IBA engineers. We firmly believe that services to supplement the quality, imagination and variety already established by ITV and Channel 4 will find public approval.

Meanwhile, other organisations are developing plans for a multiplicity of new television choices by cable for people who want them and can afford to pay. Cable is most unlikely to be available to more than half the population in the foreseeable future. Obviously we believe in enlarging choice. Our concern with cable services is that they should not undermine the capacity of our own general services to provide the fullest range of programming, catering for all interests, of a quality which we and the television companies know that people have the right to expect.

Whatever the final outcome of these great new challenges our guiding principle will continue to be the provision of a wide range of high quality television and radio services available to all.

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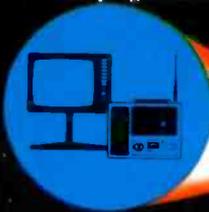
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INDEPENDENT BROADCASTING



The IBA selects and appoints the programme companies



The IBA supervises the programme planning

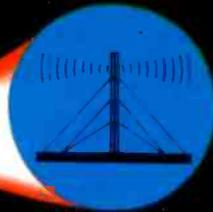
IBA

INDEPENDENT BROADCASTING AUTHORITY

- The Chairman (Lord Thomson of Monifieth), Deputy Chairman and ten Members of the Authority are appointed by the Home Secretary to provide and oversee public broadcasting services of high quality throughout the United Kingdom.
- The Authority has a staff of about 1,500 at its London and Winchester headquarters, transmitter and engineering bases, and regional offices, led by its Director General Mr John Whitney.



The IBA controls the advertising



The IBA transmits the programmes

INDEPENDENT TELEVISION

INDEPENDENT LOCAL RADIO

ITV

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

4

CHANNEL FOUR TELEVISION. A national programme service, complementary to that of ITV, provided by the Channel Four Television Company, a wholly-owned subsidiary of the IBA financed by subscriptions from the ITV companies which sell advertising time on the channel in their own areas (S4C provides the programme service in Wales).

ITN provides national and international news to both ITV and Channel 4

ORACLE is Independent Television's teletext service of news and information supported by advertisements.

ILR

ILR services are provided by 43 companies in 42 areas at the end of 1983. The Home Secretary has authorised up to 69 areas.

National and international news is supplied to the ILR companies by IRN (Independent Radio News), a subsidiary of the ILR London news & information station, LBC.

BROADCASTING FOR BRITAIN

Britain's public broadcasting services are provided under two contrasting systems: the BBC funded by the government on the basis of broadcast receiving licence fees, and Independent Broadcasting funded entirely from the sale of advertising time.

The start of Independent Television in 1955 broke the BBC's long-standing monopoly of British broadcasting. ITV prospered and coverage was extended to virtually the whole of the United Kingdom. In 1973 the first Independent Local Radio services were introduced: by the end of 1983, 43 stations reach over 80% of the population. In November 1982 Independent Television's second service, Channel 4, was launched and at the end of 1983 it covers roughly 95% of the population. And in February 1983 breakfast-time television was added to the ITV services.

There is now a close parallel between Independent Broadcasting's television and local radio services and those of the BBC. Coverage is extensive, hours of broadcasting are similar, the range and content of programmes follow broadly the same kind of pattern (for instance, about 40% of ITV's output is of factual and informative programmes), and despite any possible advantages the BBC may gain from an assured income and the absence of advertising breaks Independent Broadcasting generally attracts at least half the available audience.

But there are radical differences and these fundamentally affect the character of the services. The BBC remains a single employer in direct control of every aspect of administration and production. Independent Broadcasting, by contrast, is a federal system in which the programmes and local services are provided by independent programme contractors. The central body is the Independent Broadcasting Authority, the members of which are appointed by the Home Secretary: the IBA selects the programme companies (16 for ITV, the Channel Four Television Company, and 43 ILR services so far on air out of the 69 authorised), supervises the programme planning, controls the advertising and transmits the programmes. Independent Broadcasting is a unique combination of private enterprise and public control in the interests of high standards of excellence in public service broadcasting.

ITV, by its federal structure, brings a strong regional element into British television, a regional identification and a regional vitality. It also provides a

nation-wide network through which many programmes produced in the various independent regional centres are made available to the whole of the country. The average ITV company broadcasts almost 104 hours of different programmes each week, with an additional 21 hours provided by the breakfast-time service. An average of 165 hours of new material is produced each week by the ITV area companies and ITN in their own studios, about 70% of which is factual or informative. Many ITV programmes have achieved international distribution and acclaim.

ITV's teletext service, ORACLE, provides several hundred 'pages' of up-to-the-minute news and information; this service is supported by national and regional advertisements. Well over one million teletext-equipped television sets are now in use in the UK. In April 1983 the IBA's Engineering Division received a Queen's Award for Technological Achievement for its pioneering work on teletext.

The Channel 4 national television programme service, complementary to that of ITV and planned to have a distinctive character of its own, is provided by the Channel Four Television Company, a wholly-owned subsidiary of the IBA. It is financed by subscriptions from the ITV area contractors which sell the advertising time on the channel in their own regions. The weekly average output of Channel 4 amounts to over 61 hours. In Wales the Welsh Fourth Channel Authority is responsible for the S4C programme service transmitted by the IBA.

The ILR companies provide local services of news, information, entertainment and community involvement. Like the ITV contractors they obtain their revenue from the sale of spot advertising time in their own areas, paying the IBA a rental to cover its costs in administering the system and building and operating the transmitters.

In these ways the IBA, with the programme companies which it selects and appoints, meets the requirements laid down by Parliament in the Broadcasting Act that it should provide public services of information, education and entertainment. The self-supporting Independent Broadcasting system and the licence-fee supported BBC, so different in origin and organisation, are in healthy competition but share the broadcasters' common aim of providing balanced and imaginative services of high quality. And British broadcasting is richer because of this diversity of approach.

The Independent Broadcasting Authority

The IBA was created by Parliament in 1954 to provide public television services of information, education and entertainment additional to those of the BBC; in 1972 its responsibilities were extended to include local radio and in 1980 to provide the new national television service on the Fourth Channel which started in November 1982.

Independent Broadcasting is completely self-supporting: no income is received from licence fees or other public funds. The ITV and ILR programme companies appointed by the IBA obtain their revenue from the sale of 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 ITV companies' rentals also pay for the Fourth Channel services).

The Chairman, Deputy Chairman and ten Members of the Authority are appointed by the Home Secretary. Lord Thomson of Monifieth has been Chairman since 1st January 1981; the Deputy Chairman is Sir John Riddell. The IBA has a staff of about 1,500 at its London and Winchester headquarters, transmitter and engineering bases, and regional offices, led by Mr John Whitney who became Director General in November 1982.

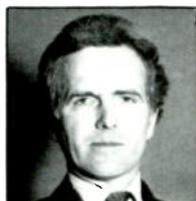
The Authority is aided by a number of advisory committees. In addition to the IBA's General Advisory Council and advisory committees for Scotland, Wales and Northern Ireland, the following deal with specific subjects: the Complaints Review Committee; the Advertising Advisory Committee and the Medical Advisory Panel; the Central and the Scottish and Northern Ireland Appeals Advisory Committees; the Central Religious Advisory Committee and the Panel of Religious Advisers; the Educational Advisory Council; and in each ILR area a Local Advisory Committee for Independent Local Radio.

The Standing Consultative Committee (SCC), which meets monthly and is attended by the principals of all the ITV programme companies and senior staff of the IBA, is a major formal point of consultation. The Director General of the IBA takes the chair. The committee considers all matters of common interest to the Authority and ITV companies. The Radio Consultative Committee, chaired by the Director General and attended by the Managing Directors of the ILR companies and senior IBA staff, is the main formal point of regular consultation for Independent Local Radio.

Members of the Independent Broadcasting Authority (Autumn 1983)



Lord Thomson



Sir John Riddell



Mr A. M. G. Christopher



Mrs Y. Conolly



Prof. A. Cullen



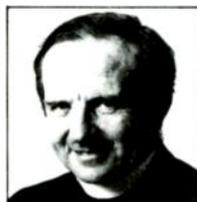
Sir Denis Hamilton



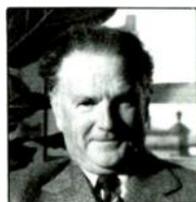
Mrs J. D. M. Jowitt



Mrs J. McIvor



The Revd Dr W. J. Morris



Mr G. R. Peregrine



Mrs P. Ridley



Mr G. Russell

The Rt. Hon. The Lord Thomson of Monifieth, KT (*Chairman*); Sir John Riddell, Bt. (*Deputy Chairman*); Mr A. M. G. Christopher; Mrs Y. Conolly; Prof. A. Cullen, OBE, FRS; Sir Denis Hamilton, DSO, TD;

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

The IBA, which bases its policy on the Broadcasting Act 1981, performs four main functions:

1

The IBA selects and appoints the programme companies

The IBA does not itself produce programmes. Fifteen separate programme companies are under contract with the IBA to provide the ITV programme services in fourteen areas (London is served by two companies, one for weekdays and one for weekends). National and international news bulletins are provided by Independent Television News (ITN), owned by all the ITV area companies. TV-am has been providing the new breakfast-time television service in all ITV areas since 1st February 1983. ORACLE, ITV's teletext service, provides up-to-the-minute news and information.

In November 1982 the IBA started transmitting the new Fourth Channel television service, initially covering 87% of the population of the UK and now reaching roughly 95%. This national programme service, complementary to that of ITV, is provided by the Channel Four Television Company, a totally-owned subsidiary of the IBA financed by subscriptions from the ITV companies which sell the advertising time on the new channel in their own areas (the Welsh Fourth Channel Authority provides S4C in Wales).

ILR services are at the end of 1983 being provided by 43 companies appointed by the IBA. The Home Secretary has approved a total of up to 69 areas.

2

The IBA supervises the programme planning

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

The Programme Policy Committee (PPC), presided over by the Chairman of the IBA, is the main channel for establishing the principles on which detailed planning proceeds and for the IBA to inform the companies of its views on programme policy. The committee has much the same composition as the SCC but with the ITV network programme controllers free to attend as well as the managing directors.

3

The IBA controls the advertising

The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down by the IBA. There must be a total distinction between

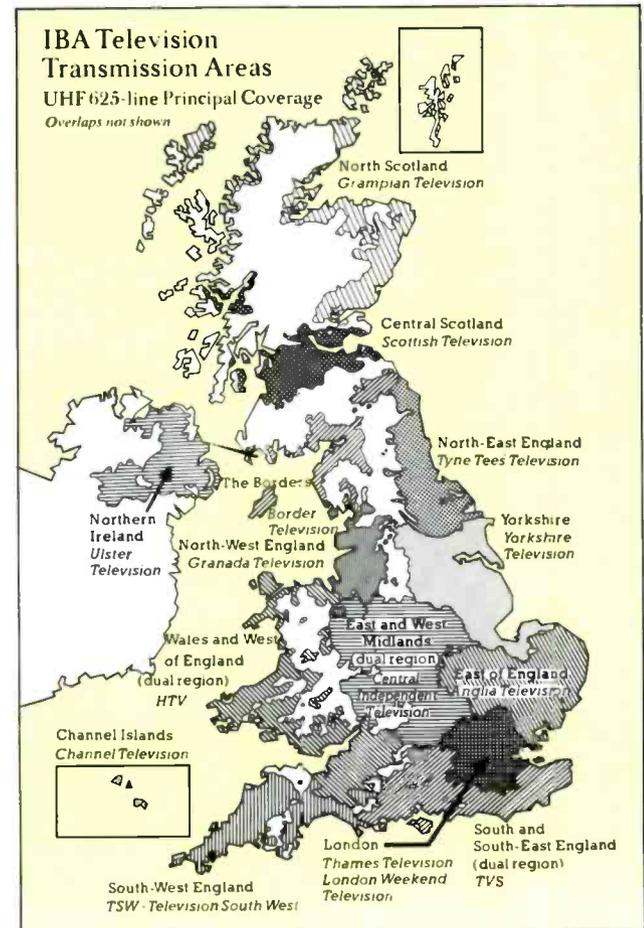
programmes and advertisements. Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 p.m., 7-8 p.m.). Radio advertising is normally limited to a maximum of nine minutes in any 'clock-hour'.

4

The IBA transmits the programmes

The IBA builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies, arranges distribution links and establishes technical standards. UHF television coverage, providing colour/black-and-white pictures on 625 lines, reaches over 99% of the population of the United Kingdom (the obsolete 405-line transmissions on VHF are being phased out). The Fourth Channel coverage is being extended to match that of ITV. Independent Local Radio services are already available to some 30 million people on VHF with stereo (and many more on medium wave).

Further technical information is available from IBA Engineering Information Service, Crawley Court, WINCHESTER, Hampshire, SO21 2QA Tel: 0962 822344 (or for London Tel: 01-584 7011).





Drama, plays, TV movies and feature films account for about 30% of the transmissions of the TV area companies.



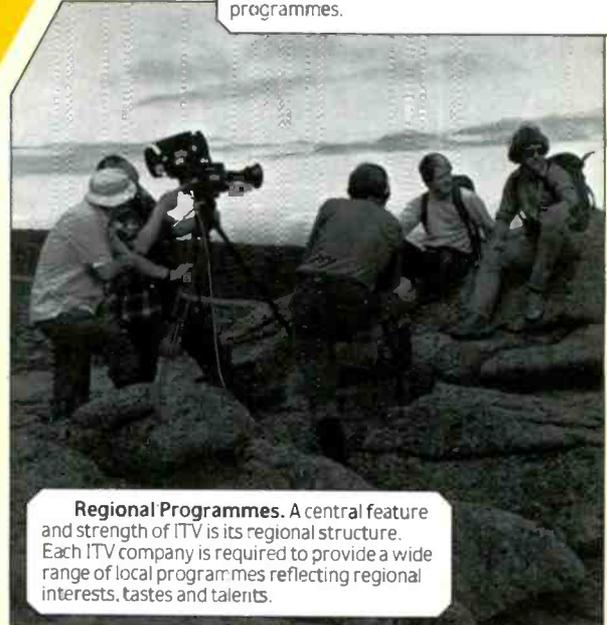
Children. Some ten hours of programmes each week are presented for young viewers, with informative, entertainment and drama programmes making a complete service in miniature. In addition there are regular series for schools and TV-am also provides children's programmes.



Documentaries. Factual and informative programmes make up about 40% of total transmissions.



News and Current Affairs ITN reports the headline stories with fairness and impartiality, while ITV's three regular networked current affairs series investigate, analyse and debate the topical issues of the day



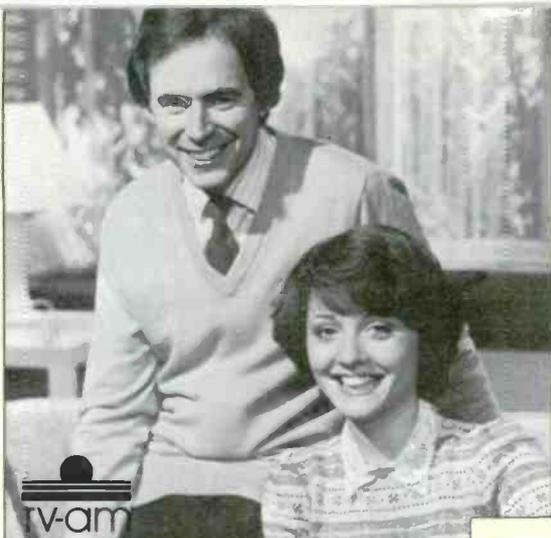
Regional Programmes. A central feature and strength of ITV is its regional structure. Each ITV company is required to provide a wide range of local programmes reflecting regional interests, tastes and talents.

Over 100 hours of programmes are transmitted each week in the average ITV area; and they generally attract the larger share of the television audience. In addition, TV-am's breakfast-time service, about 21 hours weekly, is transmitted in all ITV areas.

About three-quarters of the programmes which make up the

ITV area schedules are produced by the programme companies themselves. Each of the fifteen ITV area contractors produces programmes in its own studios: some of these are planned to appeal specially to local tastes and interests; others, in the main provided by the five network companies but with significant and

increasing contributions from the regional companies, are seen across the entire ITV network; and the remaining quarter of the output comes from various sources outside the ITV system (feature films, etc.). ITN produces ITV's international and national news, and TV-am produces the breakfast-time television service. About 40%

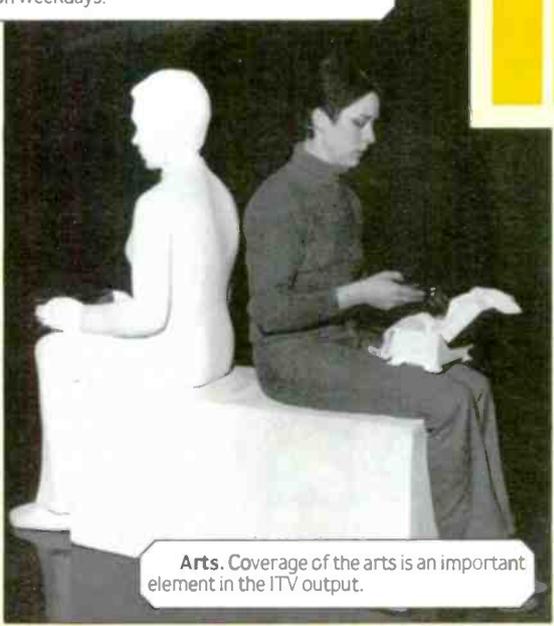


Light Entertainment. Top performers provide the opportunity for viewers to relax with a variety of comedy, music, song, dance and contest, for a total of around 13 hours each week.

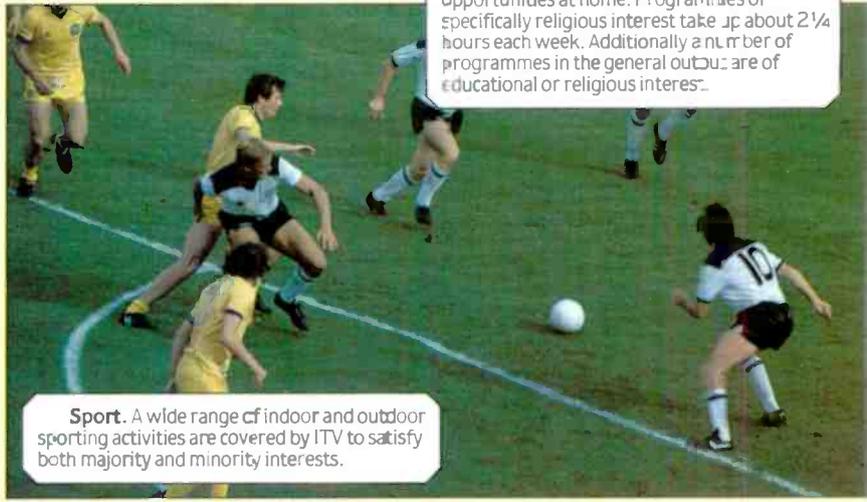
Breakfast Television. TV-am provides a bright start to the day with ITV's nation-wide breakfast-time television service – over 21 hours a week, primarily of news, information and current affairs, but also including children's programmes at weekends and children's items on weekdays.



Education and Religion. Over 50 education series are available each year to schools and colleges, and many other series are designed for adults seeking learning opportunities at home. Programmes of specifically religious interest take up about 2 1/4 hours each week. Additionally a number of programmes in the general output are of educational or religious interest.



Arts. Coverage of the arts is an important element in the ITV output.



Sport. A wide range of indoor and outdoor sporting activities are covered by ITV to satisfy both majority and minority interests.

of the transmission time of the ITV area companies is devoted to factual and informative programmes. The Broadcasting Act requires the IBA to ensure that the programmes provide a proper balance of information, education and entertainment; a high general standard in all respects; and, so far as possible, accuracy in news, due

impartiality in matters of controversy, and the maintenance of good taste and decency. 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 seeks to achieve these

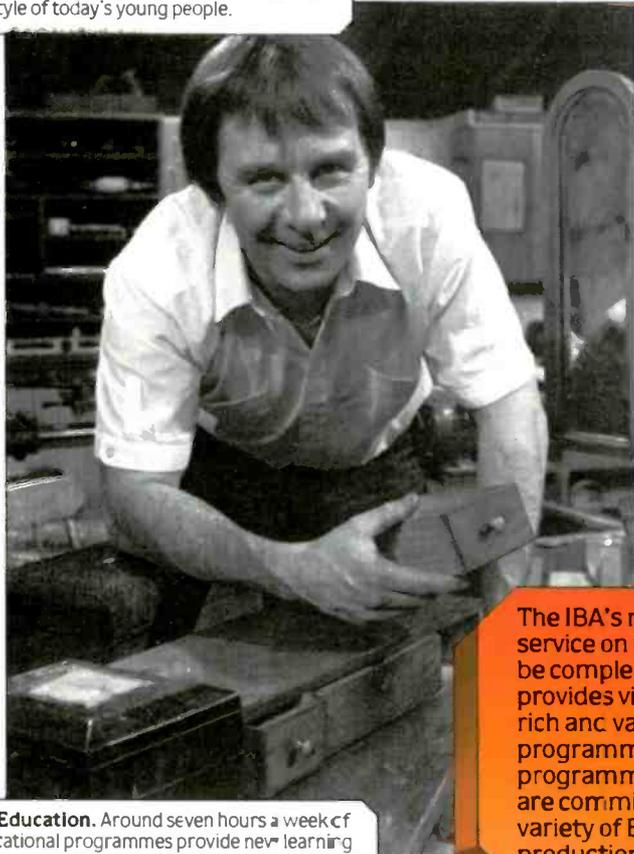
public service objectives in a spirit of co-operation which interferes as little as possible with the editorial discretion and commercial independence of the programme companies. These pages illustrate the range and quality of programmes which might be viewed in a typical week on ITV.



The Younger Generation. Programmes for the 15-25 age group are tuned-in to the lifestyle of today's young people.



News. The nightly hour-long news programme allows time for a thorough explanation of the issues behind the headlines and places special emphasis on business, industry, science and technology and the arts.



Education. Around seven hours a week of educational programmes provide new learning resources, particularly for adults and school-age children viewing at home.

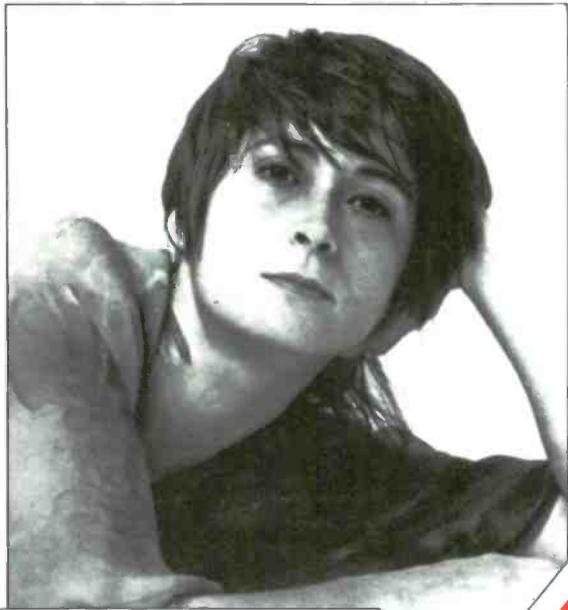


Drama. Film on Four provides drama of distinction and points to new forms of co-operation between television and the film industry.

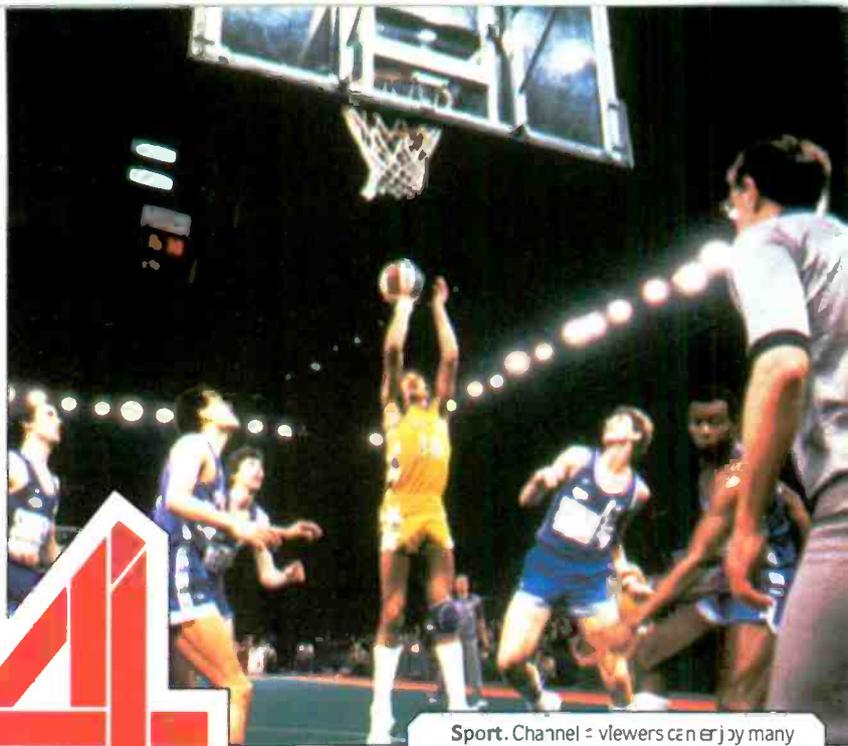
The IBA's nation-wide television service on Channel 4, designed to be complementary to that of ITV, provides viewers with an additional rich and varied source of programmes. The majority of programmes shown on Channel 4 are commissioned from a wide variety of British independent production companies and from

the ITV companies. In addition to programmes of popular appeal, Channel 4 provides a fresh outlet for innovative and experimental material and for programmes dealing with special interests and concerns for which sufficient time is not always available on the ITV channel.

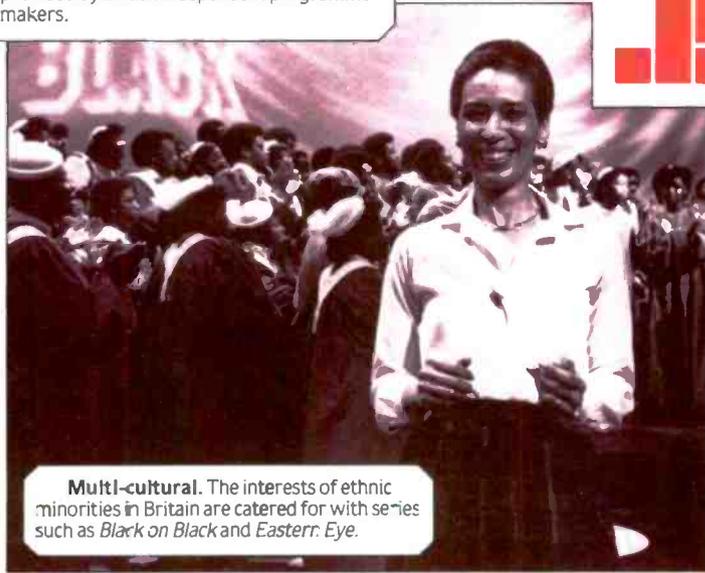
The Channel Four Television



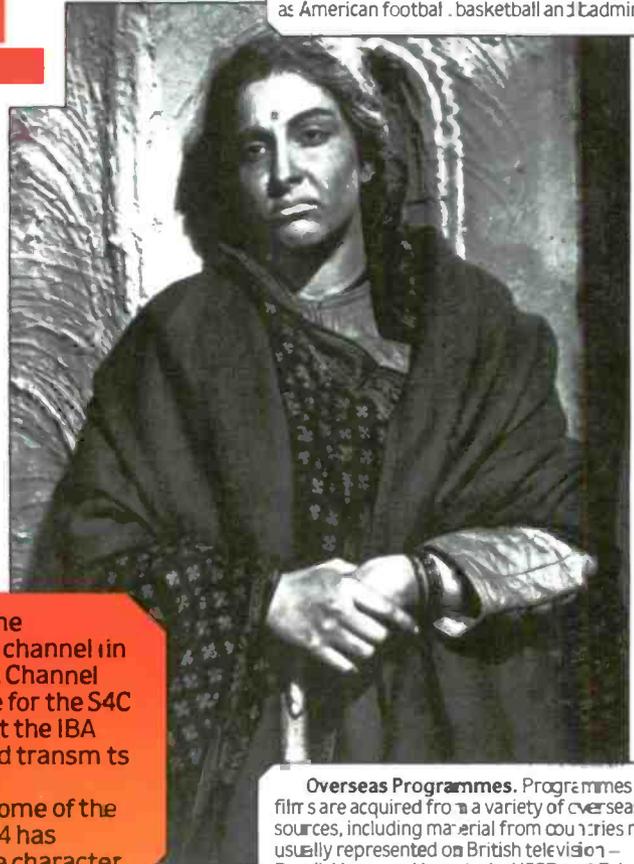
Independent Productions. A significant proportion of programmes each week are provided by British independent programme-makers.



Sport. Channel 4 viewers can enjoy many sports not usually televised in this country, such as American football, basketball and badminton.



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



Overseas Programmes. Programmes and films are acquired from a variety of overseas sources, including material from countries not usually represented on British television – Brazil, Hungary, Yugoslavia, USSR and Taiwan, for example.

Company is a wholly-owned subsidiary of the IBA, which appoints the board of directors and has ultimate responsibility for the service. The requirements regarding programme and advertising standards are the same as those for the ITV companies. Funds are raised in the form of subscriptions from the ITV

companies, which sell the advertising time on the channel (in Wales the Welsh Fourth Channel Authority is responsible for the S4C programme service, but the IBA provides the finance and transmits the programmes). Illustrated here are some of the areas in which Channel 4 has developed its distinctive character.



ILR involves itself in local activities.

IBA Local Radio



ILR



Music is a major element. ILR promotes and encourages live professional music.



Much of ILR's general output has appeal for young people in their late teens and early twenties; schemes for the young unemployed are promoted.

By the end of 1983 Independent Local Radio's 43 stations cover over 80% of the UK population. And ILR is firmly established among the most popular forms of radio in Britain. ILR's effective, useful and entertaining services provide lively up-to-the-minute programming for local communities all over the country. Financed entirely by spot

advertising, ILR places no burden on taxation, the rates, or the licence fee. The IBA has always stressed the 'localness' of ILR stations, which are expected to provide locally relevant programmes for their listeners. ILR pioneered 'mixed daytime programming': concise news bulletins and short features, music and entertainment items making

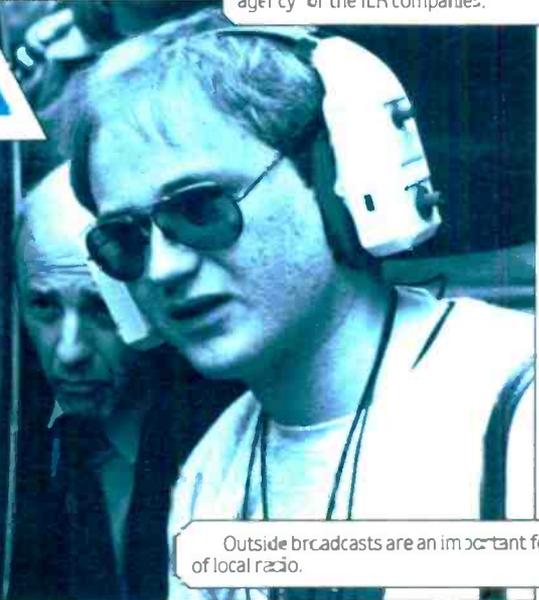
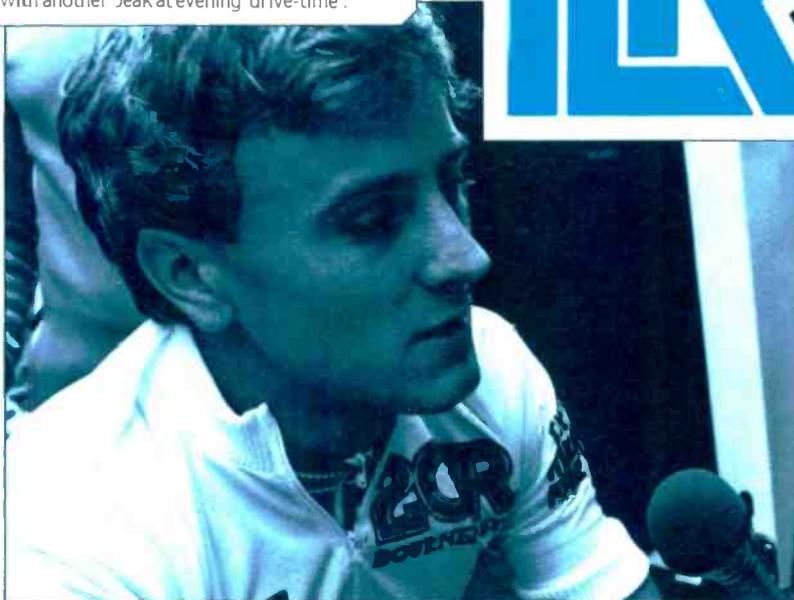
up the format for each hour. This is broadcasting seen as a utility to be 'dipped in and out of' to be shaped by, rather than shaping, the pattern of the audience's daily lives. National and international news is supplied to ILR stations by Independent Radio News (IRN). A continuous teleprinter link with the stations allows a constant flow of



ILR

Radio's largest audience is at breakfast time, with another peak at evening 'drive-time'.

ITN, a subsidiary of LBC, acts as a news agency for the ILR companies.



Outside broadcasts are an important feature of local radio.

information. With news coming in from round the world as well as the United Kingdom, audio reports and interviews are sent round the country to be used by the stations 'live' or mixed with their own local stories. At times of local crisis brought about by such things as bad weather or strikes the ILR stations

meet the challenge with vigour and dedication, providing news and information speedily, accurately and with compassionate understanding. The passage of information is often two-way, with listeners phoning their local ILR station to up-date the information being prepared. Though ILR is first and foremost

a local medium, particular topics and events sometimes merit being heard beyond the transmission area of the local station: drama, documentary and 'live' music recording for instance. An ILR programme-sharing scheme has been established providing, in the main, a free exchange of programmes between stations.

Programme Planning and Policy

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



▲ Public service broadcasting can take many forms. Shaw Taylor and his *Police Five* team at New Scotland Yard have encouraged viewers at home to help solve more than 3,500 crimes over the last 21 years, resulting in 1,300 arrests. *LWT*

Under its contract with the IBA each company must observe the provisions of the Broadcasting Act and specified additional IBA requirements. The IBA's function, however, is not merely regulatory; the IBA is closely involved in the positive processes of programme planning and the formulation of programme policy.

Content and Balance

Each ITV company presents its own schedule of programmes planned to appeal specially to the viewers in its own area; so there are considerable variations in the programmes shown in different parts of the country. The pattern also varies from season to season and temporary changes may arise for a number of

reasons. However, because of the core of ITV's network programmes and the basic requirements of the IBA, it is possible to determine the balance of programming which the ITV service typically offers to the public; this is shown for 1980-83 in the accompanying table.

Programmes of fact and information – news, current affairs, documentaries, arts, religion, education and children's informative programmes – account for about 40% of the transmissions of the average ITV company, a total of 41 hours a week. Narrative programmes – comprising plays, drama, films made specially for television, and feature films – represent about 30% of the output. Entertainment and music account for some 20% and sport for about 11%.

WEEKLY TRANSMISSION*HOURS OF THE AVERAGE ITV AREA COMPANY

	1980-81 hrs mins		1981-82 hrs mins		1982-83 hrs mins.	
News and news magazines	10.56	10½%	11.07	11%	11.35	11½%
Current affairs and general factual, arts	13.47	12½%	13.34	13½%	13.47	13½%
Religion	2.27	2½%	2.20	2½%	2.13	2½%
Adult education	2.54	2½%	2.16	2½%	1.48	1½%
School programmes	6.11	6½%	6.40	6½%	6.41	6½%
Pre-school education	1.29	1½%	1.33	1½%	1.52	1½%
Children's informative	2.22	2½%	2.34	2½%	3.14	3%
'INFORMATIVE'	40.06	38%	40.04	39½%	41.10	39½%
Plays, drama, TV movies	24.45	24½%	22.10	21½%	21.28	20½%
Feature films	7.23	8½%	8.06	8%	9.17	9%
'NARRATIVE'	32.08	33%	30.16	29½%	30.45	29½%
Children's drama and entertainment	7.45	7½%	7.56	7½%	6.58	6½%
Entertainment and music	13.43	13½%	14.08	14%	13.21	13%
'ENTERTAINMENT'	21.28	20½%	22.04	21½%	20.19	19½%
'SPORT'	10.07	8½%	9.31	9½%	11.31	11%
TOTAL ALL PROGRAMMES	104.00	100%	102.02	100%	103.52	100%

Source: IBA

Channel 4 started early in November 1982 with about 60 hours of different programmes a week, of which over 40% represented programmes of fact and information (including news, education, religion and documentaries); about one-third drama programmes; and about a quarter entertainment and sport. It should be noted that the programmes included in these categories are often very different in character from those included in the same nominal groupings for ITV; the Channel 4 service is required to have a distinctive

character of its own, containing programmes calculated to appeal to tastes and interests not generally catered for by ITV, with a suitable proportion of programmes of an educational nature, and encouraging innovation and experiment in the form and content of programmes.

The programme output of Independent Local Radio varies widely from station to station and also fluctuates seasonally, day to day and week to week. The following figures therefore offer only a broad indication of the output of ILR as a whole. Excluding the London news and information service (LBC), the weekday average output between 6 a.m. and 6 p.m. amounts to: news 13%, other informative speech 19% (including a wide range of material on current and

social affairs, information, features and interviews, sport and specialist programming), other speech 8% (consisting of lighter speech items, jingles and station identifications), music 49% (including stations' own 'live' recorded music), and advertisements 11%.

Hours of broadcasting vary from one ILR station to another, with occasional temporary extensions giving flexibility for coverage of important events such as local elections. A number of stations provide a 24-hour service.

In each ILR area a Local Advisory Committee for Independent Local Radio, its composition broadly reflecting that of the locality, is appointed by the IBA to advise it about the opinions, reactions and interests of the people living in the area.

Setting the Standards

It is the IBA's responsibility to ensure that the requirements of the Broadcasting Act are met so far as possible and practical. Under their contracts with the IBA, the programme companies are required to satisfy

▼ Independent Television has done much over the years to increase public awareness and understanding of the problems experienced by handicapped people. 'Signing' this regional weekly news summary, *The South West Week*, is one of many examples in which ITV is responding to the needs of Britain's 2½ million deaf or hard of hearing viewers. TSW



Advertising

The IBA
Code of
Advertising
Standards and
Practice

The IBA's controls over the advertising on ITV, Channel 4 and ILR are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down by the Authority. There must be a total distinction between programmes and advertisements, and the frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do

not detract from the value of the programmes as a medium of information, education and entertainment.

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 7-8 p.m.). In radio the advertising is limited to a maximum of nine minutes in each hour.

All advertisements are checked against *The IBA Code of Advertising Standards and Practice* which is drawn up in consultation with the Authority's Advertising Advisory Committee. Specialist staff at the IBA and Independent Television Companies Association have to satisfy themselves that new advertisements meet all the provisions contained in the Code and that advertisers' claims have been substantiated. Some 9,400 new television and 8,480 radio advertisement scripts a year are checked in relation to the IBA's Code.

the intentions of the Act and the IBA's specific requirements which are set out in detail in guidelines and codes of practice. The requirements of the Act and the rules of the IBA are essentially an embodiment of what are generally recognised as the desirable objectives of good public broadcasting.

The IBA's *Code of Advertising Standards and Practice* provides the rules for advertising. *Television Programme Guidelines* gathers together the outcome of discussions between the IBA and the companies on many programme matters over the years, including possible offence to good taste and decency, the portrayal of violence, films, accuracy, privacy, fairness and impartiality, politics and technical quality. Considerations relevant to Independent Local Radio are also contained in the *ILR Notes of Guidance*.

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

Particular regard has always been paid to the possibly harmful effects of the portrayal of violence. The *ITV Code on the Portrayal of Violence*, which has existed since 1964, is kept under review in the light of continuing research and experience.

In all these matters the IBA expects the programme companies to observe the spirit and the letter of the Broadcasting Act and the IBA's rules and guidance. Schedules must be approved by the IBA before it transmits any programmes and at any time the IBA may demand additional information about individual programmes and has the right to require changes to be made or to refuse to transmit any material.

Scheduling

Each of the ITV companies and Channel 4 must draw up programme schedules in consultation with the IBA and receive the Authority's final approval before transmission.

Scheduling is concerned with the times at which programmes of different kinds are to be shown. Particular programming requirements arise at different times of the day. The IBA looks not only for these needs to be filled but for a balanced variety of programmes to be shown overall: for example, on ITV that there is a suitable provision of children's programmes around tea-time, religious programmes on Sundays, and appropriate programmes for those wishing to view in the afternoons; that enough programmes with a local or regional flavour are being shown; that programmes shown in the early evening are suitable for all the family; that enough adult education programmes are being provided; and that there is no excessive 'bunching' of programmes of similar type.

The Programme Policy Committee is the principal channel through which the Authority informs the ITV



▲ When approving the schedules, the IBA ensures that enough programmes with a local or regional flavour are included. Britain's important farming community, for example, is served by such series as *Farming Outlook*. *Tyne Tees*

companies of its views on programme policy and for establishing the main principles on which detailed planning proceeds. The work of the PPC is closely linked with that of the Network Programme Committee, which is the main instrument of the ITV companies for arranging co-operation between them in programme matters; two IBA representatives sit on this committee.

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

The schedule of programmes provided by Channel 4 is aimed to be complementary to that of ITV. The two services are not expected to compete for ratings but instead to provide a reasonable range of programme choice for viewers with suitable junction points between them.

Because of its particularly local nature there is a less formal approach to programme scheduling in Independent Local Radio. The basic format of each day's programming is agreed by the IBA at the time an ILR station comes on air. Any proposals for subsequent changes are discussed with the IBA's Radio Division who are in daily contact with the ILR companies. The IBA recognises the need for flexibility in ILR, where individual stations are expected to give appropriate coverage to changing local events and crises.

Engineering

The transmitters and studio centres throughout the Independent Broadcasting system are among the most sophisticated and technologically advanced in the world. The IBA, which builds, owns and operates all the transmitters for ITV, Channel 4 and ILR (currently over 1,000 installations) also sets the technical standards for these services. Engineering accounts for a major part of the Authority's staff commitment and capital resources, and the IBA's progressive research and development has pioneered new techniques and equipment which have not only benefited the millions of viewers and listeners in this country but also made an impact on other broadcasting systems throughout the world. IBA engineers, for example, have made a major contribution to Direct Broadcasting by Satellite (DBS) by developing the MAC colour transmission system which will be used for UK space broadcasting and has already been endorsed by the EBU as a standard for Europe. The IBA's Engineering Division recently received a Queen's Award for Technological Achievement, jointly with BBC engineers, for its pioneering work on the development and transmission of teletext, the basic concept of which has been adopted worldwide.



Programme Sources

Of the 104 hours of programmes transmitted each week by the average ITV area company, around half are produced by the five network companies (48½ hours); 8½ hours are networked programmes made by the ten regional companies; 8 hours are purely local programmes; and 8 hours comprise news material from ITN. The remaining 31 hours come from a variety of sources outside the ITV companies. In addition, TV-am produces over 21 hours of breakfast-time programming.

About three-quarters of the programmes which make up the ITV schedules are produced specifically for British audiences by the programme companies themselves. In 1982-83 production in ITV studios amounted to 165 hours of different programmes a week, an annual total of over 8,525 hours of programmes. Over two-thirds of this production was factual or informative.

Channel 4 obtains its programmes from a wide variety of sources which include the ITV companies and their subsidiaries but also to a substantial extent British independent programme-makers, feature films produced with Channel 4's support, and purchased programmes and films from a number of other sources at home and abroad.

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

Finance



Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £989 million to the Exchequer.

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

The annual income of the sixteen ITV companies collectively in mid-1983 was about £765 million. The companies pay rentals to the IBA to cover its costs in administering the system and operating its national network of transmitters. The fifteen area contractors, who sell the advertising time on Channel 4 in their own regions, pay additional subscription charges to finance Channel 4.

The ILR companies, who also pay rentals to the IBA, have an annual income of around £60 million.

▼ Of the 104 hours of programmes provided for transmission each week by the average ITV company, around half are produced by the five network companies. (Picture shows Ian McKellen and Sarah Miles in *Loving Walter*.) *Central*



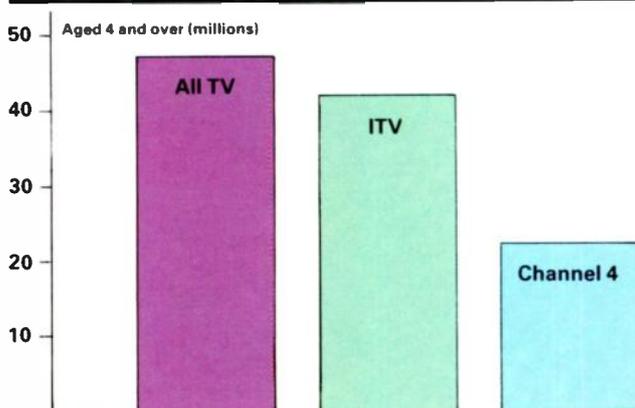
Serving the Audience

Independent Broadcasting provides public services which in their quality and balance stand comparison with those of the vast majority of broadcasting organisations in any part of the world. At the same time the services are broadly popular and planned to serve the general and specialised interests of most viewers and listeners throughout the United Kingdom. Independent Broadcasting has demonstrated that dependence on advertising revenue need not produce broadcasting of inferior quality. On the contrary, the majority of the public regard advertising as a good way of paying for broadcasting services.

To help define the needs of the public, their preferences and reactions to programmes, much attention is paid to audience research of all kinds. The basic information about the size and composition of the television audiences for individual programmes is provided by BARB jointly for Independent Broadcasting and the BBC. Automatic electronic meters attached to receivers in a representative sample of about 3,000 homes throughout the UK record, on a minute-to-minute basis, whether the set is switched on and, if so, to which channel it is tuned. In addition, diaries are completed on a quarter-hour basis within each household, providing details of the age, sex and other characteristics of those viewing. Used in conjunction with other surveys, this information provides estimates of the size and composition of the audience for all programmes and advertisements in all areas, and of minute-by-minute changes in the number of households which are viewing during the time when transmissions are taking place. The IBA's television services generally attract more than 50% of the available audience.

To obtain a measure of the degree of satisfaction

How many view TV in a week



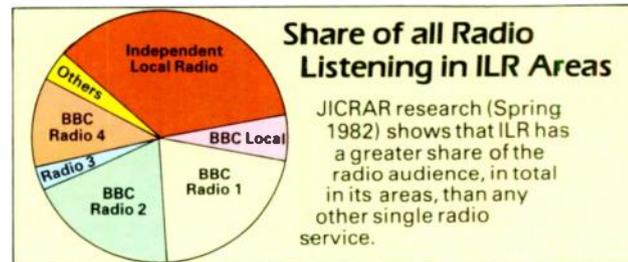
- Well over 40 million view ITV at some time over a week.
- Over 20 million view Channel 4 at some time over a week.
- Audiences are generally higher in winter than in summer.

June/July 1983
Source: BARB

with the output, each week the IBA sends television diaries to a cross-section of at least 500 of the adult viewing public who are asked to rate each programme which they watch on a six-point scale varying from 'extremely interesting and/or enjoyable' to 'not at all interesting and/or enjoyable'. Children's appreciation of their own programmes is measured by using a suitably simplified diary sent to a national panel of some 1,600 children aged 4-12. In addition to these regular surveys the IBA undertakes or commissions research into a wide variety of relevant topics.

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

The latest available survey (1982) shows that ILR wins an audience that is not only larger than that of any other



radio service within ILR areas, but also more broadly representative of the population: the programming mix devised by ILR stations appears to be fulfilling the aim of appealing to a broad cross-section of the local population; BBC radio, with its multiplicity of available broadcast channels, tends to attract a much more narrowly defined audience to each of its individual services.

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

Programme and General Information

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



DRAMA ON TELEVISION

Across the wide variety of television programmes produced in Britain none is more admired internationally than drama. ITV's record for quality and range of production, from historical drama to plays and series dealing with contemporary themes, is a proud one and Channel 4 has added new strength.

The essence of good drama is an interesting story, well told. Imagination, flair and professional skill are required in plenty and it takes time to nurture talent and to bring together strong creative teams – producers, directors, designers wardrobe and make-up, camera and sound teams, editors and other technicians, and casting staff who show fine judgement in choosing the right actors for each part. But the starting point is always the script and the writer is of crucial importance.

The most popular and best-known element in Independent Television's drama output is the long-running serial. Not only do they present well-loved characters, many of whom have become folk heroes over the years, but they deal with problems and issues in such a way that the audience can easily identify with them. To sustain a high level of quality and interest is just as much of a challenge as that presented by a single play.

Another popular form is the drama series, either a story continued over a number of weeks or a sequence of stories featuring regular characters.

Single plays impose very heavy demands on production crews and sometimes too on the audience. They do not appear regularly in the weekly schedules and therefore cannot count on a faithful following. But they are an essential element in attracting the best writers and production talents. Channel 4's *Film on Four* series, involving the commissioning in whole or part of 20 productions a year shared between new and established film-makers, is a major boost to the industry.

While the range of television drama on offer provides something for all tastes, not everyone likes the same thing. There are those who believe that television drama should explore contemporary themes in a hard-hitting, challenging way, in the belief that by doing so it will raise questions in the mind of the audience, and thus increase awareness and understanding. Others prefer drama of a less robust, and sometimes escapist kind and dislike programmes in which characters use bad language or indulge in sexual activity or, more generally, behave in an anti-social way.

There is no absolute standard on what is acceptable behaviour. To some people swearing is quite unacceptable and unnecessary, while to others it is part of everyday speech. In the face of this divided opinion the IBA does not believe that it can apply hard and fast rules. It does not accept gratuitous bad language, but allows a limited amount if it is necessary to establish character and situation. Similarly, scenes of sex and violence should not be included unless they are necessary and justified in the context and should always be handled with great care. The time of day at which programmes are to be shown is also an important factor.

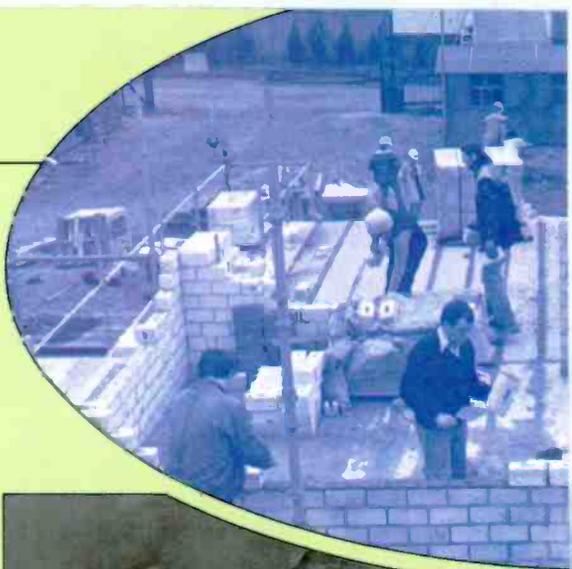
There is a lengthy and continuous process of editorial judgement. Writers, producers and programme controllers try to judge carefully and responsibly what should or should not be heard or seen. The IBA's programme staff receive a synopsis of every play or serial. If they perceive problems they raise them with the producing company and may ask to see a full script or, on some occasions, preview the filmed or recorded play. This process of control may lead to changes in the dialogue and/or consideration of the most suitable transmission time.

Given the amount and range of drama it is not surprising that at times some of the audience disagree with the line drawn between what should or should not be shown. But clearly the majority of viewers find television drama entertaining, compulsive, wholesome, often instructive and sometimes thought-provoking.

◀ **The Jewel in the Crown.** The India of the 1940s is recreated here in a railway station in Buckinghamshire, though much of this major series was filmed on location in India. *Granada*

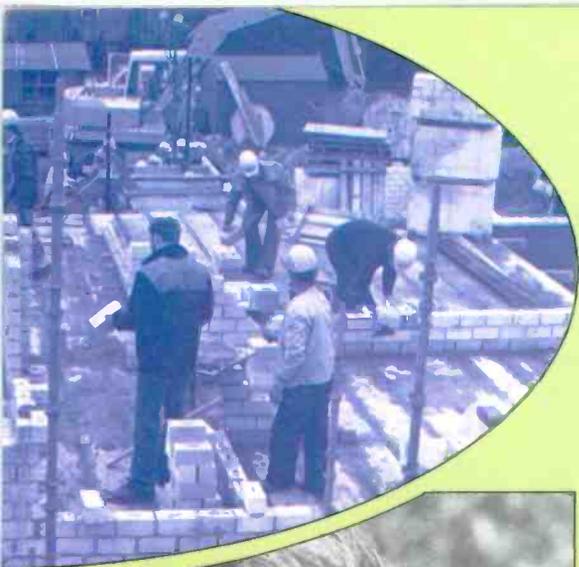
Drama Series

The range and volume of drama on Independent Television is remarkable: whether crime and adventure series, romantic and historical costume dramas, or contemporary pieces about modern issues, it is encouraging for writers, performers and producers to know that the appetite of the audience for all kinds of drama remains undiminished.

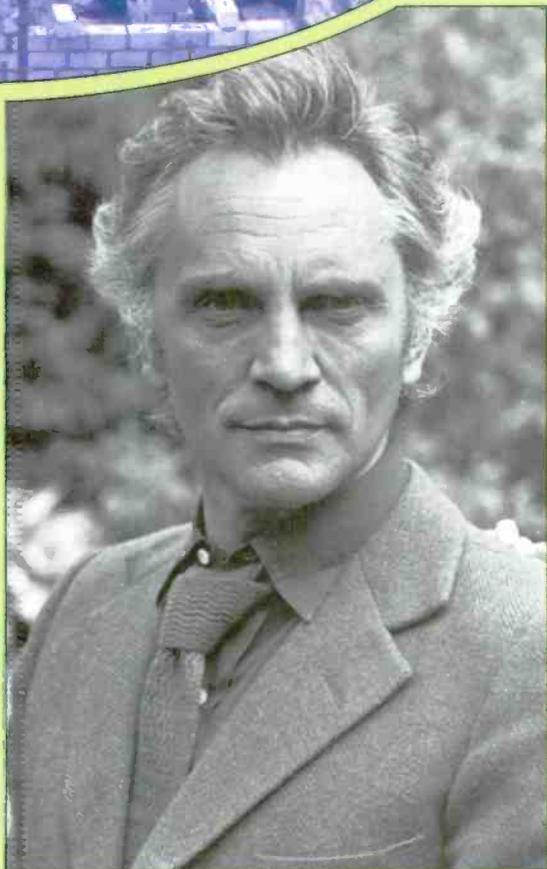


◀ **A Brother's Tale.** Trevor Eve stars as Gordon Taylor, pictured here with June Ritchie as Lucy Browning to whom he turns for solace, in an adaptation of Stan Barstow's explosive story of a footballer whose career goes terribly wrong, with dire consequences for his family. *Granada*

▲ **The Brief.** Ray Lonnen as barrister Lucas Hellier with his German girlfriend Annika (Sabine Postel) in a six-part drama. *TVS*



◀ **Auf Wiedersehen, Pet.** The series written by Dick Clement and Ian La Frenais tells the story of a group of unemployed British building workers who go to Germany to find work and the adventures they have while there. It was filmed partly on location in Germany and on this specially-constructed building site at the Elstree studios. *Central*



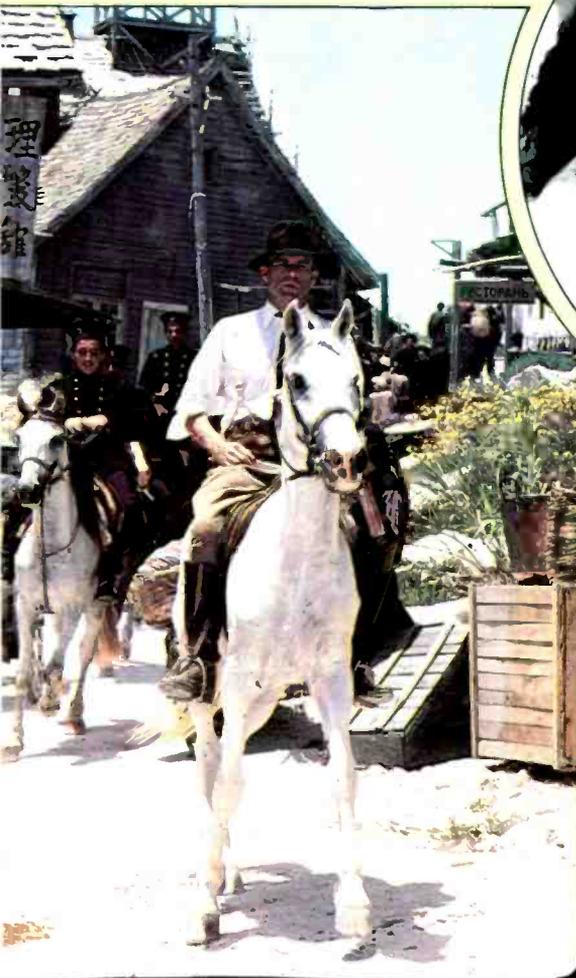
▲ **Chessgame.** Terence Stamp stars, in his first-ever television role, as Dr David Audley, an Oxford academic recruited by British intelligence, in a six-part series based on the novels of Anthony Price. *Granada*

▶ **Sorrell and Son.** Richard Pasco (right) as Stephen Sorrell and Paul Critchley as young Kit receive directions in a story set just after the First World War and adapted from the novel by Warwick Deeping. *Yorkshire*



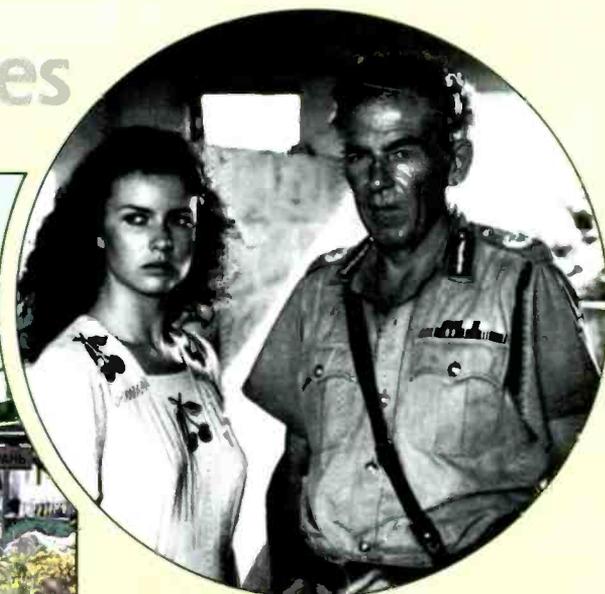
Drama Series

cont.



◀ **Reilly – Ace of Spies.**

It is 1904 and Sidney Reilly (Sam Neill) is in Port Arthur in the province of Manchuria, China, working for the British Secret Service with instructions to assist the Japanese Navy. This was one of the many exploits to earn him an international reputation. *Thames*



◀ **The Heart of the Matter.** Jack Hedley as Major Scobie Jean with Christiane Jean as the young widow Helen Rolt with whom he becomes involved in an adaptation of Graham Greene's classic work set in a West African sea port during the Second World War. *Ch.4/Tele-Muenchen*

▼ **The Outsider.** John Duttine (right) stars as journalist Frank Scully who in this six-part mystery is persuaded to stay on in a Yorkshire market town as editor of the local newspaper. Also in this scene are Carol Royle as Fiona Neave and Michael Sheard as Reuben Flaxman. *Yorkshire*

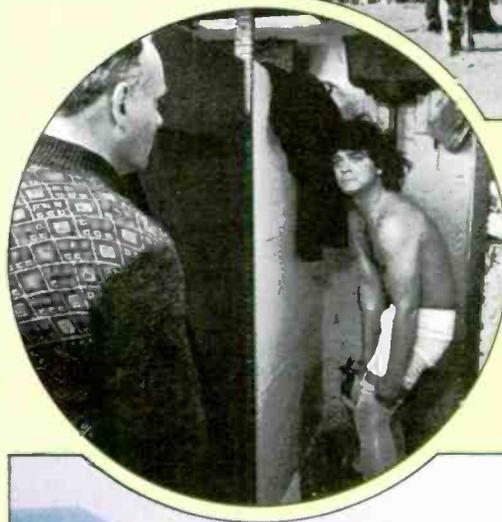


◀ **Marlowe, Private Eye.** Powers Boothe as Philip Marlowe with Kathryn Leigh-Scott as Annie Riordan on location in Beverly Hills for a series based around Raymond Chandler's famous private detective. *LWT*

▲ **Minder.** Arthur Daley (George Cole, left) invites Terry McCann (Dennis Waterman) into a nearby 'watering hole' and then informs him that it is his round! *Thames*



► **The Far Pavilions.** Based on the novel by M. M. Kaye and described as 'a passionate and haunting love story set against the spectacular and epic sweep of battle, treachery and intrigue of late 19th century India'. The film series was shot on location in India and the stars include Ben Cross as an Anglo-Indian army officer, Amy Irving as the girl he falls in love with, as well as Christopher Lee, Omar Sharif, Rossano Brazzi and Sir John Gielgud. *Ch.4/Goldcrest*



◀ **Caught In A Free State.** A semi-comic series about German spies parachuted into wartime Ireland. Here, Dr Herman Goertz (Peter Jankowsky) confronts a fellow agent, Gunther Schutz (Gotz Burger), during their internment at Custume Barracks, Athlone. *Ch.4/RTE*



▼ **Jamaica Inn.** A real shipwreck provided the stage for a sensational climax to the television version of Daphne du Maurier's classic story. The scenes were shot on the stormy Cornish coast using an abandoned fishing boat which was rigged as a 19th century vessel. The kind of scene that is usually created with model ships in tanks was in this case filmed in gale force winds and heavy seas! *HTV*

▲ **A Married Man.** Based on the novel by Piers Paul Read, this four-part series has the problems of approaching middle age as its central theme. Anthony Hopkins (left) plays barrister John Strickland who is discontented in both his career and marriage and therefore seeks alternatives. John Le Mesurier plays his father-in-law, Eustace Lough. *Ch.4/LWT*



The Enduring Appeal of

The Television Detective



One of the most popular and enduring forms of drama on television is undoubtedly the detection story, where good eventually triumphs over evil and the unlawful, but with plenty of problems *en route*. This kind of series falls into two categories: the action thriller, fast-moving and full of excitement, for example *The Sweeney* (Thames), *The Professionals* (LWT) and *The Gentle Touch* (LWT); and the 'whodunit', which uncov-

ers the criminal by stealthy investigation, intelligence and deduction. These pages take a closer look at two forthcoming ITV series in this second category.

Sherlock Holmes

Imagine two lists: one of them being fiction's most famous detectives, the other being the most well-known and best loved characters in English literature. There is, perhaps, only one name which might appear on both lists, so it is not surprising that he was once described as 'the Hamlet of crime fiction'.

When Conan Doyle created Sherlock Holmes he also created a new literary form. He was writing for the same popular audience as Dickens – a vast new generation of magazine readers who, although accustomed to long serials which appeared in weekly parts, welcomed unreservedly the new idea of a series: each magazine story complete in itself with the additional appeal of having regular characters. It is a format which television was to adopt in the 1950s and has been with us ever since.

Sherlock Holmes has the appeal of the all-powerful righter of wrongs, the last chance for those in danger and distress. His skill is primarily an intellectual one – the famous deductions from the shape of a hat or a scratch on a watch engage the mind, but he is capable of surprising physical action. The great duel with Moriarty, conducted for the most part like a game of chess is, in the end, settled by violence.

The stories also describe one of the great friendships in literature. From the time Holmes and Watson first met at Bart's with Holmes' characteristic observation, 'You have been in Afghanistan, I perceive', the two men formed an enduring partnership. In this double act Watson represents us, the audience of ordinary people. Holmes is the complete eccentric who provides endless fascination. He has his faults and obsessions, he is moody and unsociable, brusque and demanding; but he is, above all, a man of honour. In the middle of a turbulent world of evil and violence – whether it is Victorian London or our own times – this singular, admirable quality remains.



▲ **The Adventures of Sherlock Holmes.**

Members of the cast and crew filming on the new set of Victorian London's Baker Street where Holmes lived at number 221b. The exterior location for the series runs parallel to the outdoor set of television's most famous street, *Coronation Street*. *Granada*

▶ **The Adventures of Sherlock Holmes.**

Follow that cab! Jeremy Brett (left) stars as the famous detective with David Burke as Dr Watson in a scene from the series which has been developed for television by John Hawkesworth from the Conan Doyle stories. *Granada*



P. D. James

The crime novels of P. D. James lend themselves to the television screen, as has been demonstrated by Anglia Television. *Death of an Expert Witness* was shown in spring 1983 and a second series, *Shroud for a Nightingale*, was in rehearsal even before the audience had passed a verdict on the first. This second story once again features the detective hero Adam Dalgliesh (Roy Marsden) and his aide John Massingham (John Vine), but the rest of the cast and setting are new.

The murders in P. D. James' novels are not 'guns, guts and gore' affairs – rather more domestic crimes set within a tight community – but none the less dramatic and sinister. She relies upon a closed circle of suspects and the shocking effect an unlikely and violent death can have on them.

Firmly established and realistic characters for the victims, detective and prime suspects are of great importance. John

Rosenberg, Head of Drama at Anglia and producer of the series, believes that P. D. James' stories are ideal for television because of the strong character at the centre who becomes a catalyst for all the intrigue in the lives of the people he investigates. Her characters are very real, replacing the cardboard figures of the old 'country house' thriller. This means viewers can assess character and motive, receiving as much information as the detective, and so pit their wits against his in coming to a conclusion. Authenticity in the setting and background is also vital.

In this form of serialised drama, with its necessarily wide range of characters, each episode must be carefully balanced so as to provide a strong ending. It is also important to avoid confusing the viewer by presenting too many details in too brief a time. The episodes therefore need to be well planned and structured to hold the interest of the audience and keep it watching right to the end.

▼ **Shroud for a Nightingale.** Scotland Yard detective Adam Dalgliesh (Roy Marsden, rear) is a chance witness as a routine teaching demonstration for student nurses turns into a real emergency. Joss Ackland (right), playing a distinguished surgeon, tries to resuscitate the stricken nurse (Deborah Findlay) helped by Liz Fraser (centre) and Andree Evans as hospital sisters. Watching anxiously are the nurses involved in the demonstration, Natalie Ogle (left) and Judi Maynard. *Anglia*



▼ Leo McKern as Horace Rumpole with Peggy Thorpe Bates as Hilda – 'She Who Must Be Obeyed', his wife.

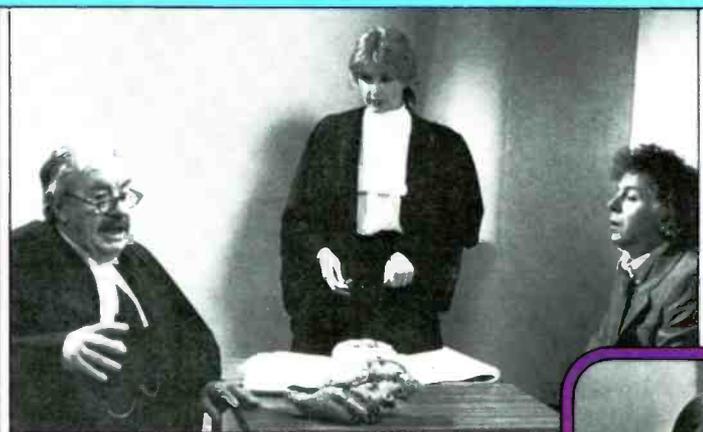
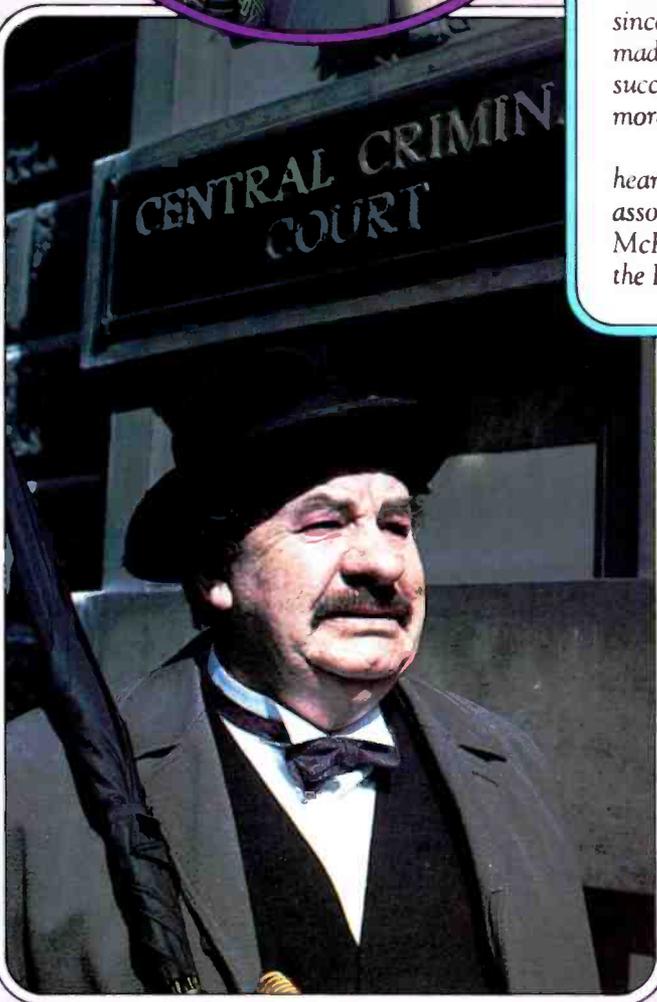


Rumpole

The editor of *Private Eye* – not, usually, an easy man for TV programme-makers to please – once expressed the wish that John Mortimer, QC do badly at his qualified profession as lawyer. This uncharitable desire was not because John was prosecuting yet another *Eye* libel, but because court failure would leave Mr Mortimer more time to put words into the mouth of his most famous creation, Horace Rumpole.

Rumpole of the Bailey, the portly, rumbling, rumped, but erudite criminal lawyer has won friends all round the world for Mortimer, producers Thames Television, and actor Leo McKern, since the first series was screened in 1978. Since then Thames has made another two series and a special. All have been particularly successful, both critically and in ratings terms, which makes it all the more strange that Rumpole was nearly killed off, shortly after his birth.

When it was first transmitted on the ITV network one critic was heard to mutter that 'Rumpole was the sort of thing one normally associates with the BBC'. In fact the trio of Rumpole, Mortimer and McKern had got together for the first time for a single play produced by the BBC. It was a considerable success, and when McKern professed



▲ Leo McKern, Patricia Hodge and Ray Brooks in a scene from the series.

▶ John Mortimer.

Returns

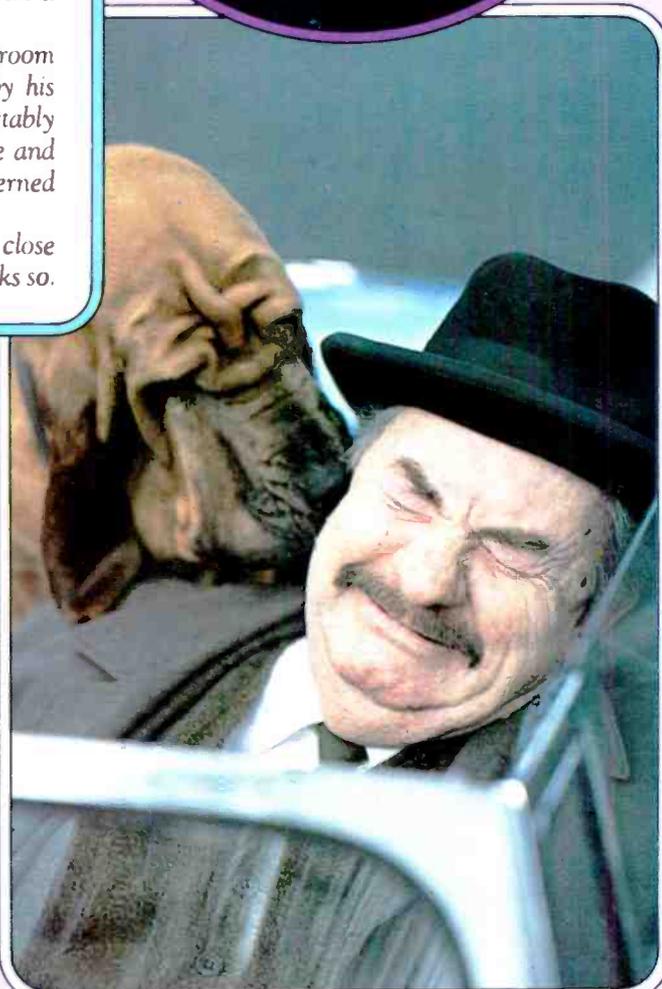
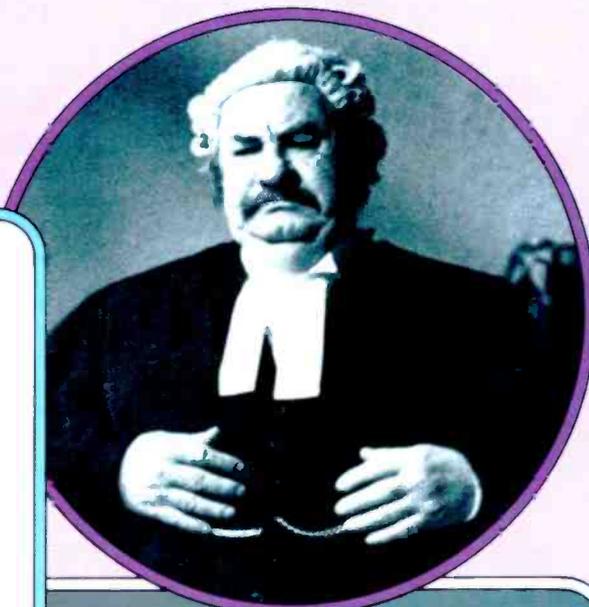
further interest in the character, Mortimer admitted there were more scripts to be written. Eventually the project was offered to Thames, and gratefully received by the then head of drama, Verity Lambert.

Since then, of course, ITV's reputation for series drama has grown apace, with quality productions like *Edward and Mrs Simpson* and *Brideshead Revisited*, and in another category, *Minder*.

But *Rumpole* was one of the first, and it says much for the quality of the scripts and the depth of the character that an actor as carefully and independently choosy as Leo McKern should have overcome his misgivings about typecasting and taken the role to a third series, produced by Jacqueline Davis.

Mortimer, of course, draws heavily on his own courtroom experience and, his own legal ambition presumably blunted by his literary success, has also allowed his creation to settle at a comfortably observant level – seeing and amiably commenting on life above and below him – often knowing better than others but not always concerned that they should know it too.

An hour with *Rumpole* is an enriching experience for his close friends, and there are a few million of them. Even Private Eye thinks so.



▲ After a break of two years members of the team meet again for the first read-through. Left to right, Leo McKern and Peggy Thorpe Bates, the director Rob Knights, and Brende Blethyn and Emlyn Williams who appear in the first episode.



Writing Kennedy

Central's seven-hour drama Kennedy tells both the public and private story of John F. Kennedy's presidential years, from the night before his election to his assassination three years later in 1963. It concentrates on the political events during his years in the White House but also looks at his family life over the same period; the triumphs and tragedies of one of America's most powerful and controversial families.

The series, shot entirely on location in the USA, was produced by Andrew Brown and directed by Jim Goddard. It is scheduled to be shown simultaneously in Britain and the USA. Reg Gadney, historian and novelist and writer for the series says of Kennedy, the man and the series:

'Kennedy's presidential years have long since appealed to me as a subject for specifically television drama. The various crises of those years – mainly short and sharp and twice involving Castro's Cuba, the terrible violence against American

blacks, and the almost hopeless drift towards even greater violence in South East Asia as well as the nightmare of nuclear war – all were focal points of Kennedy's short term of office. All these issues tested his leadership and strained the style of the 'New Frontier' until, as everyone knows, it was destroyed in Dallas either by one lunatic gunman or several. The intensity of Kennedy's years was epitomised by these and other events which, in themselves, were episodic and thus, from the point of view of structure, are well suited to a story for television.

'It is also something of a commonplace that Kennedy was the first television president. He used television as Roosevelt used radio and Hitler used film. There is a slight difference though: a politician stands to lose more than he stands to gain by manipulating TV. After all, Kennedy did not actually win the debates with Nixon; rather, Nixon lost them because he looked

▼ Blair Brown plays Kennedy's wife Jackie, regarded as one of the world's most elegant and best-dressed women.



► Martin Sheen as John F. Kennedy, the man who embodied the hope of a whole generation, at Hyannis National Guard Armoury the morning after his victory in the election, becoming America's 34th President and its first Catholic one.



and sounded awful. It is usually forgotten that had the debates just been heard on radio and not seen then Nixon might well have won them.

'Overall, *Kennedy* is a history play. It was never offered as one of those awful drama-documentaries' trying to be both drama and documentary and failing to be either. The genre 'history play' can draw together both the public and private history of the central characters so we can have a look at both public and private relationships. The facial resemblances of the actors to the original characters serve as masks and not the impersonations most often contrived for the seemingly worthy yet finally trite and misleading strategies of the 'drama-doc'.

'Just as Kennedy's style of leadership seemed both to court and precipitate danger and thus create a sense of danger, so too has writing the scripts. The dangerous challenge is that the Kennedys remain perhaps the most celebrated, certainly the most famous, of 20th century political families. Most reasonably well informed people, whether or not they lived through the years of Kennedy's presidency, recall something of him or of members of his family. And then, of course, there remains that extraordinary phenomenon of the popular imagination - the question: 'Where were you when you heard the news?' And few people who do remember can resist telling where they were at that particular moment twenty years ago. And then, maybe, they will give their view on Kennedy. Was he good or was he bad? And most people seem to have an opinion, if not about JFK then about Jacqueline, Robert or Edward Kennedy. So it really is impossible to stay neutral about them all - except, in an odd sort of way, the storyteller has to employ his own neutral skill and let the characters engage the imaginations of those who watch them.'



▲ The Kennedy clan play touch football at the Hyannis family compound, Cape Cod.

◀ John F. Kennedy and his brother Robert (John Shea), later to become Attorney General in the White House under John's administration, anxiously await the results on election night in November 1960.



◀ The parents of the family: the patriarchal Joseph Kennedy, a Bostonian billionaire who was an Ambassador to Great Britain (played by E. G. Marshall), with his wife Rose (Geraldine Fitzgerald).

The Single Play

Much has been said about the single play, the opportunities it presents as an artistic medium (perhaps the one which enforces the fewest rules or regulations) and the problems of sustaining it and of involving the audience in such a short space of time.

It is, however, a drama form much loved by the writers and producers for its freedom and the chances it offers to all involved. It is not the sole prerogative of the larger television companies and it is within the capabilities of many of the smaller ones to produce prestigious plays of high quality. HTV has produced an impressive array of drama pieces: *Separate Tables*, the Terence Rattigan classic; Shaw's *Man and Superman* (for Channel 4) with Peter O'Toole and Lisa Harrow; and *Mr Halpern and Mr Johnson* (also for Ch.4) starring Lord Olivier and Jackie Gleason in the tale of a husband who discovers the other man in his wife's life only after her death. Anglia Television, following on the success of *Miss Morison's Ghosts* and *The Kingfisher*, is presenting *Edwin*, a film drama written by John Mortimer and starring Sir Alec

Guinness as a retired High Court judge who conducts his private life as though still in court dispensing justice. Tyne Tees' production of *The Wedding*, from the V. S. Pritchett short story, stars Tom Bell and Meg Wynn Owen in a story which revolves around their conflicting views and his daughter's wedding. And TSW-Television South West offers a change of mood with the comic drama *The Unvarnished Truth*.

The larger companies provide a great variety of productions, from the contemporary – such as the four plays written by David Leland for Central – to the historical, for example Yorkshire's life story of Gracie Fields, *Pride of Our Alley*. The musical is not forgotten: Central has made *Face Lift* which stars Martin Shaw as a magician.

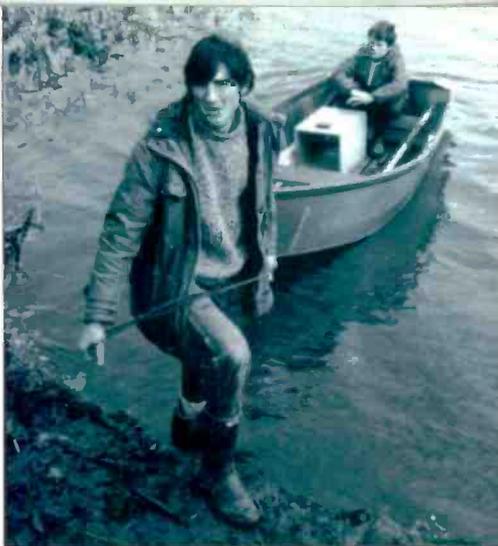
Whatever the subject matter, it is to be hoped that the single play will remain a force to be reckoned with, an opportunity to voice an opinion or tell a story. It can perhaps be claimed that the presence of the single play helps to prevent television drama from becoming first complacent and finally dull or prosaic.



▲ **Edwin.** Sir Alec Guinness (centre) stars in John Mortimer's poignant comedy as the crusty retired High Court judge Sir Fennimore Truscott who suspects his debonair friend and neighbour Tom (Paul Rogers, right) of having a furtive affair with his wife Margaret (Renée Asherson). A rare visit home by son Edwin forces the judge's long-concealed fears into the open . . . just who is the boy's father? *Anglia*

▶ **Pride of Our Alley.** Gracie Fields (Polly Hemingway) lifts the hearts and morale of wartime Britain in a stylised life story by Alan Plater. *Yorkshire*





▲ **Flying into the Wind.** One of four thought-provoking plays written by David Leland. Disillusioned by the school system, Sally and Barry Wyatt decide to educate their two children at home, which lands them in court. Here, Barry (Derrick O'Connor) teaches his son Michael (Adrian Wagstaff) some of the practicalities of boat-building. *Central*



◀ **A Flame to the Phoenix.** Benedict Taylor, Lucy Hornak, Malcolm Jamieson (mounted) and Ann Firbank in a *Film on Four* based on a real-life incident during the German invasion of Poland in summer 1939, seen through the eyes of two young cavalry officers. *Ch. 4/Granada*



▲ **Separate Tables.** Julie Christie (pictured) and Alan Bates star in Terence Rattigan's classic directed by John Schlesinger. *HTV*



◀ **Saigon - Year Of The Cat.** Crowds storm the American Embassy in this television production set at the time of the American evacuation of Saigon in 1975. Filmed mainly on location in Bangkok and starring Judi Dench and Frederic Forrest, it was written by David Hare, produced by Michael Dunlop and directed by Stephen Frears. *Thames*

Scottish Fare

Scottish Television has built a strong reputation over the years for producing high quality drama programmes. In 1968 it was the first regional ITV company to produce its own weekly serial, *High Living*, and in the early 1970s its half-hour plays were a regular feature throughout the ITV network.

Since the mid 1970s, however, STV's network drama contribution has grown considerably. First there was the highly popular adaptation *The Prime of Miss Jean Brodie*, followed by single plays such as *City Sugar*, shown again during 1983 on Channel 4, and *Between the Covers*. In recent years the two series *House on the Hill* and *Skin Deep* and the much-acclaimed *A Sense of Freedom* have confirmed STV's position as a major contributor of drama to the ITV

network. The controversial *A Sense of Freedom*, based on Jimmy Boyle's story, was in the best tradition of modern television dramas which reflect and comment on the world around us in an incisive and realistic manner.

There has always been something a little different about STV's drama output. While many companies concentrated on 'serious' drama STV produced the lighter, romantic comedies such as *Something's Got To Give*, which picked up a silver medal at the 1982 New York Television Festival, and *North-ern Lights*, which was nominated for the prestigious Emmy award for drama. International recognition has also come the way of STV's *Preview* series, designed to give writers who had not previously written for television the opportunity to do so. *Preview*

▼ **Bookie.** A day at the races for Glasgow bookmaker Sam McClellan (Robert Urquhart).



▲ **Preview.** Another of the plays in this fourth series of half-hour dramas. Janice Hally's first play 'Ready or Not' is a comedy starring Jan Wilson and Paul Young as Rowena and Richard, a staid couple seeking titillation to enliven their relationship. Here, Rowena tries to interest her reluctant husband with her schoolgirl outfit!

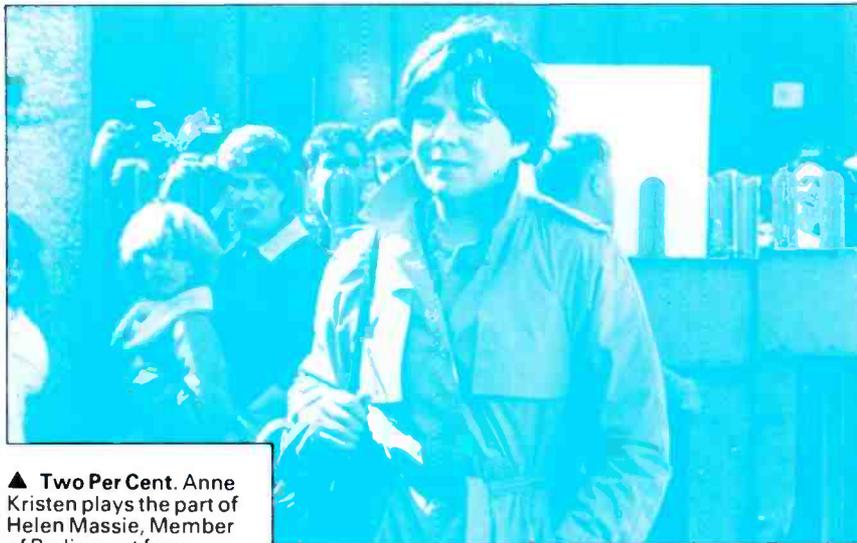
has had much success at international festivals since 1980. While primarily intended for local transmission, plays from the various *Preview* series have now been seen throughout Britain and have again contributed to STV's growing reputation.

In recent years the threat to the continuation of the single play on television has been the subject of much discussion, but STV has had no doubts as to its worth and in the past year four single hour-long dramas have been made by the company: *Out in the Open*, a play centring on different generational attitudes to extra-marital sex; *Two Per Cent*, an all too realistic look at the pressures on women MPs; *Bookie*, a story of a tough Glasgow bookmaker played by Robert Urquhart; and *The Old Master*, revolving round the 100th birthday of a Highland laird and his wish to ensure the preservation of his estate in good hands.

In 1983 STV broke new ground again with the three-part production *Killer*, a thriller set in the streets of Glasgow, starring Mark McManus and Neil Duncan, a new young Scottish actor, as the detectives who break the rules to stop a murderer striking again.

And when it comes to locations STV is particularly fortunate in that literally on the doorstep of the Cowcaddens studio complex are the locations for gritty inner city scenes necessary for *Killer* and *Bookie*, yet only a few miles away are the bonnie banks of Loch Lomond – an ideal setting for the network afternoon serial *Take The High Road*, even if the Scottish weather does lead to its own special brand of problems for outdoor film crews! *Take The High Road* has been a regular feature of lunchtime viewing all over Britain since 1980 and is the mainstay of STV's increasing drama output, providing 72 half-hour episodes in 1983.

The number and quality of drama productions on our screens reflect not just the diversity of talents within Independent Television but also the conviction of those who passionately want to see high quality drama on television. In STV's case Head of Drama Robert Love, who joined the company in 1979. 'There has been an amazing upsurge in the drama scene in Scotland,' he says, 'and I like to think that STV has reflected and encouraged this. What is particularly heartening is that we have been able to provide opportunities to lots of new talent in Scotland on and off screen – writers, actors and actresses and production staff.'



▲ **Two Per Cent.** Anne Kristen plays the part of Helen Massie, Member of Parliament for a Glasgow constituency, who comes home to a barrage of criticism about her conduct while away at Westminster.



► **Killer.** Mark McManus (left) and Neil Duncan as the two detectives in charge of the investigation to find a Glasgow murderer, in this three-part thriller.

▼ **Preview.** 'The Bubble Boy' by Sue Glover is about Terry (Nicholas Sherry) who was contaminated by a nuco-chemical leak when a very young child. Since then, he has spent his life in a 'bubble' – a life-support module – built within the research laboratory of a hospital.



Film on Four

Channel 4's commitment to funding or co-funding twenty feature-length films a year under the generic title of *Film on Four* has been one of the most widely welcomed aspects of its programming. The channel was praised as a major force in sustaining the revival of the British film industry, yielding, in

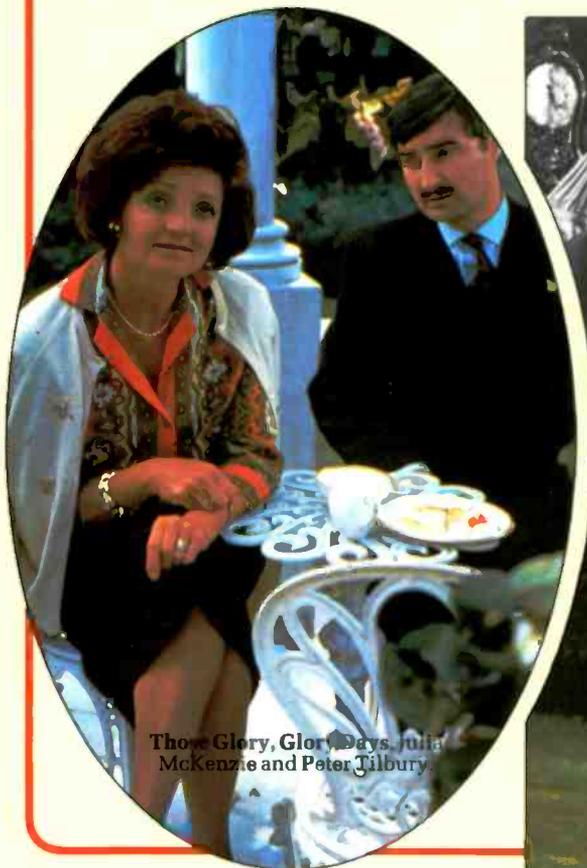
the judgement of Oscar-winning producer David Puttnam, 'a clutch of films, the best of which I for one had almost given up hope of ever seeing in the English language'.

After completing and transmitting those first twenty in two seasons, Channel 4 is maintaining both the quantity and quality of its films with a new season starting in its anniversary week. Not only would few of these films have been made without the impetus of Channel 4, but, as is normal with cinema films none of them would have been available to the viewer at home within some three years of release.

Channel 4 transmits its films soon after completion but it is also keen to support cinema screenings of them and several of

the titles in the first year achieved critical and commercial success in the cinema – for example, *Angel* (The Motion Picture Company of Ireland Ltd.), *Moonlighting* (Michael White Ltd.) and *The Draughtsman's Contract* (BFI). *The Draughtsman's Contract*, a unique, beautiful and mesmerising mixture of whodunit, sexual intrigue and metaphysics, proved a surprising hit and rated as the top box-office attraction in London for several weeks.

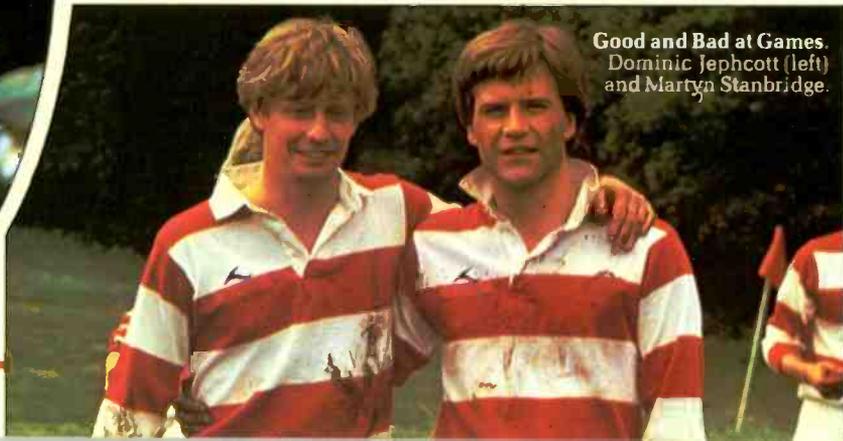
Film on Four was launched on Channel 4's opening night with *Walter* (Central), the harrowing film about a mentally-handicapped man, with an award-winning performance from Ian McKellen. That film and its sequel *Walter and June* were



Those Glory, Glory Days. Julia McKenzie and Peter Jilbury.



Praying Mantis. Carmen du Sautoy (left), Pinkas Braun and Cherie Lunghi.



Good and Bad at Games. Dominic Jephcott (left) and Martyn Stanbridge.

subsequently repeated in an omnibus version on ITV.

The second night *P'tang, Yang, Kipperbang* (Enigma for Goldcrest) launched the first of an occasional series of witty and sensitive studies of *First Love*, with David Puttnam as executive producer. There were further contrasts through the season between Barney Platts-Mills' heroic efforts to recreate Celtic legend with young Glaswegians in *Hero* (Maya); and Jack Gold's glossy, sophisticated thriller *Praying Mantis* (Portman).

The second season of *Film on Four* includes two films that have had successful cinema releases earlier in the year. *The Ploughman's Lunch* (Greenpoint/Goldcrest) was hailed as the most important film about contemporary Britain since

Room at the Top, and won enthusiastic audiences for its sharply-observed view of contemporary English life through the story of one amoral radio news journalist. Another *Time, Another Place* (Umbrella Films) was also praised as a sensitive study of the growing but ultimately doomed relationship between an unfulfilled crofter's wife and an Italian prisoner of war in a rural community in wartime Scotland.

Among other titles *Good and Bad at Games* (Quintet) shows how the tensions and juvenile hatreds of school-days are revisited a decade later in adulthood – and savage earnest – on a cricket pitch, in a script by prize-winning young novelist William Boyd, directed by Jack Gold. And there are further *First*

Love films including *Those Glory, Glory Days* (Enigma for Goldcrest), directed by Philip Saville, who made *Boys from the Blackstuff* and written by The Observer sports journalist Julie Welch. The film delves back two decades in the life of a woman sports journalist to an adolescence obsessed by Tottenham Hotspur in general and their then captain Danny Blanchflower in particular.

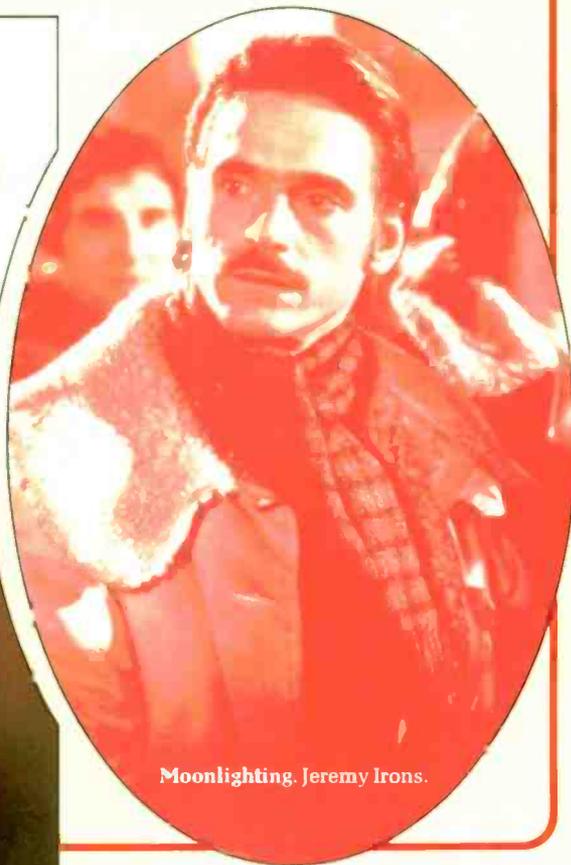
Film on Four has given an opportunity to many talented writers and film-makers, both new and established, to make films that range from the solidly entertaining to the daringly experimental, such as *The Bad Sister* (Moving Picture Company Ltd.), shot entirely on video to facilitate its hallucinatory special effects.



The Draughtsman's Contract. Anthony Higgins.



The Ploughman's Lunch. Jonathar Pryce (left), Charlie Dore and Tim Curry



Moonlighting. Jeremy Irons.

To Be Continued...

It is difficult to analyse the reasons for the appeal and popularity of the drama serial. Yet many are now regarded as permanent fixtures in the television schedules and their popularity is as high as ever. Serials like *Coronation Street* (Granada), which was first locally transmitted in December 1960, and *Crossroads* (Central), which began in November 1964 prove, just by their survival, how much a part they are of the viewers' lives.

Other established favourites are *Emmerdale Farm* (Yorkshire) set in a Yorkshire farming community; *Take The High Road* (STV), filmed in the magnificent countryside (and not such magnificent weather) of Loch Lomondside; and *Brookside* (Ch.4/Brookside Productions Ltd.) set on a new private housing estate outside Liverpool – the newest serial of them all. *Crown Court* (Granada), appealing to the sense of justice in its audience, authentically portrays the processes of law in a particular case dramatised over three episodes each week.

With the long life that many of these serials enjoy and the regularity of their transmission through the year, they provide

an ideal opportunity to explore over a substantial period of time the workings of everyday urban or rural life – a chance afforded by few other artistic media – reflecting the pleasures and problems, trials and tribulations of people throughout the country, perhaps even helping viewers to find an answer to problems in their own lives.

Another benefit of the longevity of this form of drama is the opportunity to develop the characters beyond what might normally be possible, enabling them to change over the years and making their personalities as well known to the audience as if they were close friends. This kind of depth demands close co-operation between all those involved, the scriptwriter, production team and cast, to present each episode on such a tight schedule and still be able to create something more than just superficial entertainment.



◀ **Coronation Street.** The happy Tilsley trio: Brian (Christopher Quinten) and Gail (Helen Worth) with their young son Nicholas (Warren Jackson). Granada

▲ **Brookside.** The Grant family – Bobby (Ricky Tomlinson) and Sheila (Sue Johnston) with Karen (Shelagh O'Hara), Barry (Paul Usher) and Damon (Simon O'Brien). Ch.4/Brookside Productions



◀ **Take The High Road.** Alec Monteath plays Dougal Lachlan, the crofter and shepherd, seen here with his faithful sheepdog Tav, two of the members of the fictitious highland community of Glendarroch. *STV*

▼ **Crossroads.** A discussion between Jill Harvey (Jane Rossington, left) and Valerie Pollard (Heather Chasen) in the popular serial which revolves around life at a Midlands motel. *Central*



▲ **Crown Court.** Andrew Cruikshank as one of the judges before whom cases are brought and tried each week. *Granada*



◀ **Emmerdale Farm.** The Yorkshire farming family take a look at the sheep pens at a local agricultural show. Left to right: Matt Skilbeck (Frederick Pyne), Sam Pearson (Toke Townley), Jackie Merrick (Ian Sharrock), Dolly Skilbeck (Jean Rogers), Jack Sugden (Clive Hornby) and Pat Sugden (Helen Weir). *Yorkshire*



THE ARTS IN VIEW

The arts are an important and valued element in the wide range of programmes which Independent Television provides in its public broadcasting services. Television's coverage enables the arts to be made available to a bigger audience than would ever go to a theatre, the opera, a concert or an art gallery. Research suggests that, particularly on ITV, arts programmes are usually watched by the general viewer rather than by viewers with a special interest in the arts. Consequently, arts programmes have to appeal both to those with little knowledge of the arts as well as to those who know the subject well. This gives television a significant role to play in introducing the audience to what is new as well as providing fresh insight into classics which are more familiar.

The major networked arts series on ITV is LWT's *The South Bank Show* on Sunday evenings. The series has consistently produced well-researched, stylishly filmed, topical programmes, made both at home and abroad, which do much to inform and encourage an interest in the current state of the arts. With Melvyn Bragg as editor and presenter, the series offers interviews with leading artists in many fields which illustrate and illuminate the creative process which brought their work into being. Its biographical approach has the special merit of placing a new work in its context as well as allowing an opportunity to question the artist at some length and in some depth about both his aims and the influences upon him.

The South Bank Show has achieved much distinction since it began and has been widely acclaimed. The most recent of its programmes to be honoured by the critics, when it won the 1983 BAFTA Award for the Best Documentary, was a two-part 'special' chronicling the life and career of Lord Olivier. The series has always interpreted the question of what constitutes 'the arts' in a broad and liberal way and this resulted last

year in a range of programmes on people as varied as film director Steven Spielberg, novelist John le Carré, choreographer Agnes de Mille and composer Stephen Oliver.

Another important ingredient in ITV's coverage of the arts has been the bringing to the audience of performances of distinction. TVS recorded *The Barber of Seville* at Glyndebourne and Granada has presented two ballets by Sir Kenneth MacMillan, *Isadora* and *Gloria*, as well as a study of the American concert pianist Murray Perahia recording Mozart's Piano Concertos. Central, illustrating ITV's concern to appeal to a variety of tastes, covered four concerts given by Jean-Michel Jarre in China and also featured Simon Rattle conducting the City of Birmingham Symphony Orchestra at rehearsals and at the performance of Gershwin's *Porgy and Bess*.

Besides these network programmes many ITV companies produce arts magazines which provide reports and features on current regional developments in the arts. Many local news magazines also make a point of giving regular coverage to what is new in the arts in their area.

The recent major expansion in television's interest in the arts has been due to the advent of Channel 4, which the Broadcasting Act requires should contain a suitable proportion of matter calculated to appeal to tastes and interests not generally catered for by ITV. Channel 4's response to this challenge has been imaginative and comprehensive, integrating arts material into the nightly *Channel Four News* at 7 p.m. and into educational series in particular. In addition, Channel 4 has also given its arts programmes a prominent place in its schedule. The range of programmes on offer – including *Shakespeare Lives*, *Staging an Opera*, *Book Four*, *Voices*, *Alter Image*, *Tora Keating on Painters*, *Music in Time*, *Dance on Four* – has been impressive. As well as bringing a number of international musical performances to the British audience, the best of British drama has been brought to the screen with classic presentations of *Nicolas Nickleby* and *King Lear*.

◀ King Lear. John Hurt as the Fool with Laurence Olivier in the title role of a magnificent production of the Shakespeare classic. Granada

The Arts on ITV

▼ **Folio.** Sculptress Ros Newman, one of the artists featured in this arts magazine, working with an acetylene torch on a figure in her Norwich workshop. *Anglia*



While *The South Bank Show* provides ITV with its major regular networked strand covering the arts, many of the programme companies present their own arts magazine featuring items or people of interest and news of forthcoming shows, exhibitions and events in their own areas. Among these are *Folio* (Anglia), *Calendar Carousel* (York-



shire), *Come In* (Tyne Tees), *Scene* (HTV) and *Cover to Cover* (Grampian), a book review series.

Arts programmes must not be didactic in their manner or they may alienate the audience they wish to attract. They also aim to entertain, and often include less conventional items. One such series is *A Private View* (TSW), which looks at a broad range of modern art forms.

Arts festivals around Britain also capture the attention and support of the ITV companies, for example STV's coverage of the Edinburgh International Festival and HTV's coverage of the Welsh Eisteddfod. In 1983 HTV also sponsored the Cardiff Festival of Choirs and LWT held a Festival of Arts in conjunction with the GLC when children from around London took part in a competition, the final of which was televised towards the end of July.

▼ **Music from Castle Fraser.** The Scottish Baroque Ensemble play pieces from the collection of 18th and 19th century sheet music which was recently discovered in the castle. The series also uses illustrations and extracts from family letters to paint a cameo of contemporary life at the castle and place the music in its historical context. *Grampian*

▲ **Come In.** The distinguished Northumbrian poet Basil Bunting (right) reminisces with presenter Tony Bilbow about his life and reads extracts from his work in this popular long-running regional arts and entertainment series. *Tyne Tees*



▼ **Verdi's Requiem.** Margaret Price (left) and Della Jones, two of the soloists in a televised concert from St. David's Hall, Cardiff. The performance was part of the 1983 Cardiff Festival of Choirs sponsored by HTV.

▲ **A Private View.** Fringe performance artist Martin Ive performs Morris Minimoto in 'Kamerakase' for an arts series which featured a full range of modern art forms. *TSW*



Unconventional Ballet



Kenneth MacMillan's dramatic work *The Seven Deadly Sins*, with music by Kurt Weill and libretto by Bertolt Brecht, has recently been recorded by Granada.

In 35 years as a choreographer – the last thirteen as Director, and latterly Principal Choreographer of the Royal Ballet – Sir Kenneth MacMillan has become used to the surprised and shocked reactions of ballet audiences. Many of his earlier works – among them *The Rite of Spring*, *Manon*, *Elite Syncopations* and *Mayerling* – have now entered the established repertoire as firm audience favourites. Sir Kenneth continues to produce new ballets just as startling as his earlier work.

He has always firmly believed that the TV viewer, less used to conventional ballet and less bound by its expectations, will always be more immediately receptive. For the television audience, he believes, ballet is just another way of telling a story, allowing him to be explicit in his narrative, lyrical, grotesque, sensual and erotic, or just funny.

When Granada recorded MacMillan's *Isadora* at the Royal Opera House, Covent Garden, it was before an invited promenade audience. Many of them had never



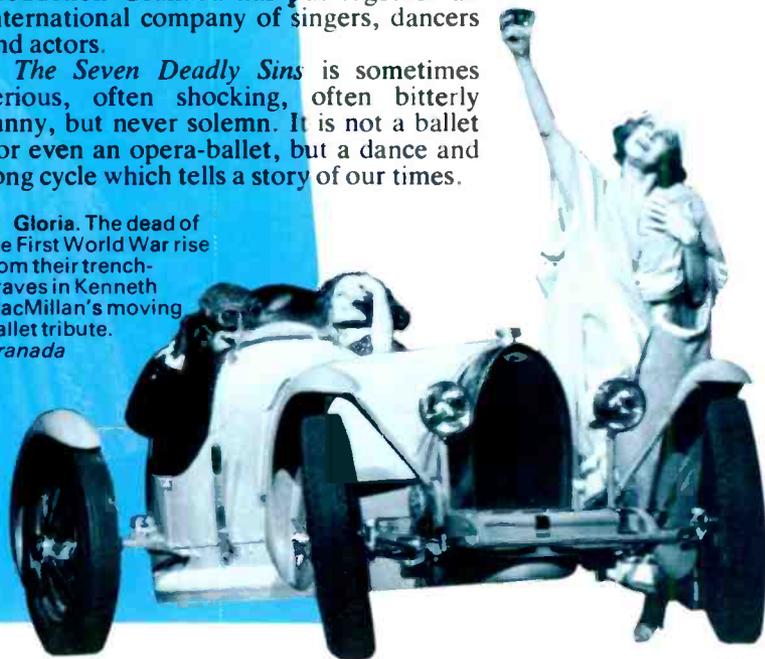
been to a ballet before, but had no difficulty in grasping his intentions and, when it was over, no restraint in showing their approval.

The recording of *Gloria* was a very different occasion. A solemn and intense work, not the drama of individuals but of a whole generation caught and lost in the trenches of World War I. A ballet which completely transcends the conventions and expectations of its form, *Gloria* was transmitted on Remembrance Sunday 1982 as a memorial to the dead of both wars.

The Seven Deadly Sins is the most ambitious project so far. MacMillan has created a work for the television studio, collaborating again with Derek Bailey, who directed both *Isadora* and *Gloria* for television, and with whom MacMillan won the Prix Italia in 1978 for *Mayerling* (LWT – *The South Bank Show*). For this latest production Granada has put together an international company of singers, dancers and actors.

The Seven Deadly Sins is sometimes serious, often shocking, often bitterly funny, but never solemn. It is not a ballet nor even an opera-ballet, but a dance and song cycle which tells a story of our times.

◀ *Gloria*. The dead of the First World War rise from their trench-graves in Kenneth MacMillan's moving ballet tribute. Granada



◀ *The Seven Deadly Sins*. Marie Angel (left) sings while Alessandra Ferri dances the role of Anna in Kenneth MacMillan's latest and most ambitious work so far. Granada

▼ *Isadora*. Isadora Duncan sets off on her last tragic journey which ends with her strangled by her scarf tangled in the car wheel... The role of Isadora is shared by dancer Merle Park (in the car) and actress Mary Miller (beside it). The story is told, in Isadora's own words, by Mary Miller while Merle Park dances. Granada

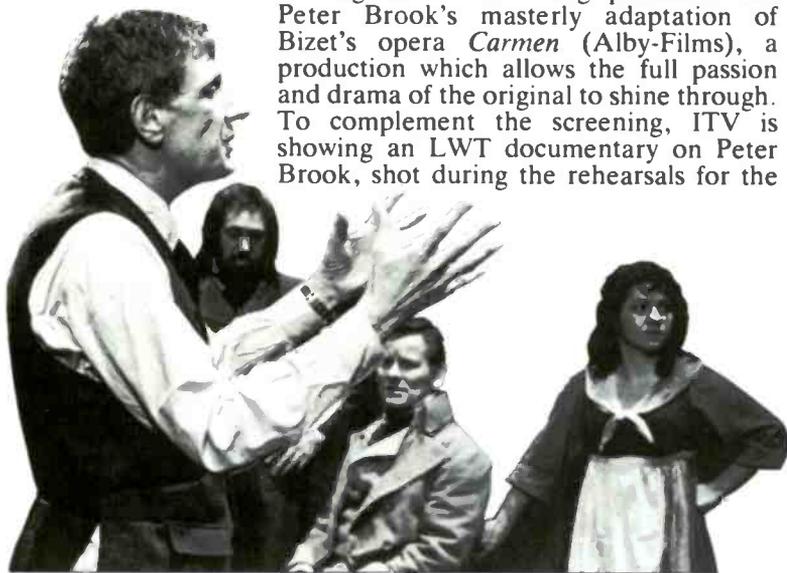
The Arts on 4

The arrival of Channel 4 has provided Independent Television with greater opportunities to extend its coverage of the arts. The channel is able to direct programmes towards audiences with special interests.

All aspects of the arts are well represented. Melvyn Bragg is executive producer of *Book Four* (LWT) which reviews the written word. Classic and modern works of dance, opera and music are performed and recorded for the television audience. The majority of arts performances on Channel 4 are now screened on a Wednesday evening. Among the works being presented are Peter Brook's masterly adaptation of Bizet's opera *Carmen* (Alby-Films), a production which allows the full passion and drama of the original to shine through. To complement the screening, ITV is showing an LWT documentary on Peter Brook, shot during the rehearsals for the

opera. Also included is Opera Factory's production of the savage comedy *Punch and Judy* (Landseer Films); a quartet of documentaries by Peter Greenaway on four leading American contemporary composers – John Cage, Robert Ashley, Philip Glass and Meredith Monk – in both performance and conversation (Transatlantic Films); *Accidental Death of an Anarchist* (Belt & Braces TV Productions Ltd.); and Peter Hall's superb National Theatre production of *The Oresteia*. Different dance forms were highlighted in the recent series *Dance on Four*, introduced by Ben Kingsley. New and unusual productions are also showcased, emphasising the breadth and scope of coverage.

Another way to present the arts is by showing how the different strands of a production are woven together. One such series is *Staging an Opera*, made by TVS, which follows the creation of Jonathan



▲ **Staging an Opera.** Jonathan Miller, left, directs the Kent Opera production of *Fidelio* in a series which takes the viewer behind the scenes. *Ch.4/TVS*

▶ **A Seat Among the Stars – The Cinema and Ireland.** Richard Harris (right), one of the well-known Irishmen interviewed for this series on Ireland's involvement in the history of cinema, seen here with the producer Bob Brien. *Ch.4/Ulster*



► **Cinderella.** The Scottish Ballet's performance of this lavish production was recorded at the Theatre Royal in Glasgow. The principal dancers are Elaine McDonald and David Bombana. *Ch.4/STV*



Miller's Kent Opera production of Beethoven's *Fidelio*, ending with the dress rehearsal.

A particularly innovative series is *Voices* (Brook Productions), which has brought

◀ **Carmen.** Eva Caurova sings the title role in this brilliant adaptation of Bizet's opera about the tragic love affair between a beautiful gypsy, a soldier from Seville and a famous matador. *Ch.4/Alby-Films*



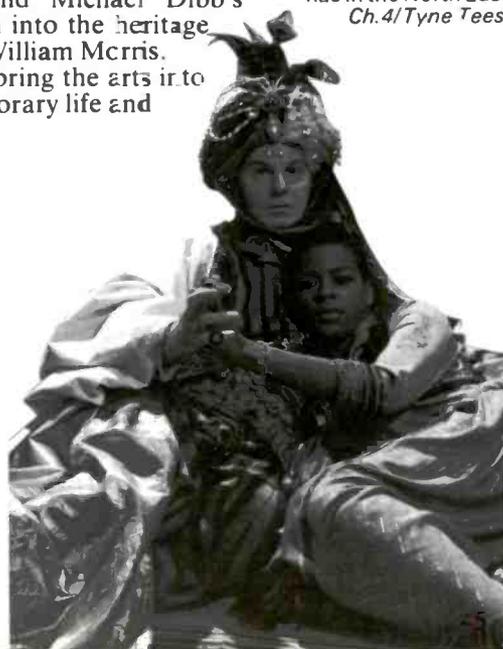
together notable people—including George Steiner, Susan Sontag, Mary McCarthy—to debate topics of cultural concern.

Regular seasons of arts documentaries profile artists and explore ideas. They have included Barrie Gavin's portrait of American cartoonist Jules Feiffer (Third Eye), Gina Newsom and Marina Warner's essay on *Joan of Arc*, and Michael Dibb's two-part investigation into the heritage of John Ruskin and William Morris.

All these films try to bring the arts in to contact with contemporary life and concerns.

◀ **Accidental Death of an Anarchist.** Dario Fo's political farce about the events following an ambiguous inquest into the death of an anarchist who 'fell' from a window of the Milan police headquarters. The cast includes, left to right, Gavin Richards (who also adapted the play) as the maniac, Clive Russell as the superintendent, Jim Bywater as Inspector Pissani and Gavin Muir as the constable. *Ch.4/Belt & Braces TV Productions*

▼ Derek Jacobi as Peer Gynt and Josette Simon as Anitra in an excerpt from the play featured in this special documentary about the RSC's visit to Tyneside, its activities in the area and the enthusiastic following the company has in the North East. *Ch.4/Tyne Tees*



The South Bank Show

In the six years since it was launched, *The South Bank Show* (LWT) has established itself as one of the most authoritative arts magazines on British television. Although the advent of Channel 4 has opened up new opportunities for specialist programming, Melvyn Bragg still sees his primary responsibility as being to address his output to the large and diverse audience that watch ITV.

Accordingly, *The South Bank Show* has a broad spectrum and a tight brief. It covers literature, drama, painting, sculpture, pop and classical music, cinema and occasionally subjects that are often not thought of as art at all, such as advertising or the iconography and design of fairgrounds. Its first commitment is to the more serious work being done today, whether by major figures like Saul Bellow or Simone de Beauvoir, or bright new talents from the avant-garde like sculptor Barry Flanagan or performance artist Laurie Anderson. The series considers it important, too, to cover subjects from the popular arts, as evidenced by programmes on Paul McCartney, Jack Lemmon and Michael Crawford.

But whatever the particular topic, each

individual programme will always be made with the same commitment to the craft of programme-making and engagement with the subject that have become the show's hallmark. In each edition there is an attempt to give a current affairs edge and to present a deep understanding and analysis of the subject.

In the case of the two 90-minute 'South Bank Show Specials' on Sir Laurence Olivier that launched the 1982-83 season (which, incidentally, won a BAFTA award in 1983) Melvyn Bragg had the difficult task of drawing out the complex character of a reticent man in order to fathom the source of his prodigious acting talent. On other occasions the interviewee can be a commentator on other people's work, as Simon Preston, the organist and Master of the Choristers at Westminster Abbey, was in the programme in which he guided the viewer through a thousand years of the enormously rich tradition of English choral music.

It is more usual, however, for an interview to focus on an individual's work rather than his personality, and for it to be

▼ A special programme, 'The Dancer and The Dance', focuses on the brilliant Russian ballet dancer Mikhail Baryshnikov, who now lives and works in America.



carefully structured around pre-selected examples which convey some sense of the nature of his work and highlight the salient ideas the production team have decided to concentrate on. In the case of film directors, stage productions, composers or painters there is no fundamental difficulty in portraying their work on television – whatever the specific problems it is at least visual by nature. But finding ways of presenting the written word poses particularly awkward challenges to programme-makers seeking to find potent illustrations for the ideas they wish to explore. Not surprisingly, films about writers tend to rely heavily on the interview format, and when the subject is as articulate and passionate as Norman Mailer or John Osborne there is little need to find additional material to complement their ‘talking heads’. However, in most cases a different strategy is needed, and *The South Bank Show* has done much to break new ground in this difficult area. The film about the French intellectual and novelist Simone de Beauvoir combined the interview with archive footage depicting the great events she has lived through and written about, along with dramatisations from her books designed to illuminate the moral dilemmas of the French Left at different points in recent history.

One of the approaches *The South Bank Show* has developed has become known as the ‘process’ film – a look at the way a work is actually made – which has been applied with particular success to stage productions like the Royal Shakespeare Company’s *Nicholas Nickleby*, or which can be used to look at a painting or sculpture as it takes shape under the artist’s hand. The nature of a novelist’s creative process, however, makes it hard to apply this approach to the written word; but in the case of the young English writer Bruce Chatwin an opportunity presented itself to look in some depth at the ways a work of fiction comes together. Chatwin writes books which are firmly grounded in documentary research, and his latest – which is set in the border country of Mid Wales – enabled *The South Bank Show* to make a programme which explored the complex relation between fact and fiction in his work. By returning with him to the Welsh borders and looking at the people and places which he had drawn on while writing the novel, the film was able to convey the themes and flavour of the book. In instances like this television can achieve a depth of analysis that goes beyond the

kind of commentary that the literary magazines can manage, for only it can show exactly how the life of a particular community has been transmuted into the stuff of fiction.

There are other ways, too, in which films about novelists can build intriguingly on the interview format. In the programme about Patricia Highsmith the interview was conducted as though it were taking place in one of her own psychological thrillers, with an actor playing her major character, Tom Ripley, providing a lurking presence throughout. Despite Patricia Highsmith’s contribution, the film was more about the character of Ripley than his creator, and the resulting work was one of the rare instances where the television arts programme itself can be said to aspire to the condition of art.

At their best, such films can combine a wealth of information with an imaginative engagement with their subject that will live on hauntingly in the viewer’s imagination. It is a reminder of the heights which arts programmes – given sufficient time and resources – can achieve and it was no accident that *The South Bank Show* closed its most recent season with a personal interpretation on film of Holst’s *The Planets* by Ken Russell – the man who in the 1960s showed just how provocative and stimulating the television arts programme can be.



▲ Director Ken Russell presented a film of illustrations to Holst’s *The Planets*, a sequence which portrayed the changing emotions and impressions of this familiar music.

▼ ‘Laurence Olivier – A Life’ was an award-winning two-part programme on the life and career of Britain’s most distinguished actor, seen here (left) with author and playwright John Osborne and Melvyn Bragg.





CHILDREN'S TELEVISION

As a public service, Independent Television seeks to provide as broad and varied a range of programming as possible on its two channels, ITV and Channel 4. From the beginning, ITV has offered programmes made specifically for children by specialised producers who have uppermost in mind the needs and wishes of young viewers. Such programmes are often intended to appeal to particular groups or specific interests rather than to attract the largest number of viewers. Some programmes will offer instruction or enlightenment, others will aim at straightforward relaxation and entertainment. However, the basic intention is to stimulate the child in such a way as to help him or her to develop both as an individual and as a member of society.

ITV makes every effort to provide a balanced diet for children and at the beginning of 1983 introduced a new pattern which was both innovative and more consistent on a day-to-day basis so that children would come to know more what to expect each day. The whole package, under the umbrella title of 'Children's ITV', is hosted by a presenter who changes every month. Programmes start at 4 p.m. with repeats of the material for the youngest viewers which was presented at lunch-time earlier in the day, and continue until 5.15, giving an extra quarter of an hour. The need to provide what in effect is a whole miniature schedule for a highly varied and demanding audience is made even more difficult by the fact that the IBA's regular research into children's appreciation of their own programmes and those for the general audience reveals what will come as no surprise to any parent or teacher, that the older the child the more he or she is attracted to material designed for the general audience.

ITV is aiming in its children's provision at two main age groups - 'infants' up to about the age of eight and 'children' from nine to fifteen or so. There is general agreement among those concerned with children's television that the starting point for any programme must be with the child himself. Children are a demanding audience, with intelligence, imagination, enthusiasm and eagerness and they will let their opinions be known. Little is gained from producing programmes which simply give an impression of childhood that derives from the adult's idealised view

of how children should be or behave, or where their interests should lie. Making good programmes for children is more difficult than for any other section of the audience, for it is adults and not children who produce them. In a sense, the producer must seek to re-awake and interest 'the child within himself', as sincerely and truthfully as he can.

The ITV network presents children's programmes on weekday and Sunday afternoons, as well as on Saturday mornings in a long 'spectacular' which includes films, cartoons and other feature material selected for children and moulded together by one or more presenters. The weekly output of children's programmes in any ITV area normally includes two or more adventure/drama series; information programmes, either in the form of a magazine with several items, a competition or a miscellany; light entertainment or pop shows; cartoon or puppet animation series; and simple stories for the youngest viewers. In addition, TV-am, ITV's 'breakfast-time' service, from its introduction in February has made special provision for children on Saturday and Sunday mornings.

In all these programmes particular care is taken over scenes which might unsettle young children, bearing in mind ITV's Code on Violence, and programmes should not include swearing or blasphemy. It is clear from research not only that many children enjoy programmes intended primarily for adults but also that a substantial number view late into the evening. The IBA operates a 'family viewing policy' to ensure that so far as possible no programmes shown between the start of children's programmes at 4 p.m. and 9 p.m. are unsuitable for an audience in which large numbers of children are present. This policy is applied progressively through the evening. While it is recognised that children go to bed later and watch television longer than in the past, the IBA considers that 9 p.m. is a reasonable time at which to expect parents themselves to assume responsibility for what their children watch and after which adults can expect to see adult programming.

The initial responsibility for co-ordinating and supervising the quality, planning and supply of ITV's children's output rests with the Children's Committee, which meets regularly and includes a member of the IBA's own staff. Companies are enabled to plan their contributions well in advance in relation to the known requirements of the network as a whole.

◀ **Danger Mouse.** An animation spy adventure whose little super hero has captured the imagination of children everywhere. *Thames*

Entertainment and Drama



Two essential ingredients of Independent Television's output for children are entertainment and drama. Children readily respond to lively shows that provide plenty of music, fun and laughter; and they are equally absorbed by the many good quality drama series which have been made with them in mind.

◀ **Razzmatazz.** Alastair Pirrie and vivacious singer Lisa Stansfield present a host of star names and riotous studio games in this pop fun show. *Tyne Tees*

▼ **Venchie.** Fun and games when girls and boys clash in a lively scene from the amusing story of a social worker's attempts to run an adventure playground in face of strong opposition from the local children. *Tyne Tees*



▲ **Murphy's Mob.** Lynda Bellingham as Elaine Murphy and Ken Hutchison as Mac Murphy with 'the Mob' in a drama series about members of a young football supporters club. *Central*





► **Robin of Sherwood.** Robin (Michael Praed), in disguise as an old man called 'Hedger', wins an archery competition. *HTV*

A somewhat new concept for Saturday morning viewing is *No 73*, which was conceived by one of the newer ITV companies – TVS – and combines an 'open format' with a weekly 'soap opera' storyline.

From the outside *No 73* looks like a perfectly ordinary old semi-detached house, but once inside you will find rooms full of extraordinary activity. Every week

young ITV viewers find the crazy inhabitants involved in everyday activities, with a difference.

All kinds of visitors arrive at *No 73* – you might find a chart-topping band rehearsing in the lounge or a hovercraft designer building his latest invention in the backyard.

Four characters share this crazy 'open house': Harry has 'good connections' with top pop groups, Alec the musical Scotsman is convinced his next book will be a best-seller, Dawn is trendy but headstrong and Ethel is fast-talking and fun – she is the long-suffering owner of the house. There is also an exciting new cartoon character, with superhuman strength, called Roger Ramjet.



No 73.

The gang who live in this crazy house are from left to right, Alec, Ethel, Dawn (seated), and Harry. *TVS*

Fantasy Fun



▲ **Wind in the Willows.** Meticulous attention to detail as the limb of another character takes shape in the hands of a dedicated craftsman. *Thames*

Informative programmes are an important part of the children's schedule but they need to be balanced with shows offering laughter and entertainment. Independent Television therefore provides a blend of viewing which includes programmes that are designed to appeal to a child's unique sense of imagination and humour – a special world of fantasy fun.

Animated Inventiveness

What needs 2,000 hand-drawn pictures to make a ten-minute film? The answer is the popular ITV cartoon series *Danger Mouse*, the adventures of the world's greatest secret agent.

Providing the skills that over the past five years have built a regular audience of millions all over the world for the daring adventures of the little super hero is a unique UK film animation company, *Cosgrove Hall Productions*. A subsidiary of *Thames Television*,



Cosgrove Hall was founded in 1976. Headed by leading British animators Brian Cosgrove and Mark Hall, the company now employs over 50 people, drawing its staff straight from school or college and training them in the art of both drawn and model animation.

Cosgrove Hall has also produced highly successful model animation films, including Cockleshell Bay, now entering its seventh series, and The Pied Piper of Hamelin, winner of the 1982 Prix Jeunesse International, and the 1982 BAFTA Award for Children's Programmes.

These same skills have been lavishly brought to bear on the most recent production, The Wind in the Willows, a musical presentation of the timeless Edwardian classic by Kenneth Grahame. If millions of pictures have been required to bring Danger Mouse zestfully to life, equally painstaking expertise has been called on to create The Wind in the Willows, not least the handsome models of the famous characters, each of which is an intricate mixture of latex foam, cosmetics and costumes, sculpted round metal skeletons which allow almost human movements of arms and legs, but also can bring a smile or a grimace to the faces of Mole, Rat and the egotistical Toad.

The Wind in the Willows features the famous voices of Sir Michael Hordern (Badger), Ian Carmichael (Rat), David Jason (Toad) and Richard Pearson (Mole), and was adapted by TV and film screenwriter Rosemary Anne Sisson. This has been followed up by a series of adventures starring the characters.

It is an inventiveness that is the hallmark of all its productions based on meticulous and thoroughly professional research on the one hand plus dedicated craftsman's care in design and execution, which together create a very special entertainment indeed.

The Colourful Underworld of the Fraggles



Fraggle Rock. The Fraggles share their colourful underworld with Doozers, an army of tiny creatures in hard hats whose sole aim is to build structures for Fraggles to eat. TVS

*Fraggle Rock is a fairytale world just beyond everyday reality. Devised by Jim Henson, the creator of *The Muppets*, the series is aimed primarily at children aged between 7-12 years and is made for British television by TVS, in its Television Theatre at Gillingham in Kent.*

You can recognise a Fraggie anywhere – froths of feather-like hair on an unproportioned body just eighteen inches high. Gobo, Mokey, Wembley and their Fraggie friends share this underworld with Doozers, and the bad guys who are the big bumbling Gorgs, whose greedy appetites are only satisfied by a Fraggie – if only they could catch one.

*Fulton MacKay is the Captain, the only true 'human' in the series, who lives in a lighthouse above *Fraggle Rock*.*

Life in this fantasy land is fun, and the Fraggles behave accordingly. But what appears as light-hearted froth does not prevent the inhabitants from becoming involved in real-life moral dilemmas involving all human emotions and values such as courage, responsibility and friendship.



Informative Series

Informative/factual series aim to stimulate children to a wider range of discovery both during the programmes and afterwards.

▶ **The Royal Family.** Inspired by the book *All About the Royal Family* by Phoebe Hichens and Rosemary Orley, Ronald Allison presents this series which offers lively insight into the British Monarchy from William the Conqueror to the present day. *Yorkshire*



They have a less structured and formalised approach than specifically 'educational' programmes.

The series deal with many different topics and use varying approaches, from the humorous presentation of *Madabout* (Tyne Tees) with Matthew Kelly taking a look at rather unusual hobbies, to more serious documentary series like *Challenge* (Thames) and Central's *This is Me*. Whatever the subject matter, whether it be a quiz, science-based, about music, hobbies, travel or book reviews, it is presented in a lively, imaginative and interesting way that will appeal to a young and enthusiastic audience.



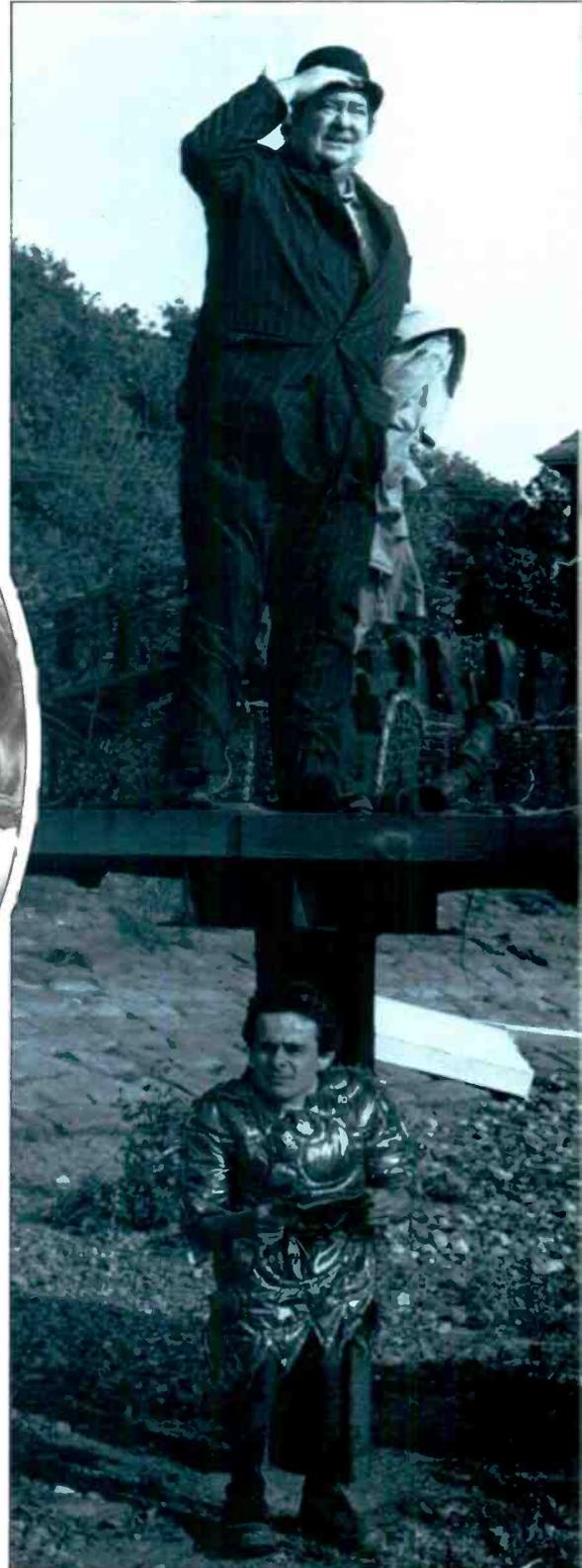
◀ **Madabout.** Matthew Kelly, TVTimes Children's Personality of the Year 1983, joins 16-year-old wild animal trainer Alex Bridgewater in the tiger's cage at Chipperfield's winter quarters near Oxford. *Tyne Tees*



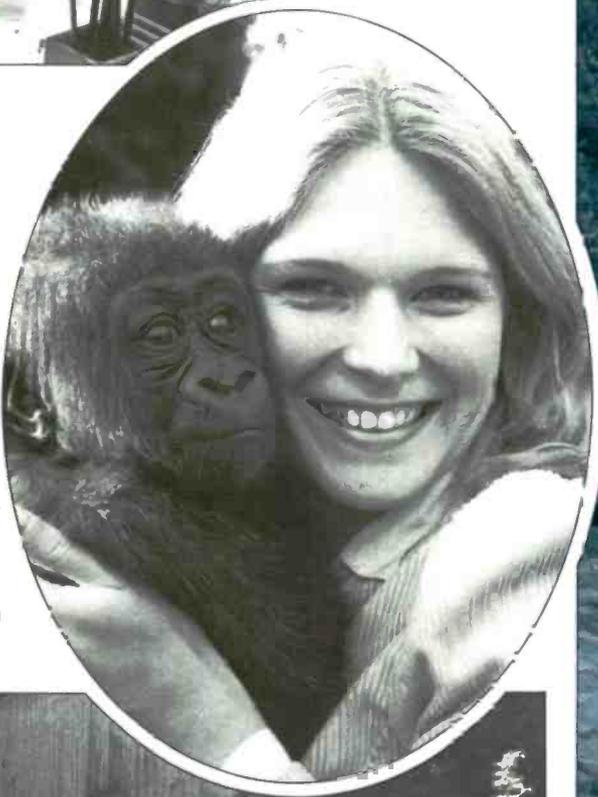


▼ **First Post.** Sue Robbie with some of the many letters written in by children giving their views on television programmes. *Granada*

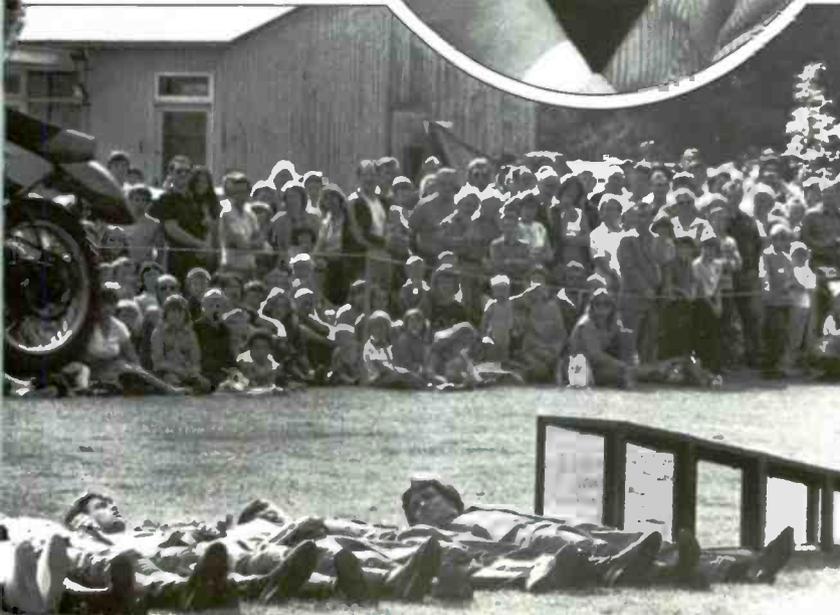
► **The Book Tower.** For five minutes each week, along with the book reviews, is a serialisation of *Mr Moon's Last Case* by Brian Patten. Mr Moon (Stratford Johns) is a retired police inspector who is obsessed with tracking down the elusive creature Nameon (Big Mick Walters), reported to be part child and part leprechaun. *Yorkshire*



► **Animal Express.** Presenter Alison Holloway and baby gorilla Leah get better acquainted in this wildlife series. *HTV*



▼ **Challenge.** 15 year-old Paul Diamond has six months to prove that he has the ability to earn a place in the motorcycle stunt team 'The Cyclomancers'. *Thames*





INFORMATIVE VIEWING

Six people out of every ten say that television is their main source of news about what is going on in the world today; and a single news programme may gain an audience of more than 15 million. More than a third of ITV's output is classified as informative (news, current affairs and documentary); and Channel 4, which came on air in November 1982, presents roughly the same proportion of informative material as ITV.

The national and international news service for ITV and Channel 4 is provided by Independent Television News (ITN), a separate company owned by all the ITV area contractors. ITN produces for ITV three programmes each weekday - *News at One*, *News at 5.45* and *News at Ten* - as well as shorter bulletins on Saturdays and Sundays. For Channel 4, ITN provides *Channel Four News* which runs for an hour from Mondays to Thursdays and half an hour on Fridays. The programme aims to provide a service with a fresh and distinctive character. *Channel Four News* gives special emphasis to business, industry, science and technology and the arts.

News reporting is one of television's major responsibilities. Given its importance and the need to retain the viewer's confidence and trust, those responsible for news programmes are required to ensure that news is presented accurately and impartially. Coverage must be seen to be fair and free of bias. Programmes will, of course, wherever necessary seek to provide context and explanation of the events they report.

To complement this network news service, all fifteen area programme companies have their local news magazines which aim to bring their region's viewers up to date on the day's events. These are supplemented by local news bulletins at lunchtime and late evening local headlines.

There is constant pressure for space in news bulletins, which inevitably means that the time available for analysis is limited. The role of providing 'explanation and context' and of analysing short- or long-term trends is seen as the main function of the regular current affairs series produced by ITV and Channel 4.

ITV's three regular networked current affairs programmes are produced independently by Granada (*World in Action*), Thames (*TV Eye*), and LWT (*Weekend World*). Each has its own distinctive approach; together they provide a broad and balanced background to the daily flow of information from ITN. *World in Action*, on Mondays at 8.30 p.m., has a well-earned reputation for tough, investigative journalism and is ITV's longest-running current affairs series. *TV Eye*, shown at 9.30 p.m. on Thursdays with Alastair Burnet as its principal interviewer, has developed its own immediacy and edge. *Weekend World*, transmitted at noon on Sundays, has an hour in which to cover one major political or economic story. In addition, ITV's regional current affairs programmes provide a valuable service in putting events in a more local context and airing local issues.

Channel 4's current affairs output aims to embrace as wide a range of programme type, source of programme making and opinions as is feasible. It includes a weekly series produced by women (*Twenty Twenty Vision*); a weekly programme on politics presented by Peter Jay (*A Week in Politics*); a nightly opportunity for speakers to air a variety of viewpoints on current topics in *Comment* (four nights a week within the news hour) and a more extended opportunity for speakers to develop a case in *Opinions*; magazine programmes for ethnic minorities - *Black on Black* (Afro-Caribbean) and *Eastern Eye* (Asian); and series dealing with industry and the unions. The weekly *Right to Reply*, the only programme which Channel 4 produces itself, discusses general issues arising from the channel's output to which viewers have drawn attention. Channel 4 also shows two well-established and valuable series on the press - Granada's *What the Papers Say* and Tyne Tees' *Face the Press* with Anthony Howard as chairman.

The third major element of informative viewing is the documentary, widely represented on both ITV and Channel 4. In subject matter and form the documentary is perhaps unequalled in the opportunity it affords the programme-maker to achieve a comprehensive exposition of a subject or theme.

Since February 1983 ITV's range of informative programmes has been further extended by a number of the elements included in TV-am's breakfast television service.

◀ **The Nation Decides.** Alastair Burnet (right) with Martyn Lewis and Peter Sissons heading ITV's overnight coverage of the 1983 General Election results. *ITN*

Viewing the Past and Present

The diverse documentary output of Independent Television ranges from historical epics and probing examinations of controversial issues to gardening and holidays. The programmes may be networked or made specifically for a local audience; they may be one-offs, part of a series, or a regular weekly feature.

Occasionally, documentary programmes highlight life's less publicised grievances and tragedies, often generating a greater public interest and concern. For example, Yorkshire's *Alice: A Fight for Life* was a deeply moving and challenging documentary about a middle-aged woman who, after working as a young girl in an asbestos factory, contracted mesothelioma,

a cancer whose only known cause is asbestos. This programme won first prize in the documentary section of the 1983 Prix Futura festival in Berlin.

Channel 4's six-part documentary *The Spanish Civil War*, produced by Granada, was television's first major series on the 1936-39 war which was one of Europe's greatest social and political upheavals this century. *Vietnam*, produced by Central for Channel 4, was a 12-part series on the war there and the events leading up to it.

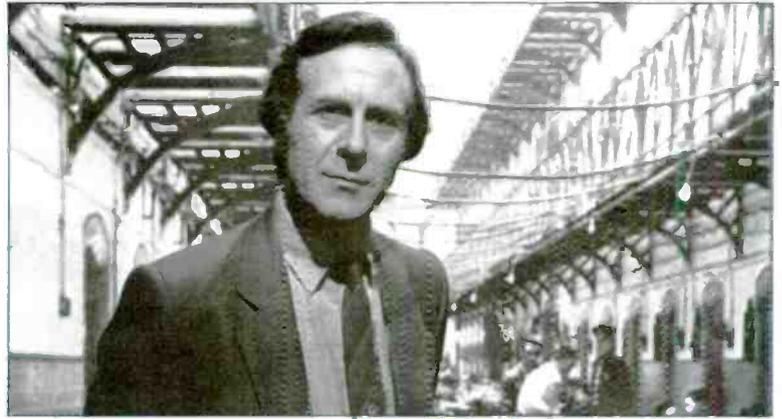
On a more leisurely note, TVS focused on the story of herbs and spices in its local series *The Spice Of Life*. The series reached a wider audience when it received a second showing on Channel 4. The production

▼ **About Britain.** The A4 Pacific 'Sir Nigel Gresley' prepares to haul the Cumbrian Mountain Express in the documentary 'Steam on the Settle and Carlisle', *Border*



team spent two years travelling the world to film the programmes. Their journeys took them from China to a South Seas island and from Texas to Clapham, South London. The result was a fascinating catalogue of food, travel, adventure and fun which reached out across the world and into history.

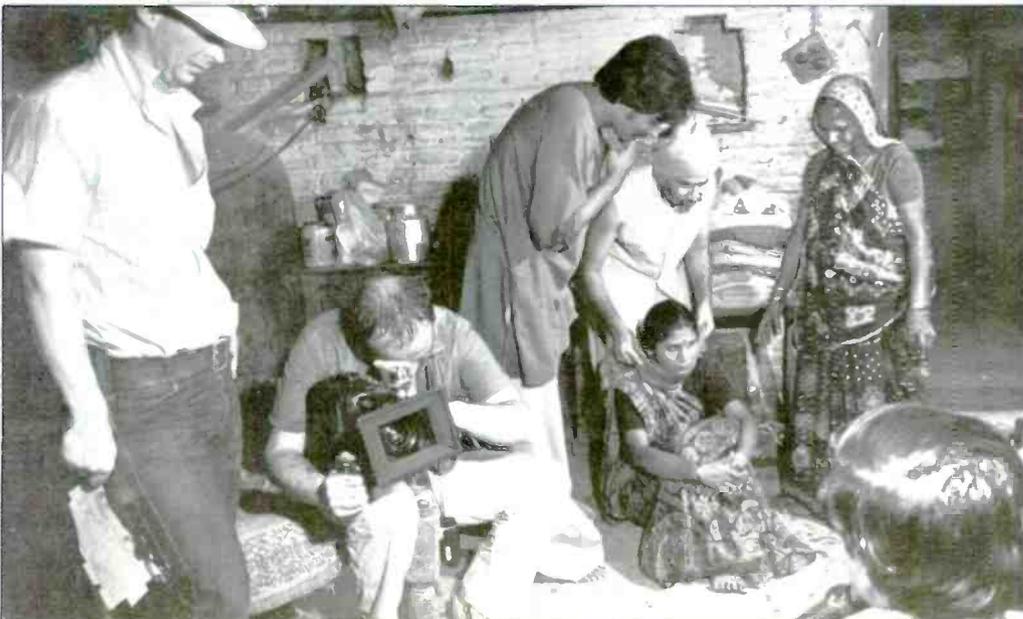
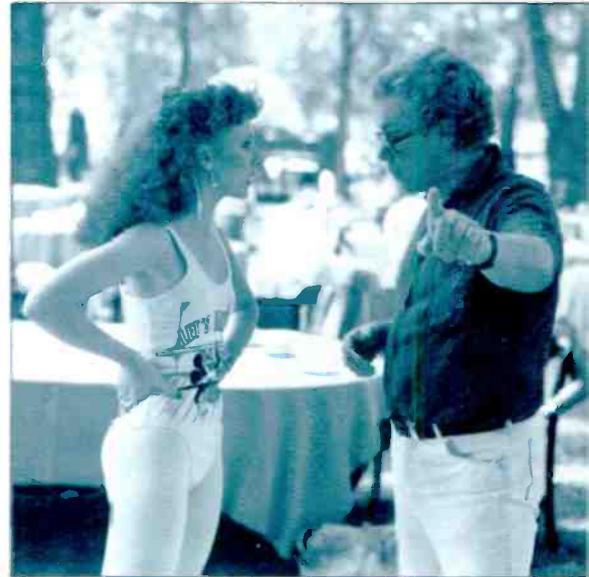
The story of Oskar Schindler's double life as friend and associate of top Nazi officials, and the friend of Jews, thousands of whom survived because of his negotiations and bribery, was the subject of a documentary from Thames, *Schindler*. More than 40 survivors were interviewed in the USA, Europe and Israel. Rare archive film of the period was found and a filmed



▲ **Prison.** Edwin Mullins presented this major analysis of the crisis in Britain's gaols. *Ch. 4/Anglia*

► **Stars In Their Eyes – Five Years On.** Producer/director Tony Kysh with actress/dancer Bonnie Langford, one of the successful young hopefuls featured in an earlier documentary on the famous Italia Conti Stage School. *Tyne Tees*

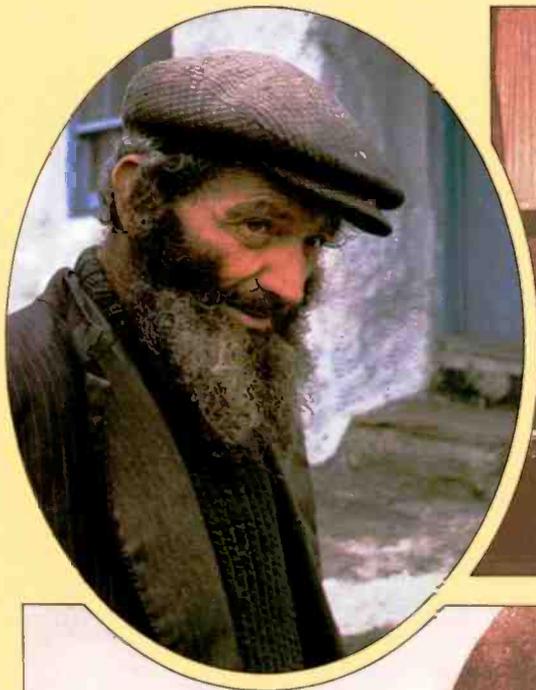
◀ **The World: A Television History.** A series based on the *Times Atlas of World History*. This edition focused on ancient Greece and Rome. *Ch. 4/Network Television*



▼ **The History of Television.** On location filming the Indian television company KHEDA filming villagers performing their own 'social' drama. *Granada*

Viewing the Past and Present cont.

▼ **Once in a Lifetime.** 75 year-old Cecil Roberts, one of the great characters of the isolated Cornish fishing village of Sennen, which featured in one of the films from the series, 'The Last Place in England'. *Yorkshire*

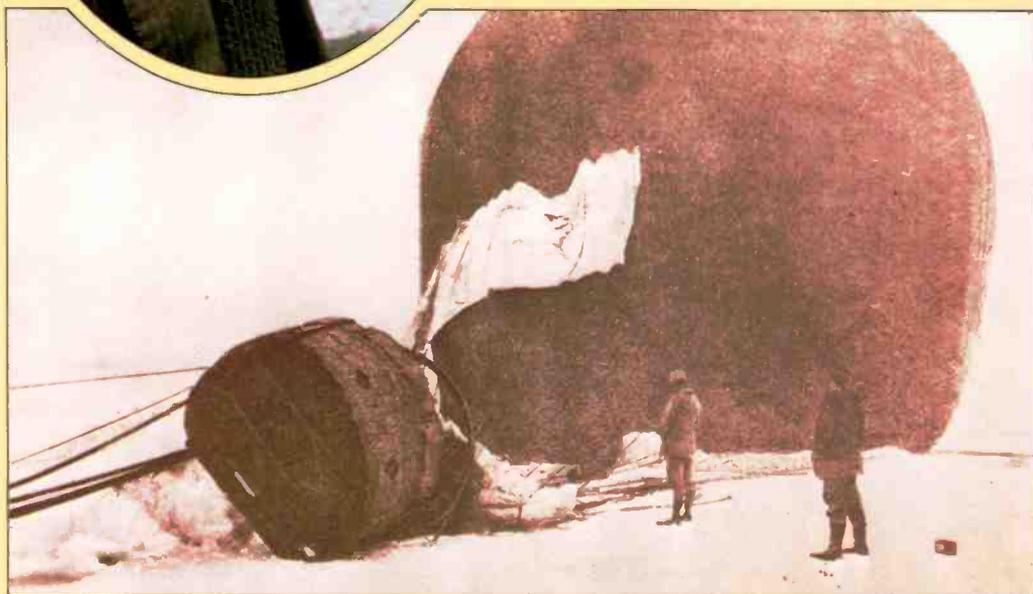


interview with Schindler shortly before his death in 1974.

A Granada Television team has also been travelling afar, in pursuit of *The History of Television* planned for 1984. In India it filmed the Indian television company KHEDA which was itself filming a village dramatisation of bride-burning: in

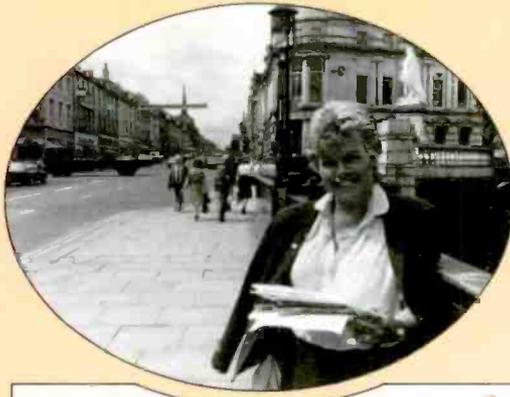
this particular part of India social problems such as this are exposed in plays written, produced and acted by villagers.

About Britain provides a showcase in the form of 30-minute programmes for documentaries supplied by the regional companies. These focus on local topography and on people living there.



▲ **Unknown Chaplin.** This trilogy included complete sequences cut from Charlie Chaplin's greatest films, film records of important visitors to his studio and 'home movies' both on and off the set. Chaplin seen with his valet in a scene from *How To Make Movies*. *Thames*

◀ **Doomsday.** A documentary series which looks at catastrophic events in history. This original photograph was taken by a member of the doomed Swedish Hot-Air Balloon Expedition of 1897. There were no survivors, but 30 years later their bodies and their camera film were discovered in the Arctic ice. *Grampian*



► **Coral Seas.** In this series Krov Menuhin, son of the violinist Yehudi, sets off for an underwater adventure in the South Pacific, taking with him a micro-light aircraft to locate areas in which he then dives. *HTV*

◀ **Wish You Were Here ... ?** Judith Chalmers reports from Deeside in a programme from this series on holiday travel. *Thames*



▲ **Schindler.** This major documentary looked at the enigmatic double life of Oskar Schindler and included rare archive film, and still photographs of Plaszow concentration camp on the outskirts of Cracow, Poland. *Thames*

► **The Spice Of Life.** Chillies on sale in a local street market in Mexico. The thirteen-part series provided a huge and fascinating catalogue of food, travel, adventure and fun which reached across the world and into history. *TVS*



First Tuesday

A refreshing new development on the television documentary scene in the past twelve months has been Yorkshire Television's *First Tuesday*. On the first Tuesday of every month it presents on ITV a range of high-quality documentary films in a magazine format, something new on British television. Its aim is to present a rich and

varied diet of items to attract viewers to topics they might not otherwise watch. This ambitious undertaking combines the individual talents of Yorkshire Television's documentary department which has gained a world-wide reputation and a succession of top national and international awards.

In charge of the enterprise as Editor is



▲ The letters of Lieutenant David Tinker (pictured here), who was killed on HMS Glamorgan only 48 hours before the Argentinian surrender, were featured in 'A Message from the Falklands'. *Yorkshire*



► The extraordinary story of the Geordie, David Young, who has lived in China for 34 years, was told in 'The Chinese Geordie'. He is seen here with his Chinese wife, Lian, and her son, Gar, from her first marriage. *Yorkshire*

John Willis. He has won half a dozen major awards, including a BAFTA documentary trophy and an International Emmy for his powerful films which include *Johnny Go Home*, *Rampton: The Secret Hospital* and *Alice: A Fight for Life*. 'The series allows us to get away from the rigid length that is usually imposed on documentary slots,' says Willis. 'We can make an item to the length we feel appropriate. By making shorter films we have had to develop a fresh approach to film-making, and this often means saying it with pictures.'

The policy has not been to chase the news or to copy *World in Action*, and with associate editor Jonathan Dimpleby as presenter and Jane Walmsley as co-presenter the wide range of films has occasionally been embellished with a studio interview. With such a strong investigative background, Willis has not allowed this avenue of journalism to be neglected, as he shows in the films on children in care and the health hazards in nuclear power.

The format has allowed a more reflective view of the world. It is hard to visualise Peter Gordon's impression of the leisured life of the wealthy Rupert Deen in any other setting, and from around the world the series has featured some highly original work by independent film makers and the major networks. Exclusive films of prisoners of both sides in the Lebanon, a group of dissidents filmed secretly in Moscow and a startling impression of life on New York's Third Avenue were notable contributions.

'In contrast to the news programmes which make reports, we make documentary films,' says Willis. 'We spend more time getting our pictures and use negative film stock. To make a documentary is a much more filmic exercise, giving *First Tuesday* a different feel. I think that came over with our very first film, "The Chinese Geordie", the account of the remarkable life in China for over 30 years of ex-Tynesider David Young, and Barry Cockcroft's film on the decline of cotton which he mirrored in the survival, literally on a thread, of a Todmorden mill.'

Willis adds: 'Although our films come in from all around the world we are putting a real emphasis over the series' run to chart a course through the social landscape of our own land, from the glittering world of the Chelsea set to a mill town in Lancashire, from a boxer's life in Scotland to the problems of the mentally handicapped in the South West.'



▲ The life-style of Rupert Deen, who believes in spending most of his time shooting, skiing, and celebrating, was the subject of 'Rupert Goes to Town', Yorkshire

The Cvitanovich Approach



▲ Frank Cvitanovich

▼ Benno Schotz, 91, a sculptor who emigrated from Russia to Glasgow in 1912, with one of his admirers, Stanley Baxter. Their conversation is featured in one of three documentaries being produced by Frank Cvitanovich for Thames Television.

Frank Cvitanovich is the award-winning film-maker whose ITV successes have included *Beauty, Bonny, Daisy, Violet, Grace and Geoffrey Morton* (Thames), which was judged the best documentary programme at the Prix Italia Festival in September 1976, and *Murphy's Stroke* (Thames) which in 1981 won the Jacobs' Critic Award for best documentary. Here, he reflects on his approach to film-making:

'I often get asked, "How do you go about making your films?" Unfortunately there is no clear cut, neatly wrapped answer to this question. I'm sure the film schools could tell you how to "make a film for TV" and outline the steps in a precise one, two, three, order; but then, if you followed somebody else's instructions, you would probably wind up with yet more bland, hack formula television. I don't claim to have any answers but there are a couple of things I

can be firm about. For instance, you must not make films about generalised topics, for example "the truth about battered, one-parent, alcoholic, glue-sniffing, underprivileged, teenage, housewives living below the minimum poverty level". I'm sure you know what I mean – the dead hand of the social scientist, the approach of the "caring" journalist to film making.

'Too many people who should really be writing fact-filled stories for the *New Statesman* are unfortunately allowed to get their hands on film; and the result is a stream of films generalising about generalisations. It's generalisation I'm really against. Vittoria de Sica tells us more about unemployment in "Bicycle Thieves" than all of the documentaries about unemployment put together. What is the difference between 8% unemployed and 9½% unemployed? What really matters is the effect of unemployment on the psyche of just one person. Facts and figures are immediately forgotten, if, indeed, they are taken in at all; but the profound effect of seeing a good man, useful to society, thrown onto the dung heap of unemployment is shattering and tells us something we never forget.

'Unfortunately, talent and ability are excessively rare and Vittorio de Sica is gone; but the important thing about TV is that it has created some real artists, people whose work will be counted as seminal in years to come. People like Ken Russell, Denis Mitchell, Lawrence Gordon-Clark, Ken Ashton, Stephen Frears, Phillip Saville, Ken Trodd – sadly my list isn't long. The thing that these people have in common is an originality of concept. They see things in ways that are fresh and new.

'Personally I've always tried to see things in new ways – lots of attempts have been disasters but a few, out of 30 years' work, have succeeded.

'This brings me back to the question asked of me at the start of this piece, "How do you go about making films?" I still haven't got any answers after 30 years' work but what I look for is a situation or a person in which I feel there is something inherently interesting or dramatic. Having decided that it's there, my job is to go in and find it. The luck you have in finding it is the degree to which your film is successful. The great thing about TV and British TV in particular is that it allows you to fall flat on your face in this search. TV in this country will, by and large, applaud a good try and in most cases a second chance is there. I, for one, am grateful for this.'



A Major Concern

The use and abuse of drugs is a major concern of the Western world often reported on television. In *Frontier*, a three-part documentary series produced and directed by Brian Moser for Central Independent Television, the drug cocaine was traced from its source in South America. Brian Moser writes:

'Cocaine has become the fashionable drug of the Western world. Millions of people at some time "snort" the illegal white powder at social gatherings across the United States and increasingly in Europe. Each year some £25 billion of illegal cocaine enters the States from South America. However, if you were to ask the man in the street – "where does it come from . . . from what and how is it made?" few would be able to give the correct answer.

'In fact cocaine is an alkaloid, just one chemical component extracted from the leaf of the coca plant – a laurel-like bush which grows mainly on the eastern slopes of the Andes in Bolivia, Peru and Colombia, and in some areas of the Amazon Basin. The coca leaf has been chewed by South American Indians for over 5,000 years and in Bolivia today 80% of the population still use it.

'In contrast to the numerous reports on trafficking and seizures of cocaine, I decided to trace the drug from its source, from the coca bush – the "divine plant of the Incas".

'In Colombia two contrasting regions were most appropriate – the high Sierra Nevada on the Caribbean coast, where the remote Kogi Indians dominated by their high priests chewed coca continuously, and North West Amazonia where Tukanoan groups pounded the coca leaves to very fine powder which they used ritually and on hunting trips to ward off hunger. In both areas there were reputed to be cocaine "kitchens".

'In the Sierra Nevada the Kogi priests refused to let me enter their land (they were "at war" with settlers invading their territory to grow marijuana) and literally drove me back down the mountainside. In Amazonia it was much easier to make contact with Tukano Indians I had first met in 1959, but to gain the confidence of a "coquero" (cocaine-maker) was a long and sometimes quite dangerous pursuit – shots fired and at one time a pistol to my head. However, after eight months an old acquaintance and one-time rubber gatherer turned "coquero" finally agreed to allow us to film the whole cocaine process, from leaves to pure

crystalline cocaine. The final product was later analysed to be 98% pure.

'Virtually the whole Bolivian workforce chews coca. At high altitudes – and much of Bolivia is over 14,000 feet – it is regarded as giving them strength and nourishment. So, a llama herdsman, a peasant farmer, a tin miner all depend on their little bags of coca, and just as our shift workers stop for a tea break so a Bolivian tin miner stops for his coca break. All the silver for the Spanish Mint came from the legendary mine, the Cerro Rico of Potosi, otherwise known as the Mouth of Hell. Thousands of Indian miners died here but they would never have worked if they had not been lured to the mine by coca. Today all the silver has gone, but co-operative miners still extract tin and still chew coca.

'The traditional coca growing area in Bolivia predates the Inca civilisation. The mountainsides are contoured with terraces, and it is unthinkable for the peasant farmers to stop growing coca. In recent years, however, another coca growing area has developed in the tropics; it is this area which supplies thousands of tons of leaves for the illicit production of cocaine. The North American Government has put pressure on the Bolivians to stop the cocaine business and eradicate coca, but if implemented such a policy would almost certainly cause yet another revolution. To date coca production in Bolivia has not been affected – the crude base cocaine is refined (mainly in Colombia) and then smuggled into the United States, mainly through Florida.

'Finally the series examines the use and abuse of cocaine, with American Government narcotics officials, scientists, doctors and academics discussing present policies and their effects on society as a whole.'



▲ Sieving crude base cocaine to allow it to dry out in the sun.



◀ A Tukano Indian picking coca leaves. Only men can handle coca.

The Expanding World of ITN

ITN's expanding world during the last year embraced the tours of Australia, New Zealand and Canada by the Prince and Princess of Wales. Nine special programmes on these Commonwealth visits, broadcast on Sunday evenings, achieved high ratings and enabled viewers who were unable to watch all the ITN programmes during the week to catch up with the best of the coverage already shown and a good deal more which had not been seen before.

Earlier in the year ITN provided another special programme *The Queen in the Americas* which was a compilation of the visit by the Queen and the Duke of Edinburgh to Jamaica, Mexico, California and British Columbia. Anthony Carthew, ITN's court correspondent, was the reporter for both the daily news reports and the half-hour programmes.

Similar coverage was given to the overseas tours by Pope John Paul II. Jon Snow reported the Pope's visit to Central America in both daily reports and a special

▼ Reporter David Smith with Save the Children Fund relief workers who were being held hostage by guerillas in Ethiopia.



▼ An ITN camera crew filming Pope John Paul II in Poland.



programme. When the Pope visited his native Poland Jon Snow and Tim Ewart, ITN's Eastern European correspondent based in Warsaw, once again provided daily coverage and two 30-minute programmes at the weekend.

These assignments demanded skill and hard work from the production teams, reporters, camera crews, videotape editors and technicians back at ITN House in London.

It was a different scene for the ITN crew in Western Tigré where they found the missing relief workers from the Save the Children Fund and other captives of the TPLF guerillas in Ethiopia. Reporter David Smith, cameraman Peter Wilkinson and recordist John Holland trekked for five weeks through the bush – using a CP 16 film camera rather than an ENG unit – to bring back a world scoop. It was the first time a crew had been to see captives under these conditions and then been able to satellite the story back to ITN in London before they had been released. Part of the crew's success was due to John Holland, an irrepressible Londoner, who lowered the tension with the guerillas by organising physical training, a Donkey Derby and rounders with a hard tropical fruit as a ball.

At home, ITN expanded with *Channel Four News* by introducing, for the first time in a British television news programme, weekly segments for the arts and science, as well as featuring both regularly in its daily news from 7 to 7.50 p.m. *Channel Four News* broadcast significant election forums during the general election campaign when it firmly established itself as a premier news programme in the political field.

In ITV's election results programme *The Nation Decides* ITN expanded into the world of the Prime Minister's car by bringing, for the first time, live pictures from her car as she left Hendon Town Hall for Conservative Central Office. The pictures were beamed to a helicopter overhead and to ITN via London Weekend Television. The speed with which *The Nation Decides* broadcast the results was another first in the expanding world of ITN: 481 results were flashed to viewers ahead of the BBC – they were first with 138 and there were 17 ties.

Industrial Coverage

The vital part that industry plays in national life is reflected in the output of Independent Television. News of major industrial developments is covered by ITN, and networked current affairs series probe and discuss the issues involved. Regional news magazine programmes find many opportunities to develop stories arising out of local industry. Many ITV companies have regular series for the farming community – in many respects the most successful industrialists in Britain today.

Enterprise (Ch.4/Anglia), a series on international business, features leading entrepreneurs who talk about their work and success. John Swinfield, producer and presenter of the series, won two major national industrial journalism awards: he received the principal Blue Circle Award 1983 for the journalist judged to have made the most outstanding contribution to a wider understanding of industry, management and labour affairs; and he was named the Blue Circle Industrial Radio/TV Journalist of the Year.

Central's *Venture* series has provided a platform for the region's industrial and employment stories and for creating better awareness of industry's opportunities as well as its problems.

Ulster Television's *Farming Ulster* runs an annual farm inventions competition. Winning entries have included a special suspended floor for milking parlours, which solves the problems for cold feet on early mornings in winter, and helps shorten the time needed for keeping parlours spick and span; and a device to counter the dangers from one of the worst sources of farm accidents – the power take-off shaft of a tractor.

People who affect the business and financial community are frequently interviewed on both networked and local programmes. For example, in Tyne Tees' *State of the Region* Mr Gilbert Gray, QC, cross-examined Mr Leon Brittan, MP, then Chief Secretary to the Treasury and now Home Secretary, who was one of the guests from all walks of life featured in a major examination of the North East's economic situation and its future prospects.

▼ **Farming Ulster.** Joseph Maybin of Kells, County Antrim, winner of the programme's annual farm inventions competition, with his award-winning idea – a suspended floor system for milking parlours. *Ulster*



▶ **Enterprise.** Architect Norman Foster, designer of the Sainsbury arts centre at the University of East Anglia, was one of ten business entrepreneurs who revealed the secret of their success in this series. *Ch.4/Anglia*

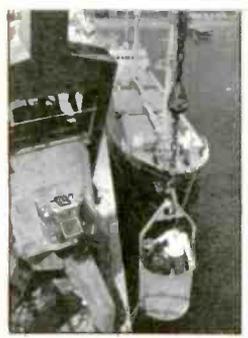
◀ **Venture.** The forging of a red-hot gun barrel at the Royal Ordnance Factory, Nottingham, in the series which presents many of the region's industrial and employment stories. *Central*



News for the Region



All the ITV area programme companies present local news and news magazine programmes at about 1.20 p.m. and 6 p.m. from Monday to Friday, and most also provide local news after News at Ten. These pages show some aspects of the news operation in the Anglia Television area. Jim Wilson, Anglia's Head of News and Editor of the news magazine About Anglia writes:



▲ Reporter and cameraman go aloft in a crane bucket for a bird's eye view of King's Lynn docks.

◀ About Anglia's Cambridgeshire News Centre reporter Greg Barnes on location in Peterborough.

▼ The About Anglia newsroom in Norwich, one of the most up-to-date in ITV.

Viewers have accepted the fact of a shrinking world, with pictures being bounced by satellite from continent to continent. As international news gets more and more immediate people also want to know more about what is happening in their own backyards, and in the same time scale too.

In the extensive East of England area are sited a range of provincial centres, all of



▲ Weather forecasters Michael Hunt (left) and David Brooks plotting the weather!



▶ One of the team of despatch riders collects a news report from reporter Malcolm Brabant in Corby.

them exercising a strong commercial and administrative 'pull' and evoking district community loyalties of their own. People resident in those county towns and cities and in the rural hinterland around the urban centres were seeking a closer identity with their regional TV station. At the grassroots of television, approachability, the opportunity to talk to the people who make the programmes, and the concept of a two-way interchange of ideas, views, comment and criticism are vital elements in a relationship which is lively and meaningful for the producers as well as the viewers. Anglia has catered for its audience's growing appetite for regional coverage by developing a network of county news offices.

Anglia News Centres are located in a crescent towards the edge of the Anglia region, based at Peterborough, Northampton, Luton and Chelmsford. They are staffed by ENG (Electronic News Gathering) units able to react rapidly and prune down on previously slow film deadlines;

reporters who are popular and prominent figures in their own communities; and receptionists who maintain a two-way contact with the public, dispensing information and receiving news of events, comments on programmes or requests for personal appearances.

The News Centres are open five days a week, as mini newsrooms and as an open door offering virtually all the services to the viewer which are obtainable at the Anglia headquarters in Norwich. They are High Street off-shoots of the main studio.

The service the News Centres offer and the rapport with the public they seek to provide are emphasised through a continuing 'on screen' promotion campaign with the slogan 'You're a part of us, we're a part of you!'

This policy has paid off handsomely by raising Anglia's profile in areas which previously felt somewhat remote from the studio centre at Norwich. Success has been reflected in a hugely enhanced feedback of tip-offs, news, and above all in increased audience ratings, greater viewer involvement and higher appreciation levels.

The next step is to knit these centres even more closely to the main studios by means of permanent direction vision links. Not only will ENG pictures be able to be injected 'live', but use will also be made of the mini studios with which each centre is equipped. Ultimately this will bring a fresh



▲ The programme director and his production team in the studio vision control gallery.



◀ Presenters Christine Webber and Graham Bell in the purpose-built *About Anglia* studio.

new element of immediacy and cohesion to regional coverage. Engineering of these permanent links takes time, but the first, from Chelmsford, is about to be brought into operation, followed shortly by a direct link from Peterborough.

If the regions of ITV are to respond to a desire and a demand for fast, up-to-date coverage of matters directly affecting the communities in which their audiences live, then the technology, the approach, and above all, the contact between viewer and programme maker must develop to meet that expectation.



▼ Newscasters John Bacon and Helen McDermott check news scripts.



▲ Editing an ENG news tape.

▶ Reporter Jeremy Payne interviewing in the Essex News Centre studio in Chelmsford.

◀ ENG cameraman Philip Jacobs and sound recordist Geoff Turner.



Exploring the News

▼ **Weekend World.**
Brian Walden
interviewing the Prime
Minister, Margaret
Thatcher, at No. 10. LWT

Independent Television's current affairs programmes aim to provide a comprehensive and balanced background to the daily flow of news and information. ITV continues to produce three regular networked current affairs series: *World in Action* (Granada), *TV Eye* (Thames), and *Weekend World* (LWT). Each has its own distinctive approach.



World in Action devotes a fair proportion of its resources to investigative journalism. Well-researched reports, sometimes deeply moving, draw attention to important issues at home and abroad. Several of its programmes have won international awards, including a Gold Award at the Chicago Film Festival for 'Dust to Dust'. The reconstruction of events in one of the worst disasters in aviation history when a Lockheed Tristar airliner belonging to Saudi Airlines mysteriously caught fire in August 1980 was the subject of 'The Mystery of Flight 163' which won the Current Affairs (International) award at the Royal Television Society Journalism Awards. A two-part programme looking at 'The Betrayal of British Industry' brought a remarkable response from viewers and industry alike and examined the notion that British industry is dying on its feet, and that only a complete rethinking of the skills and values taught in schools and colleges can save it. Chequebook journalism, Britain's food mountain, and IRA negotiations to obtain weapons were among other subjects covered in recent months.

TV Eye, which also covers a range of national and international subjects, in September 1982 acquired the services of Alastair Burnet as principal interviewer. Reports have included an outstanding one by Julian Manyon on the role of informers in Northern Ireland who have enabled the police to apprehend members of illegal organisations in return for legal immunity. Two reports were given on the aftermath of the Lebanese war – the impact within Israel itself of the massacre in West Beirut and how UNICEF was coping with children maimed during the conflict. *TV Eye's* team followed the Pope's visit to El Salvador and also investigated the 'Bulgarian connection' in the attempt on his life in Rome in 1981. Holiday deaths in the Algarve from unsafe gas appliances, and the Army threat to a socialist victory in the Spanish elections formed the basis of two other editions.

▲ **TV Eye.** Alastair Burnet with Edward Heath, MP, and Joan Ruddock, chairperson of CND, during a debate on nuclear power. Thames



Weekend World and its presenter Brian Walden continue to enhance their reputation with a series of clear and comprehensive reports on current issues. Leading political and industrial figures regularly appear. The programme has a justified

reputation for authoritative and well-informed reporting and is often quoted in news bulletins later the same day, on both Independent Television and the BBC, and in the following day's press. Party politics and industrial relations have formed the bulk of domestic material in the programmes in recent months.

Channel 4's current affairs output is committed to the widest possible range of programme type, source of programme making and opinion as feasible. *Eastern Eye* and *Black on Black* (both produced by LWT) are uncompromisingly ethnic for minorities: produced and presented by Asians or blacks, both treat matters of prime relevance to their respective groups. In addition to more serious subjects, these programmes also offer light material: *Black on Black* has included a wide variety of black music and drama; *Eastern Eye* regularly shows clips from current Asian films and includes interviews with visiting Indian film stars.

Channel 4's *Ear To The Ground* (CTVC) contains news of the week of particular interest to those in the 18-25 age group. This is the first time that a team of professional young people has been given such an important amount of television time to make programmes specifically for others of their age group. The presenters,

Julie Hall (24) and David Barrie (19) were chosen from over 6,000 applicants.

A Week in Politics (Brook Productions), originally presented by Anthony King and now by Peter Jay, focusing attention on the main domestic political issue of the week, has been an unqualified success and has gained a wide acceptance in political circles.

Channel 4 has also shown two well-established and valuable series with and about the press – Granada's *What the Papers Say* and Tyne Tees' *Face the Press*.

▼ **Ear To The Ground.** David Barrie and Julie Hall, co-presenters of the current affairs programme for young people. Ch.4/CTVC



▲ **World in Action.** Panic on a blazing airliner – reconstructed for the award-winning report 'The Mystery of Flight 163'. Granada



TV SPORT

Many people do not like televised sport or think there is too much of it. On the other hand many, young and old, do get much enjoyment from it; although once again there may be differences between those whose interest lies in the most popular sports such as football, racing, cricket and tennis and those who feel that television does not devote enough time to their own favourite sport or to one of the vast number of minority sports practised by many people in this country every week of the year.

These facts sum up in very broad terms viewers' attitudes to sport on television and only go to prove that you cannot please all of the people all of the time. In fact, sport occupies less time on Independent Television than a number of other programme categories – nine hours a week on average or less than ten per cent of the ITV output, although it is true that coverage of occasional long-running events such as World Cup football, golf or snooker may give the impression that there is more.

There is perhaps some truth in the argument that television has tended to concentrate on the so-called majority sports such as football and racing at the expense of other sports which, although they may attract smaller crowds to their events, do have a large number of enthusiastic followers throughout the country. There are, of course, considerations apart from the appeal of the sport itself, for example the cost of obtaining the rights to cover a particular event or to provide the necessary outside broadcast units and technical staff.

World of Sport, ITV's main outlet for live and recorded sports events, has always adopted a policy of including 'less popular' events such as skating, ice

hockey, pool, table tennis and women's hockey. *Mid-Week Sports Special*, ITV's networked sports presentation, normally bases its programme on recorded highlights of an important football match but may also include other sports which tend to receive less regular coverage such as professional boxing, speedway, darts, snooker and gymnastics. Many ITV companies, in addition to producing sports magazines of local interest, also give coverage to events taking place in their own areas such as squash, bowls, tennis and darts tournaments.

An important addition to ITV's varied sports output has been on Channel 4. In line with its brief to provide innovative programming and to cater for minority interests the channel has introduced a number of sports to the British viewing public, some of which have hitherto received only sporadic attention from television, such as basketball, women's volleyball and amateur boxing. In the case of basketball Channel 4's regular presentation not only proved popular to viewers but also attracted many active participants. Other events shown have been international athletics from the United States and football from South America. However, one of the most surprising successes in Channel 4's sports output has been its coverage of American football, a sport which has been shown only infrequently on British television in the past. The sport was introduced in a format which first attempted to explain the complicated rules and followed this with regular weekly coverage of games from the American Football League shortly after they had been played. The series culminated in Britain's first live satellite coverage of the spectacular *Superbowl* event, which although shown live and late on a Sunday night attracted a viewing audience of some 700,000 people. If nothing else, it went some way towards proving that the British viewing public is not irrevocably attached to its own brand of football or indeed to the more traditional sports on which British television tends to concentrate.

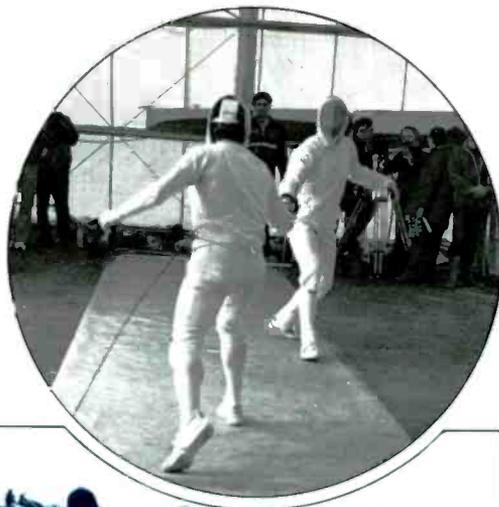
◀ Jim Macauley and Jim Brandon of Sunderland contest a rebound at the Wembley Arena in the basketball 1933 Just Juice Championship Final. Sunderland defeated seven-times-winner's Crystal Palace 75-74 after overtime. Ch. 4/Cheerleader Productions

ITV's World of Sport

World of Sport is Independent Television's longest-running regular sports programme. Presented by London Weekend Television every Saturday afternoon from its studios on London's South Bank, this networked programme of more than four-and-a-half hours' length broadcasts a mixture of live and recorded sporting events from Britain and overseas.

▼ Watership Down in Berkshire was the venue for the World and European Field Archery Championships, an event never seen before on television.

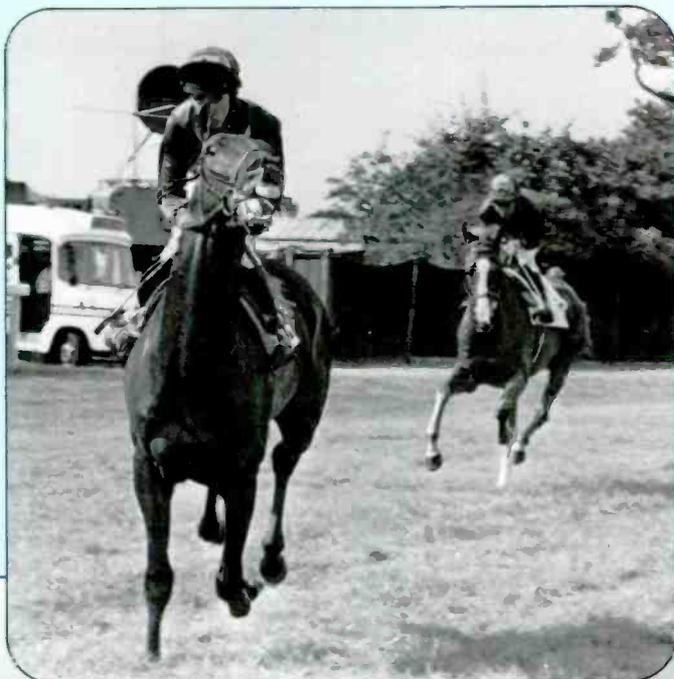
In addition to extensive coverage of the more popular sports like football, horse-racing and wrestling, *World of Sport*'s anchor man Dickie Davies introduces a wide range of other events from motor racing to athletics, and water-skiing to golf.



▲ The one-day modern Pentathlon held at Thorpe Park in Surrey attracted many world sporting stars. Shooting, swimming, running, fencing and show-jumping were the five sporting events which were televised for *World of Sport*.

◀ Brian Moore, ITV's well-known football commentator, follows the action for 'On the Ball'.

ITV at the Races



'It might have been all right for Mark Twain to say "it's the difference of opinion that makes horse-racing" But for those bringing the sport to the television screen the plans for the broadcast have to be as exact as the tips, sometimes, have to be uncertain,' writes racing commentator Brough Scott.

'For horse-racing is one of those activities where there is no second shot. With over 90 days on ITV at a total of more than 100 actual meetings, live coverage of horse-racing is televised more often than any other sport; and if camera or commentator miss their cue the stake is there for all to see.

'To prevent such horrors ITV has developed one of the most experienced racing broadcasting teams in the world. On a typical day an outside broadcast



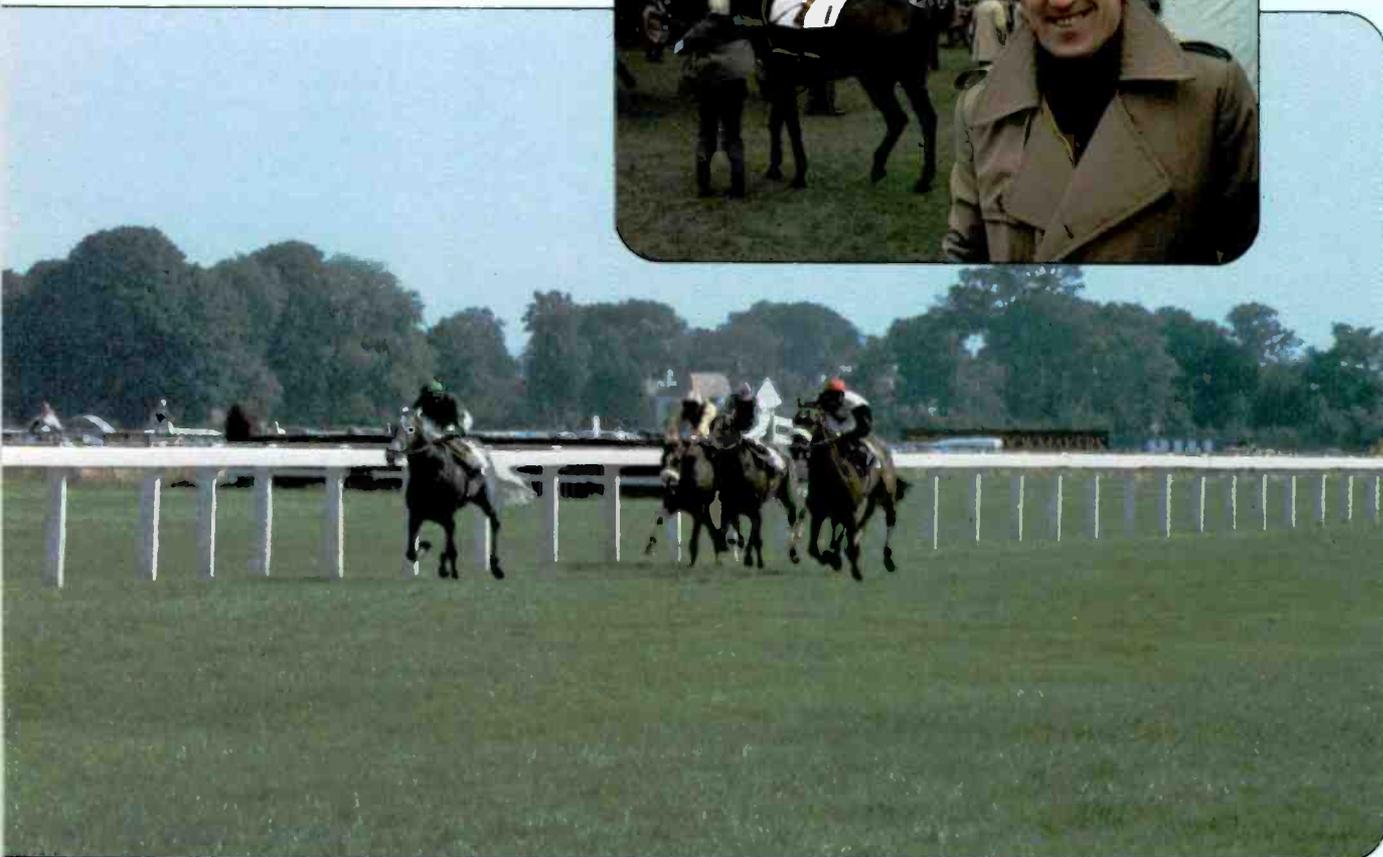
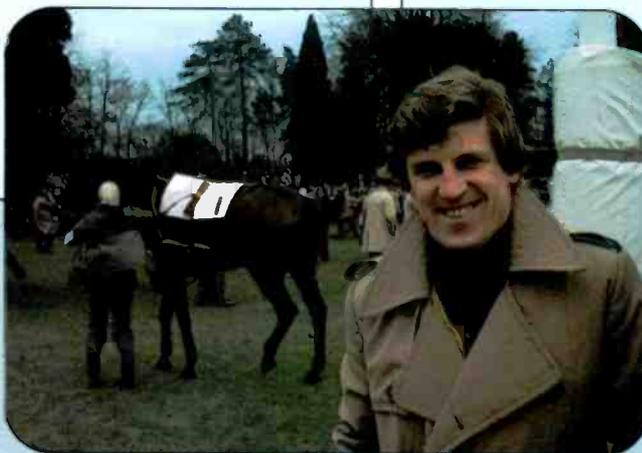
unit of up to 45 people will service seven cameras, three commentators, and for midweek meetings a caption generator and a results announcer to bring the viewer up to date with all the latest news.

ITV's horse-racing is generally divided between Saturday's *World of Sport* and the midweek programmes which are more in the format of a racing magazine. On Saturday the emphasis is on fast-moving action with the viewer alternating between two different racetracks and so seeing within an hour-and-a-half up to seven races (the famous ITV Seven). The midweek programme stays at one meeting but deepens the interest with discussion and interviews with leading personalities.

The Saturday programme goes right through the year and takes in such great races as the Lincoln Handicap, The 2,000 Guineas, The Oaks, The Eclipse Stakes, The Fighting Fifth Hurdle and the Great Yorkshire Chase. The midweek program-

me does not appear during the winter but over the rest of the year it brings all the major meetings from Newmarket, York, Sandown, Ayr, Doncaster and of course Epsom, where on the first Wednesday in June it has the biggest outside broadcast of all, The Derby.

*ITV's racing
commentator
Brough Scott
with action from
Kempton Park.*



Davis on Cue

Only a few years ago snooker was considered a minority sport, attracting few players and even fewer spectators. Yet in a relatively short time it has soared in popularity to become one of the most-watched sports on television. The individual style of the players, the seeming impossibility of the shots and the nail-biting quality of the matches combine to make exciting and enjoyable viewing. Reflecting this popularity Independent Television has aimed to give the sport wider coverage.

Anglia Television achieved one of the media sporting coups of 1983 by signing up

world snooker champion Steve Davis for two television series for Channel 4.

In *A Frame with Davis*, two different show business celebrities in each of six half-hour programmes played each other under the critical eye of the champion who chatted to them during the light-hearted contest and offered some practical help with their game.

Among the stars who took part were top jockey Willie Carson and actor Dennis Waterman, singer Frankie Vaughan and comedian Bernie Winters, singer Kenny Lynch and ex-soccer star and TV presenter Jimmy Greaves.

In *The Sports Quiz* Davis made his debut as a television presenter with a 13-programme knock-out contest for members of the public with a trip for two to the 1984 Olympic Games in Los Angeles for the winner.

Anglia has also produced a 90-minute non-broadcast home video cassette, *How to Play Snooker* in which Steve Davis demonstrates the first principals of the game for beginners and the finer points for experienced club players, using action-replay and slow-motion.

▼ **A Frame with Davis.**

World snooker champion Steve Davis demonstrates his skill and passes on some useful tips to guest celebrities actor Dennis Waterman and jockey Willie Carson. Ch. 4/ Anglia



Sport for Everyone

▼ **International Boxing.** Action in a bout during the Great Britain v New York match held in Dundee. *Gramplan*

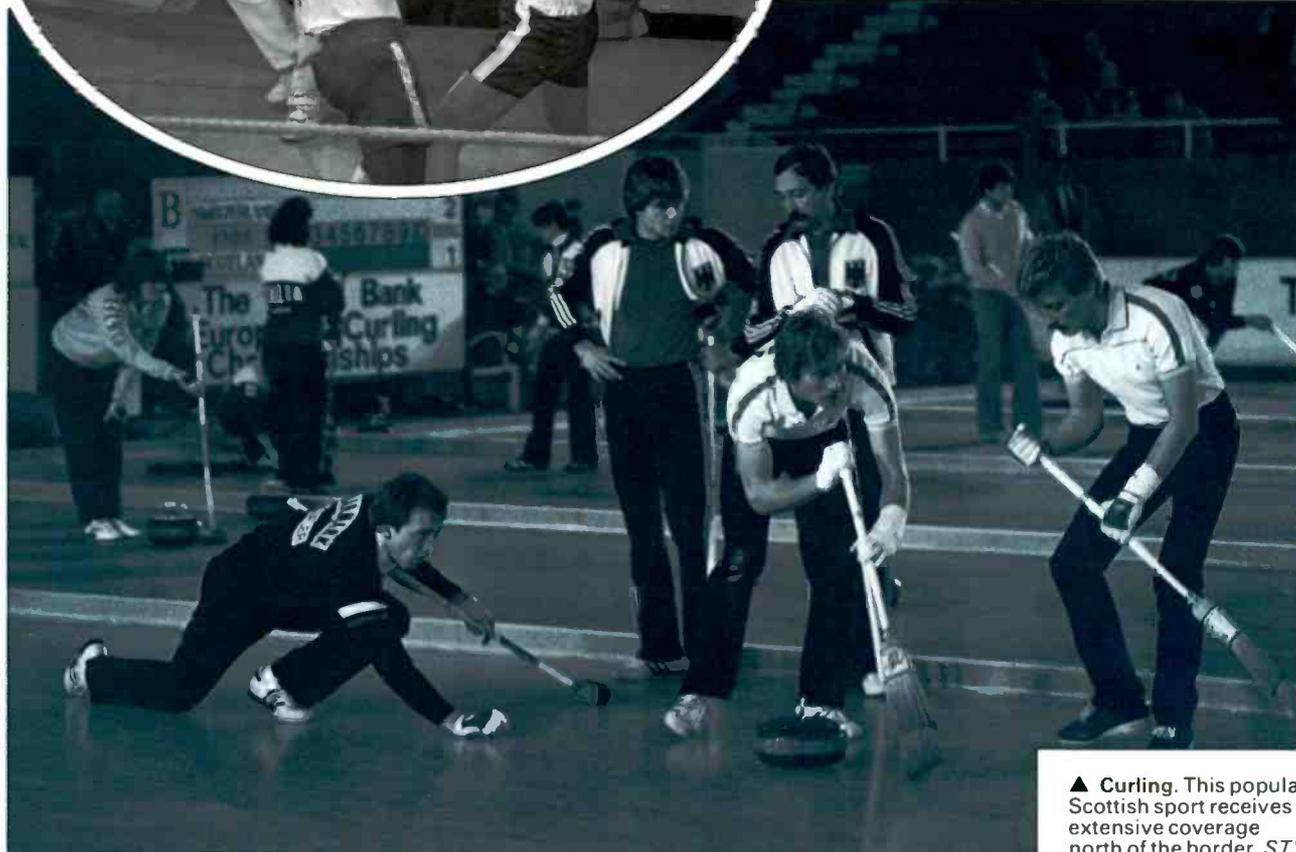
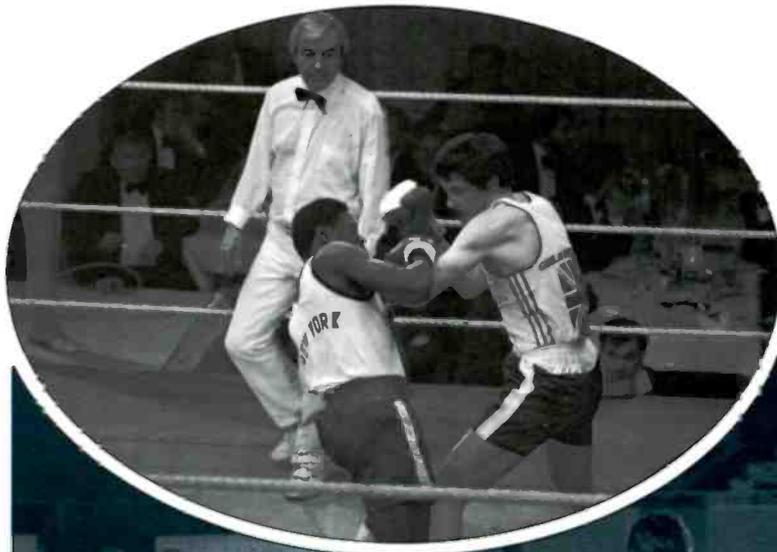
Between them, ITV and Channel 4 provide viewers with around thirteen hours of sports programmes a week, and throughout the year cover almost every sporting event imaginable.

Since its launch in November 1982, Channel 4 has helped to widen the range of

sports covered. In particular it has introduced two relatively unknown sports to the British viewing public, both of them highly popular in America, their country of origin – American football and basketball.

American football has been seen occasionally on television in this country before but never in a format which attempted first to give a 'foreign' viewing audience some idea of its basic rules and secondly to provide continuous weekly coverage of games played in the American Football League shortly after the event.

Basketball, also introduced by Channel 4 as a regular presentation, is a game which has been played in this country for a number of years but which has never received an outlet on television commensurate with its popularity. Adrian Metcalfe, Commissioning Editor for Sport on Chan-

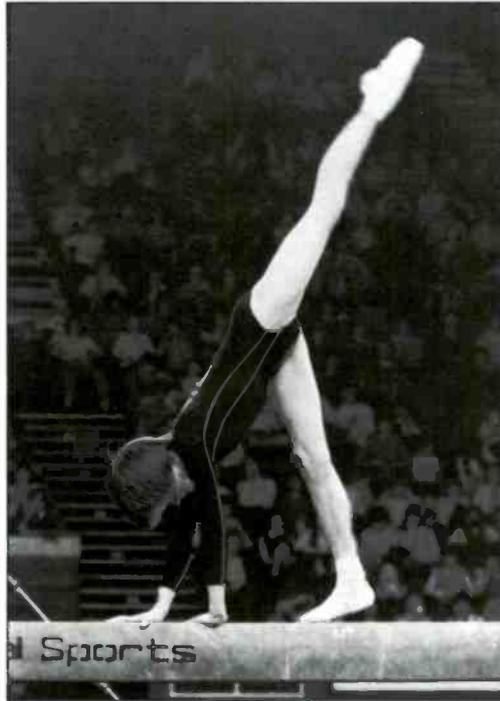


▲ **Curling.** This popular Scottish sport receives extensive coverage north of the border. *STV*

nel 4, was quick to seize the opportunity of covering basketball. His faith in the game has shown dividends in the first season, with the emergence of new sporting stars and an increase in spectator numbers at live presentations, together with a dramatic increase in general popularity of the sport which now boasts some 1,250,000 participants throughout England.

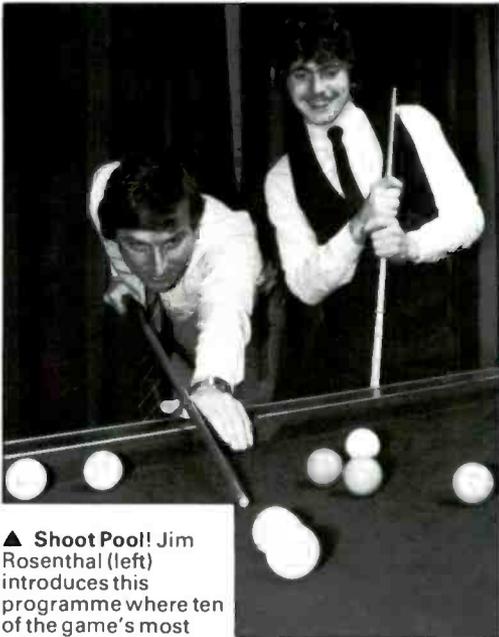
Seven cameras cover the Monday night action for Channel 4 and with players of the calibre of Russ Saunders, T. J. Robinson, Greg McCray and Art Wearren on the small screen, basketball looks to have the basis of a healthy relationship with television and the public.

In addition to providing coverage of various sporting events, ITV and Channel 4 also seek to increase viewers' appreciation of a game by offering expert opinion and analysis. A number of programmes in the general output have, in the past, given an insight into the lives of well-known competitors while others have offered specific instruction with valuable tips on technique and style.



◀ **Junior Gymnast of the Year.** 13-year-old Andrea Bindgford of Bromley Cross, Bolton, works on her bar routine at the finals of this competition held in the Wembley Arena. *Thames*

▼ **Darts.** Call it a sport or a pastime, there is no denying the boost given to darts by its coverage on television. Jocky Wilson prepares to score another '180' in the Flowers Dartsathon televised for West of England viewers. *HTV*



▲ **Shoot Pool!** Jim Rosenthal (left) introduces this programme where ten of the game's most important players compete for first prize in the tournament. One of the seeded players, Steve Clarke (right), explains the tactics of the game which is gaining more and more enthusiasts in pubs and clubs around the country. *LWT*

▶ **Talking of Sport.** One of the country's most successful racehorse trainers, Michael Dickinson, talks about his outlook and philosophy which has thrust him to the forefront of the British racing scene. *Yorkshire*





SCIENCE ON TELEVISION

Although a number of specialised science and technology programmes are produced on ITV and Channel 4, experience has shown that one of the best ways of reporting scientific issues and developments is within general news, news magazine and current affairs programmes. In this way the presentation can be expert and informative, large numbers of viewers are likely to be watching and a single report will be easy to assimilate: there is perhaps no better way of reporting an important space achievement or medical breakthrough than with, say, a report lasting four minutes on *News at Ten*. Channel Four News has a special ten-minute spot each week entitled 'Science Focus' in which news and events from the world of science and technology are reported.

Current affairs programmes often report on scientific and medical subjects. Channel 4's programme *Twenty Twenty Vision* has reported on the problems of nuclear waste disposal and *Broadside*, a Channel 4 current affairs series produced by an all-women team, has dealt with such subjects as breast cancer.

The concept of the specialised science programme, however, continues to work. Science series such as *Nature Watch* (Central) and *Botanic Man* (Thames) have regularly attracted very big audiences indeed. Yorkshire Television's series *Where There's Life*, which looks at the human and social sides of medicine, has also managed to attract good audiences by presenting complex and sometimes difficult subjects in an expert yet entertaining manner. It is an ability to clarify the mysterious and complex that lies at the heart of all good science reporting.

Medical subjects present special problems. The greatest care is needed when reporting advances in medicine, particularly when they are as yet unproven. It is only too easy to raise the hopes of thousands of sufferers by a careless word or phrase and it is a rule that viewers must be informed if a new drug or treatment has yet to be approved or is not yet generally available.

Sometimes drugs turn out to have long-term side-effects even after years of apparently safe and effective use. It is right that this should be reported but again care is needed so as to avoid needless alarm and unnecessary visits to doctors' surgeries.

Channel 4 has produced science programmes for old and young. *Start Here* is a series which introduces children to physics and chemistry – a daunting enough prospect but one which cleverly brings fun and entertainment to its subject by using a robot, Konrad, as the presenter; Konrad, maybe wisely, supervises the experiments too.

For adults, *Well Being* is a Channel 4 series on medicine and health which has won Channel 4's highest audiences for a factual series, with programmes on pregnancy, slimming and other subjects emphasising the contribution people can make to their own good health; it has included two 60-minute 'specials' about living with diabetes and heart disease. *Trauma*, produced for Channel 4 by Ulster Television, reported on the advances being made by medical teams at the Royal Victoria Hospital, Belfast, in coping with trauma, a condition attendant upon victims suffering serious and multiple injuries.

In the non-medical field the Channel 4 programme *Cage for the Sun* told of work being done in Oxford to harness the energy of nuclear fusion (as opposed to the more widely-known nuclear fission) as an important energy source for the future.

The Struggle to Survive

The changing, colourful scenes that nature provides in profusion make splendid viewing. The skill, patience, and sometimes bravery, of naturalists and cameramen provide an opportunity which most of us would never otherwise have to see in detail animals and plants in their natural environment in all parts of the world.

For the past 23 years Anglia Television has been bringing viewers the beauty and drama of nature with *Survival*, a meticulously researched and brilliantly filmed series which has won many international awards.

Among recent *Survival Special* programmes was a documentary on how wildlife struggled to survive one of the worst droughts in living memory in East

Africa. Another investigated the prospects of establishing a tourist industry based on the attraction of wildlife in the Falkland Islands and dependencies.

Central Independent Television's *Nature Watch* was followed by *Village Earth*, a series of documentaries filmed world-wide showing how people tackle the problems facing small communities which share the dilemma of how to preserve their heritage while improving their living conditions.

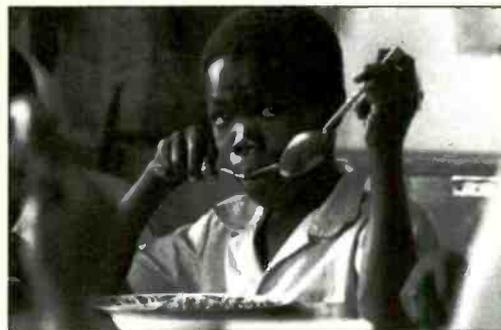
Natural history is a popular element in regional documentary series and magazine programmes. In *Clegg's People* (Yorkshire), for example, the naturalist, historian and former museum curator Michael Clegg travels around the region to meet interesting characters, look at fascinating places

▼ **Opportunity South Atlantic - Survival Special.** Eyes right! Ever popular King Penguins on South Georgia which was one of the locations for this documentary. Anglia



► **Clegg's People.** The 'Save Our Seals' campaign was included in this regional documentary series when naturalist, historian and former museum curator Michael Clegg visited the Lincolnshire coast and The Wash. Here Mrs Brenda Giles is seen feeding seals in her back garden. *Yorkshire*

and uncover some unusual pursuits and interests. A number of ITV companies also contribute to the *About Britain* monthly series which presents different aspects of scenic heritage.

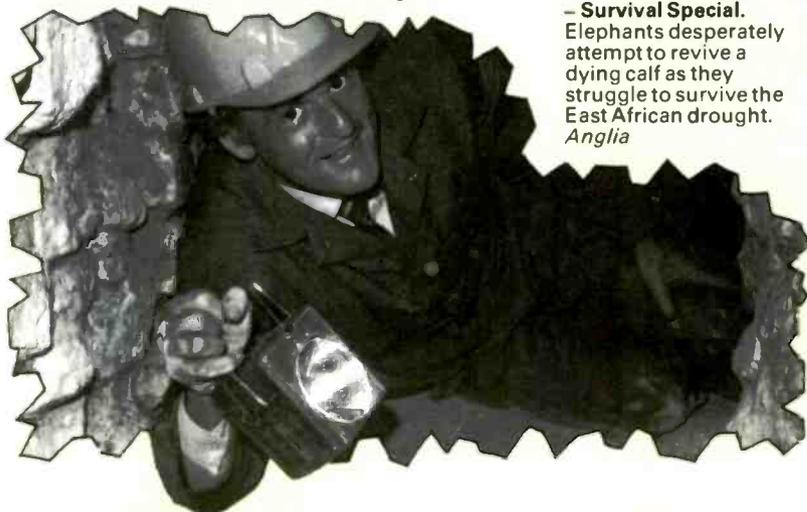


▲ **Secrets of the Coast.** HRH The Prince of Wales talks with Su Ingle in a series which explored the coastline of Britain's south-west peninsula. *TSW*

▼ **About Britain.** The neolithic flint workings at Grimes Graves in Suffolk were explored by presenter Paul Barnes in a documentary in this series. *Anglia*

► **Village Earth.** A young Dominican boy being fed by Operation Youthquake in the edition 'Little Island in the Sun'. *Central*

► **A Season in the Sun - Survival Special.** Elephants desperately attempt to revive a dying calf as they struggle to survive the East African drought. *Anglia*

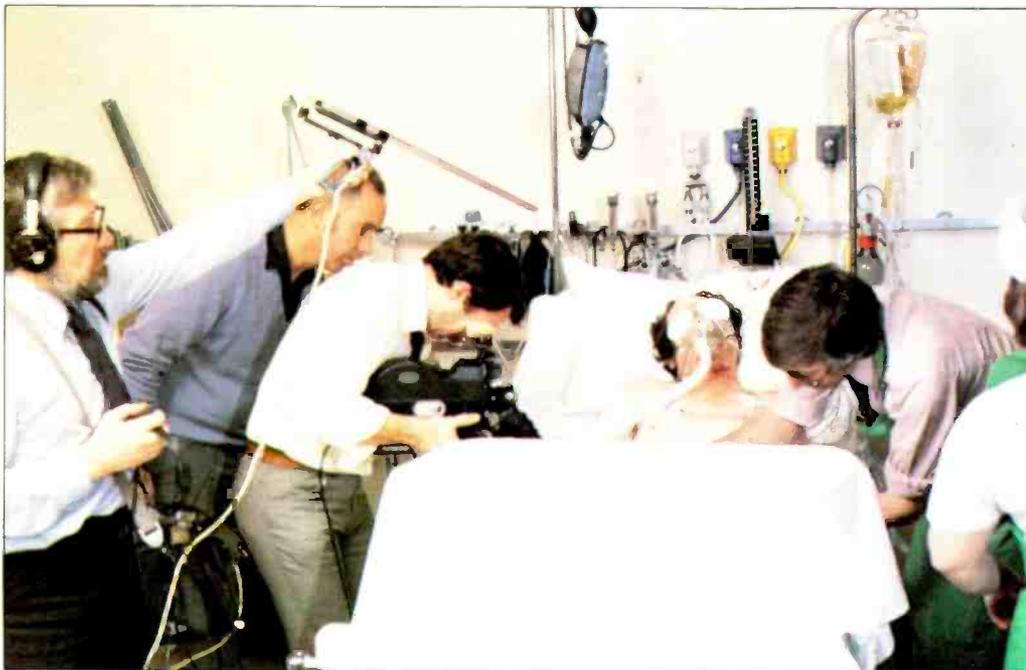


Discovering Science

Television plays an important role in widening people's understanding of the world and the physical laws which govern it. Advances in science and technology are presented so that they can be appreciated by the general public and the programmes assist in developing a critical awareness of

many aspects of these developments.

Programmes that examine the human and social effects of science and technology are increasing both in number and popularity. For example, in 1984 Channel 4's monthly series *Anything We Can Do* will shift from DIY to follow three people



▼ **Physics in Action.** This edition in the series for schools explains the workings of a power station. The picture shows a film unit at Wylfa Nuclear Power Station, Anglesey. Granada



▲ **Trauma.** Capturing the drama of a top hospital at work. The patient, Brian McCarron, was badly injured in a road accident. Ch.4/*Ulster*

◀ **Kill or Cure?** This series of documentaries concentrated on the tragic side effects caused by some prescribed drugs. Kreiko Yumaguchi is one of the blind and crippled victims of SMON (sub acute myelo-optic neuropathy). Ch.4/*Meditel*



coming to terms with the ways in which the new technologies impinge on their everyday life. *Database* (Ch.4/Themes), a topical weekly magazine exploring the world of information technology, will also take a sometimes critical look at the issues and developments which will affect our lives.

Medical matters and the advances that are being made are examined by a number of programmes on Independent Television: Yorkshire's *Where There's Life*, presented by Doctors Miriam Stoppard and Rob Buckman, is a popular magazine programme which features a variety of human, social and medical subjects of topical interest and explores the private dramas which ill-health causes. Channel 4's *Kill or Cure?* series of medical documentaries has concentrated on the tragic side effects caused by some prescribed drugs. The Royal Victoria Hospital in Belfast was the setting for *Trauma*, produced by Ulster Television for Channel 4. For four months a film crew covered the life and death work of doctors and nurses as they battled to save four seriously injured people. The hospital has been in the front-line of much of the carnage caused by sectarian violence and the surgeons there have been faced with the challenge of repairing particularly terrible injuries; their expertise is now benefiting the medical profession as a whole.

In *Crucible: Science in Society* (Ch.4/Central) the television viewer has been encouraged to take an interest in scientific decision-making. Issues tackled have included antenatal care, the Sizewell inquiry and man's changing attempts to control the world of nature.

A lively science series has been provided by TVS with *The Real World*. The programmes cut through the jargon of the experts and unravel the mystery and complexity which surrounds the latest research and developments in science and medicine.

Channel 4's *Start Here* series has made imaginative use of a friendly robot, Konrad, as a device for opening up to children the world of scientific discovery. Simple experiments that can be copied at home are carried out by children under instruction from Konrad.

Junior schoolchildren are introduced to practical experience of science by Central's *Starting Science*, which covers such topics as Communication and Control, Sensitivity, Impulse and Impact, and Survival, while older students benefit from such series as *Physics in Action* (Granada).

► **Well Being.** Laura Mitchell (left) teaches presenter Pam Armstrong the art of relaxation. Ch.4/*Holmes and Associates*



▲ **The Real World.** This edition dealt with genes and how they are passed on from parents to children. Mothers of premature babies were among those who took part. TVS



► **Start Here.** Children with Konrad the Robot, who helps them to learn about the world of science. Ch.4/VATV



LIGHT ENTERTAINMENT

People often turn to television for relaxation and entertainment. When news and current affairs are discouraging, a good story or a good laugh are welcome. Some of the discussion of 'public service broadcasting' seems to ignore the fact that to provide a bit of escapism is itself a public service – though the more serious programmes have to be offered as well. It is sad, too, that some newspapers have given their readers the impression that Channel 4 is only for intellectual minorities. It is not. One of the things that Channel 4 has done is to increase greatly the amount and the range of comedy and light entertainment on Independent Television.

There has been a lot of television comedy over the years. Some of it is 'timeless' – it may be as funny today as it was the day it was first produced. So Channel 4 offers *I Love Lucy*; in an old film industry phrase 'they don't make 'em like that any more'. Some comedy is very much of its own time; so Johnny Speight's *The Lady is a Tramp* offers comedy about Britain in the eighties in a way that has already won awards. *Father's Day* is about John Alderton wondering – as so many parents wonder – where he goes from here. There are quizzes, like *Tell The Truth*, and special programmes like a whole hour of *Hot Gossip* or the biographies of famous British comics: though, to tell the truth, some of the most famous British comics of long ago used so broad a humour that it is difficult to schedule programmes about them in the 1980s. And there are new programmes from overseas, like *Cheers*. One of

the interesting things the new channel is doing is showing humour from other countries, for example Paul Hogan from Australia; the new season includes several shows recorded in London.

For professional broadcasters, one of the most refreshing developments is the way Channel 4 rejects the old-fashioned categories of programmes. If you are looking for the most extensive treatment of rock, or reggae, or modern jazz then you will find it in programmes for young people. A quiz becomes a travelogue about the beauty of the countryside if you climb aboard a helicopter with Anneka Rice to take part in *Treasure Hunt*. The most unexpected things turn up in unexpected places on Channel 4.

This does not mean that the ITV channel has given up. As the following pages show, the familiar favourites continue and some new light entertainment programmes are in the pipeline. Dancing has always been fun, but the fashion now is to say it is good for you as well; music and dancing are likely to pop up nowadays in many kinds of programmes. Central Independent Television's new studio centre in Nottingham will produce a wide variety of programmes including children's television and drama; but one of its main functions will be to become the home of the company's comedy and light entertainment programmes. It replaces the famous studio centre in Elstree where stars like Tom Jones came to national eminence; and where ITV first learned to use the colour that is now an accepted part of television. As new programmes begin on ITV and Channel 4, old institutions die. Elstree has been a great centre of fun over the years. And 'fun' continues as an essential part of the programme mix of ITV.

◀ Independent Television helps viewers to relax and enjoy themselves with a galaxy of top international stars like Frankie Vaughan and a variety of up-and-coming new talent. Central

Live From Her Majesty's

Some time ago ITV decided that an effort should be made to glamorise the Sunday evening schedule for the long winter evenings. The idea was to mount a series of lavish specials, featuring comedy, music and dance – the type of programme which to some extent has tended to slip both in style and popularity over recent years, but which when done well can still be one of the most entertaining forms of programming. The result was a series of weekly entertainment specials hosted by Jimmy Tarbuck and televised live on Sunday evenings from Her Majesty's Theatre in the Haymarket, London.

During 1982 Jimmy Tarbuck's career showed a resurgence of popularity that was mainly due to his appearance on *The Bob Hope Classic Cabaret* and *The Royal Variety Performance*. After his initial claim to stardom in the 1960s, he maintained his success

over the years by limiting his television work to the game show *Winner Takes All*. Now in his forties, Jimmy Tarbuck has attained the stature and maturity required for the central figure on a regular series of big spectacular shows.

The cast for each show was made up of the very best of new entertainers performing a piece of their act which had been honed to perfection in the theatres and clubs around Britain, and surprise guest appearances by many of Britain's top entertainers working on their own and in specially constructed sequences with Jimmy Tarbuck. Many of the programme's top-of-the-bill artists came from America; it is exciting for the audience to feel these performers have come to Britain especially for a particular show.

A return to live broadcasting of entertainment was an enormous challenge to the artists and production and technical crews involved in the show. David Bell, LWT's Controller of Entertainment and producer

of the show, explains: 'The television audience's eyes and ears have become accustomed to very high standards of production because of the finesse that pre-recording can achieve. More than one "take" can be recorded and both visual editing and sound re-recording frequently take place, giving everyone in the show more than one chance. No such techniques are available on a live programme and yet the audience has every right to expect the same standard. We think it was achieved in *Live From Her Majesty's*.'

Her Majesty's Theatre was taken over for the entire period of the seven-week run, and the set and lighting equipment kept there permanently. The technical staff were at the theatre for the three days – on the Friday making any lighting and sound adjustments necessary for the particular show, and on the Saturday and Sunday for full and complex performance rehearsals using all facilities. This is a little more time than would normally be available to a one-hour production, but it was felt that the standard achieved justified the cost.

A further series of live shows from a top London theatre is planned for 1984.





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1. Marvin Hamlisch
2. Gladys Knight and the Pips
3. Rita Moreno
4. Des O'Connor
5. Jimmy Tarbuck with the Brian Rogers Dancers
6. Cilla Black
7. Max Bygraves

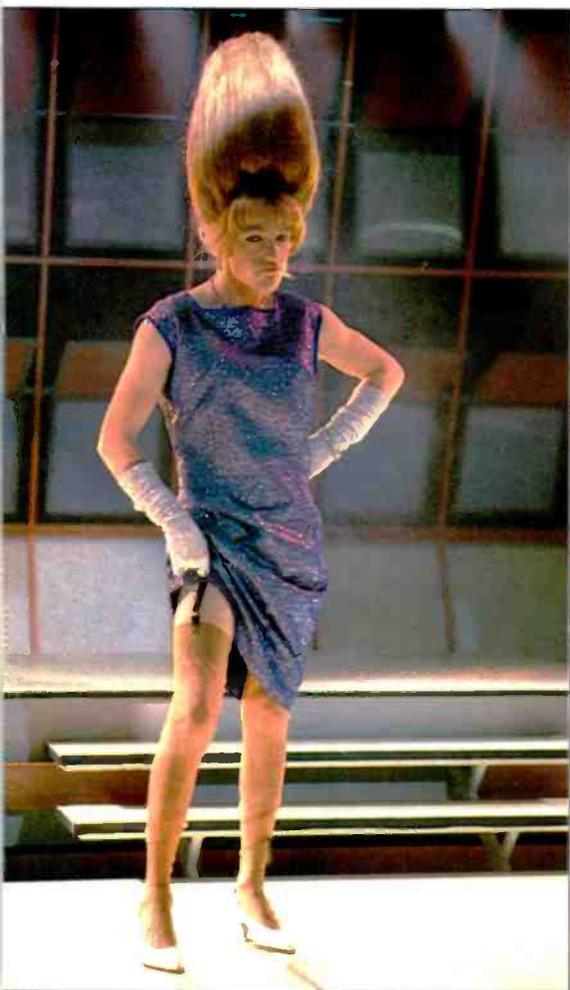
A Variety of Entertainment... _____



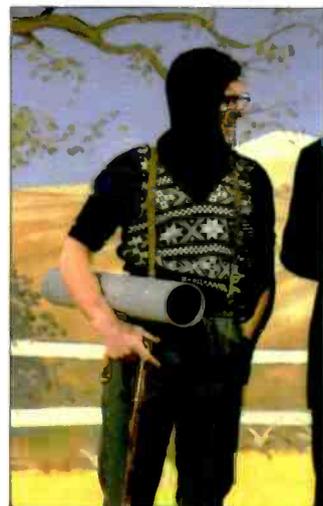
◀ **The Cannon and Ball Show.** Popular comedy duo Tommy Cannon (left) and Bobby Ball. *LWT*



▶ **Michael Barrymore.** Michael (centre) helped along by the regular dance group 'The Bunch of Five'. *Thames*



▲ **The Video Entertainers.** Lively singer Lulu and the Arlene Phillips Dancers star in John Hamp's television showcase which presents both new and seasoned performers. *Granada*



◀ **The Jim Davidson Show.** Jim shows the audience a shapely leg 'as the delectable Mari Wilson'. *Thames*



▶ **Russ Abbot's Madhouse.** Fun and laughter with 'Vince Prince (alias Russ) and the Tone Deafs'. *LWT*

► **Chas & Dave's Knees-Up.**

Entertainment down at the local with 'rockney' stars Chas and Dave and their guest Natasha. *LWT*



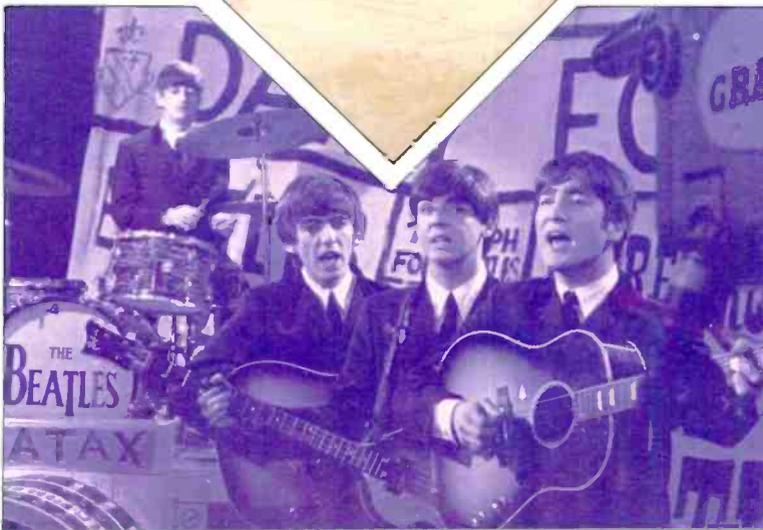
▲ **The Late Clive James.** Australia's 'Flash of Lightning' takes a weekly look at the more amusing aspects of people and events. *Ch. 4/LWT*

▼ **The Grumbleweeds Radio Show.** Lunatic laughter from this top comedy group. *Granada*



◀ **The Benny Hill Show.** Comedy and glamour with one of Britain's timeless funny-men. Despite being hampered by his equipment Benny is still able to pursue the beach beauties! *Thames*

▼ **London Night Out.** International singing-star Helen Reddy tops the bill in a glittering variety programme. *Thames*



◀ **The Early Beatles.** This one-hour programme, compiled from Granada's archive material, celebrates the 21st anniversary of the Beatles first TV performance in 1962. *Granada*

Rock, Pop and Laughter

► **Alfresco.** Ben Elton pulls no 'punches' in this edition of the comedy series shot - as its title suggests - almost entirely outside the Manchester studios Granada



Young people are not, on the whole, heavy viewers of television and few programmes have in the past been aimed specifically at them. Channel 4, however, with its statutory brief to cater for tastes and interests not generally provided for on ITV, has regarded the 14-24 age group as one section of the audience for whom it can properly make provision.

The Tube, made for Channel 4 by Tyne Tees Television, goes out live on Friday evenings for one-and-a-half hours. It is topical and popular and the fact that it is live is a considerable attraction, giving the programme authenticity and spontaneity. In musical terms the series is concerned not simply to feature the most popular bands, but also to introduce up-and-coming



► **Hot For Dogs.** On location in and around London, a moment's rest for the show's dance team from their non-stop interpretations of the latest hits. (Ch.4/Mike Mansfield Enterprises)

► **The Comic Strip Presents... Original.** Irreverent and sometimes very funny - the Comic Strip team in this edition as the controversial heavy metal band Bad News. (Ch.4/Comic Strip)



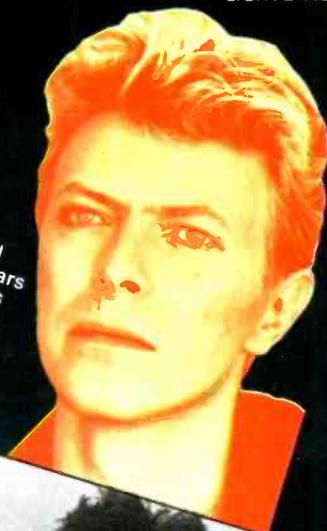
groups.

While *The Tube* is resting, Channel 4's Friday rock and pop programme is *Switch* (Silent Partners/SLV Production), an hour-long show with live acts, videos, interviews and a countrywide look at what is happening on the music front.

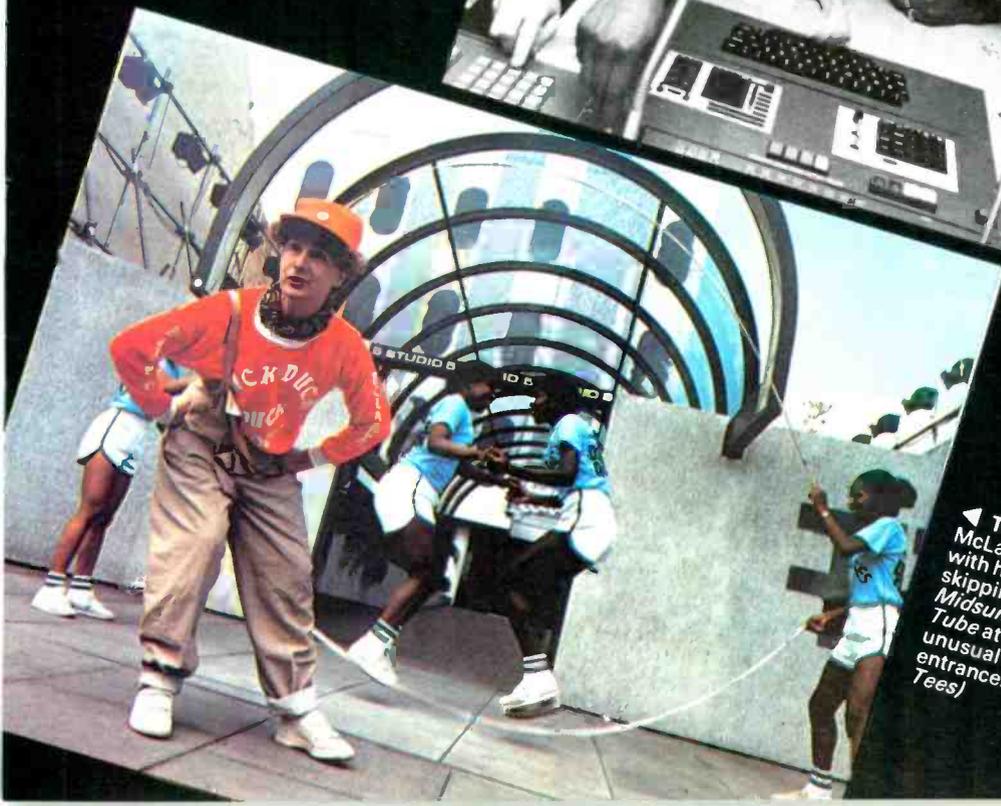
Humour – from a young perspective – is reflected in programmes like the irreverent, anarchic *The Comic Strip Presents . . .* (Ch.4/Comic Strip), a series created by a group of young actors, writers and comedians.

Other entertainment comes from such programmes as *Hot For Dogs* (Ch.4/Mike Mansfield Enterprises) a non-stop dance show which interprets, in a highly original and visual way, the pop classics of the moment.

▶ **The Tube.** David Bowie, one of the stars in British television's biggest and longest rock party, *A Midsummer Night's Tube*, which lasted for five hours. (Ch.4/Tyne Tees)



◀ **Switch.** Yvonne French and Graham Fletcher-Cook switch on to present the live and lively music magazine. (Silent Partners/SLV Production)



◀ **The Tube.** Malcolm McLaren working out with his Double Dutch skipping group for *A Midsummer Night's Tube* at the studio's unusual tubular entrance. (Ch.4/Tyne Tees)

Situation Comedy

Situation comedy is probably one of the most challenging areas for the television writer. Although ever-changing fashions and life-styles provide many ideas, there is no reliable formula for a successful situation comedy series. Public response is totally unpredictable: and what appeals to one section of the audience will not necessarily appeal to another.

However, many situation comedies are extremely popular and lead to further series and in some cases 'spin-offs' in which supporting characters are taken out of one

series to front a series of their own.

Situation comedy offers the audience humour from recognisable settings and identifiable characters. Often the characters are played by actors and actresses usually remembered for more serious roles: Maria Aitken, Jill Bennett, Judi Dench, Michael Williams and Timothy West are just a few examples.

Good situation comedy will always be in demand and there is a constant search to provide viewers with quality, originality and laughter.

► **Poor Little Rich Girls.**

Maria Aitken as Kate and Jill Bennett as Daisy: two cousins who, despite wealthy backgrounds, have now to face life together on much more slender means. *Granada*

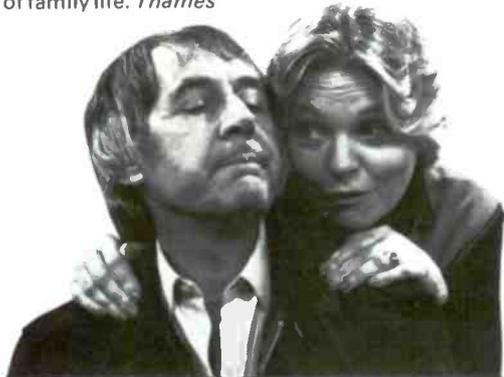


▼ **Don't Rock The Boat.**

A stern word from Jack (Nigel Davenport) in this comedy set around a boatyard. Lined up are son Billy (David Janson, left), wife Dixie (Sheila White) and other son Les (John Price). *Thames*



▼ **Keep It In The Family.** Robert Gillespie and Pauline Yates as Dudley and Muriel Rush in a long-running series of family life. *Thames*



► **The Cabbage Patch.** Julia Foster plays Janet, the suburban housewife who has let herself go to seed. *Central*



◀ **Hallelujah!** Thora Hird as the determined and devout Captain Emily Ridley of the Salvation Army sent to save the sinners of Brighthorpe. *Yorkshire*

▼ **It Takes A Worried Man.** Philip Roath (Peter Tilbury) offers up a prayer for the problems which continue to plague his life. *Ch.4/ Thames*

◀ **Let There Be Love.** Previously a confirmed bachelor, Timothy (Paul Eddington) is learning to cope with marriage and his newly-acquired stepchildren. Nanette Newman plays his wife Judy. *Thames*



► **No Problem!** That, at least, is the motto of the young Powell family who are left to fend for themselves when their parents return to Jamaica. *Ch.4/LWT*



Situation Comedy cont.



◀ **Now and Then.** A projected move from the house in South London where he spent all his life triggers a funny and touching album of snapshot memories for Peter Elston – now a father, then a war-time seven-year-old. In this flashback John Alford plays the young Peter and Sam Kelly is his father Norman. *LWT*



▲ **Roll Over Beethoven.** Despite many years on the road, rock 'n' roll star Nigel (Nigel Planer) cannot read or write music – until he begins taking lessons from local piano tutor Belinda (Liza Goddard). *Central*



▲ **That's My Boy.** A look of horror from Ida (Mollie Sugden) as she listens to son Robert (Christopher Blake) and his wife Angie (Jennifer Lonsdale) in the amusing story of this unusual household and its problems. *Yorkshire*

▶ **Brass.** Set in the industrial north-west this tongue-in-cheek comedy series follows the warring Fairchild (left) and Hardacre families. *Granada*



Contests

Quiz programmes have always been popular with the television audience and ITV and Channel 4 offer viewers a wide choice.

Programmes range from the tension and excitement of Granada's *The Krypton Factor*, which tests competitors' mental agility and physical fitness, to the fun of the celebrity charades game *Give Us A Clue* (Thames). There is the evergreen *University Challenge* (Granada) which – with its original host and format – has been delighting viewers for years; the new globe-trotting game from TVS, *Ultra Quiz*; the part competition, part light entertain-

ment format of the popular *3-2-1* (Yorkshire); and Channel 4's *Tell The Truth* in which four celebrities have to discover – against the clock – just who is telling the truth.

These and the other contest programmes on Independent Television allow the viewer at home the opportunity to participate in games of chance, skill and general knowledge, and at the same time provide a good measure of entertainment.



► **3-2-1.** The French Revolution is the theme of this edition and the Lilac Pimpernel (John Inman), disguised as the provocative Mlle Lillian, lures the villainous M. Chauvelin (Norman Chappell) in an attempt to rescue a beautiful aristocrat from the clutches of Mme Guillotine. *Yorkshire*



▲ **Tell The Truth.** Host Graeme Garden with the panel who must discover which of the three guests is telling the truth. *Ch.4/LWT*

◀ **University Challenge.** Bamber Gascoigne, host of the successful, long-running series. *Granada*



◀ **Ultra Quiz.** Brighton sees the start of Britain's biggest TV quiz. During the gruelling and often hilarious competition – which spans Europe and the Far East – contestants are 'eliminated' and 'discarded' to leave only one winner. *TVS*

▲ **The Krypton Factor.** Gabrielle Bushell reaches for success on the assault course round of this tough quiz which stretches competitors both physically and mentally. *Granada*

► **Family Fortunes.** Max Bygraves makes his debut as host. *Central*

▼ **Give Us A Clue.** Patricia Hayes mimes to her fellow team-mates in this popular celebrity charades game. *Thames*



Regional Entertainment



▲ **A Question of Stars.** Elinor Jones, host of the horoscope panel game for Welsh viewers. *HTV*

▼ **The Peterborough Festival of Country Music.** America's 'Grand Ole Opry' star Dave Dudley who topped the bill in one of three programmes recorded at the festival. *Anglia*

The regional structure of ITV enables the local companies to produce programmes specifically for viewers in their own areas. This is by no means limited to serious topics such as news and current affairs but also

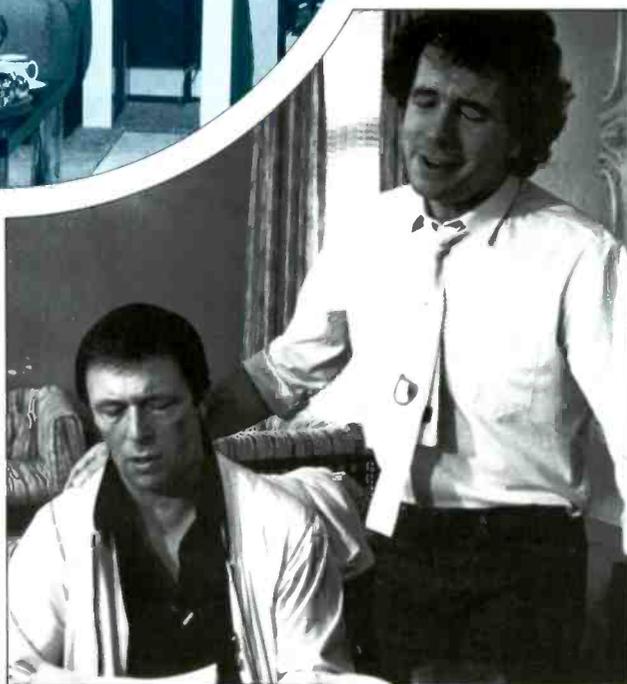
extends to the area of light entertainment.

The companies take a keen interest in reflecting traditional and indigenous music and humour and often promote and encourage local artists.



◀ **Robert White Sings The American Songbook.** American tenor Robert White sings the world famous songs of top US composers from Gershwin to Porter. *Ulster*

▼ **The Songmakers.** Les Reed (left) and Barry Mason, writers of 'Delilah' and 'The Last Waltz', put their big ballad style to work on a new number in this series which looks at the art of the songwriter. *TSW*



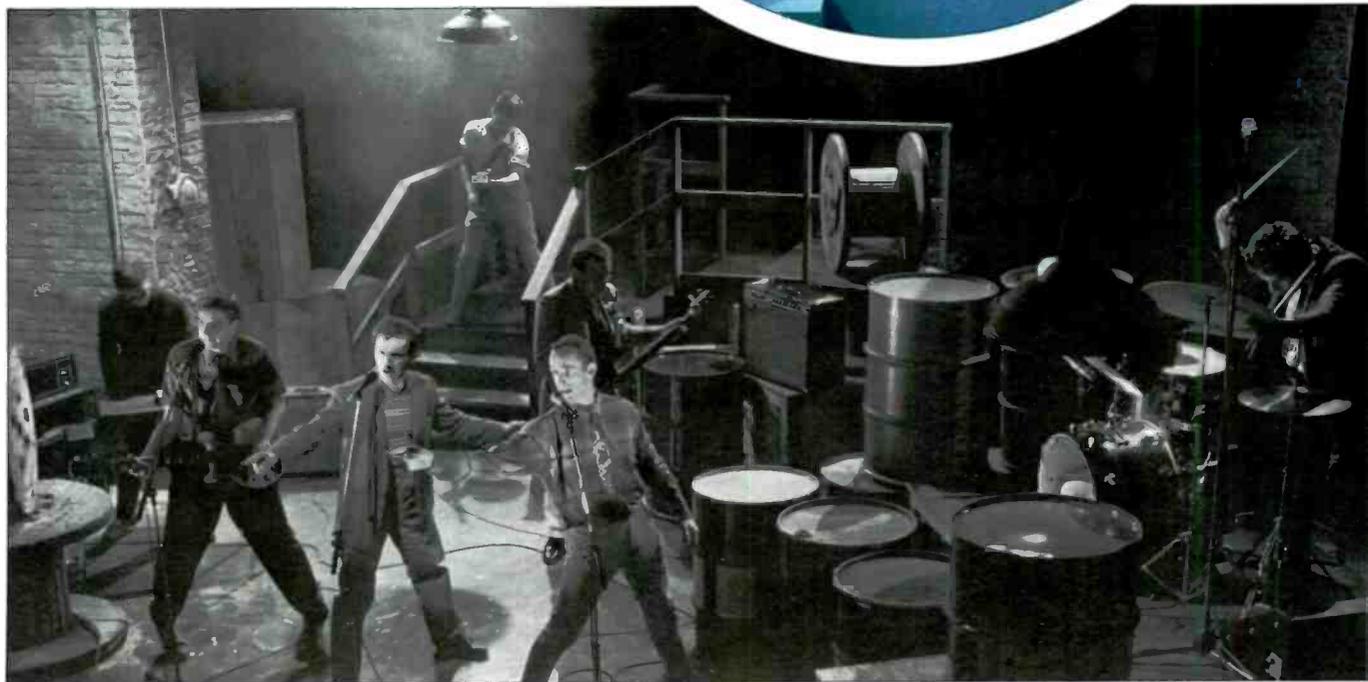


▲ **The Electric Theatre Show.** A fast-moving kaleidoscope of news, views and interviews from the film world. From left to right: David Puttnam, producer of *Local Hero*, Peter Capaldi, who starred in the film, and the *Theatre Show's* writer and producer John Doran. *Grampian*

▼ **Out West.** Rock band Juan Foote 'n' the Grave come under the spotlight in this programme which reviews west country groups. *HTV*



▼ **Sounds Gaelic.** Guest musicians Douglas Lawrence on the fiddle and Rhona MacKay on the traditional Celtic harp, the Clarsach. *STV*





LEARNING THROUGH TELEVISION

Educational programming has expanded rapidly in the last few years. Added to the service already well established on ITV, Channel 4 has a specific brief to provide a wide variety of programmes of a broadly educational character. Thus in the current year the IBA's two television channels between them offer three broad groups of educational programmes. On weekday mornings during term-time there is the long-running service to schools and colleges. Throughout the year there are programmes on ITV designed for pre-school age children and some specifically commissioned for younger children by Channel 4. The largest area of expansion recently has been in educational series for the adult audience on both ITV and Channel 4. Most educational programmes on ITV, and all those on Channel 4, are shown throughout the UK. In addition, ITV companies make local schools, adult education and 'social purpose' programmes for transmission in their own areas. The total effort and investment is now a very substantial one.

It is a time, too, of changing needs and new emphases in school, college and continuing education. Educational broadcasters need to be sensitive to the new demands being pressed on them. They also have to adapt to changes going on within the broadcasting industry itself. The introduction of Channel 4 was a recent major development, and a very positive one for education. Other developments in the near future, cable and satellite broadcasting in particular, will bring special challenges and opportunities. All those responsible for planning, advising on, developing and making educational programmes recognise that their product, and perhaps its context, is already embarking on an evolutionary change to ensure it continues as a relevant and effective resource.

There have been major changes in the structure, planning and off-air support of adult education programmes. A new category of 'social purpose' programmes has been introduced. These changes in the past few years are now being consolidated. The

Continuing and Community Education Officers (CCEOs) based in the ITV companies, and the IBA's own Programme Support and Development group (PSD), are now working together to promote the programmes and help individuals and groups of people make better use of them. A new free booklet, *TV Take-Up*, now describes all ITV and Channel 4 adult education and general interest programmes planned for the coming year and this is made available through the CCEOs and the PSD group to over 20,000 potential users. The programmes themselves cover a very broad range and some are described in later pages.

In schools programming, 1984 sees the launch of two new series on computer studies for the primary and junior/secondary range respectively – a first in this area for ITV. Other new series, developments of established programmes and well-used repeats make up the package of over 50 series offered to schools and colleges in the coming year.

Advice on broad policy for all educational broadcasting on ITV, Channel 4 and ILR is sought from the IBA's Educational Advisory Council (EAC) which has a Schools and an Adult Education section. Pre-School, Primary and Secondary Panels of the EAC give specialist programming advice for their respective areas of the output. ILR education projects are monitored by the EAC's Radio Sub-Committee. The large amount of adult education across the two television channels is overseen directly by the Adult section of the Council. In addition to this formal advice structure, education staff in the IBA and producing companies maintain their own network contacts in the field for feedback about current programmes and ideas about new areas where broadcast support would be valued. Meetings with teachers and educational or other social agencies also often contribute valuable responses and ideas. Programme-makers also secure the services of educational advisers to individual series.

These diverse but complementary sources of expert advice already work together to guide the development of this sector of the output. In an era of rapid change, often determined by influences outside the world of education, these advisory networks will carry an increasing responsibility to sustain and shape the future of educational broadcasting in Britain.

◀ **Making the Most of...** Bill Oddie, a keen amateur ornithologist, enthuses about his hobby in a series about low-cost spare time pursuits for all members of the family. *Ch.4: Yorkshire*

For Schools and Colleges

▼ **Craft, Design & Technology.** Composer Richard Mitchell, who makes music with synthesisers, was given a brief to 'design' the signature tune for this secondary series. One of the programmes shows how he went about it. *Thames*

Since the establishment of the service in 1957 ITV has developed a wide range of programmes made specifically for use in educational institutions, and continues to attract audiences in over 80% of Britain's schools. With changing needs in education and the advance of new technology in broadcasting, the challenges for educational broadcasters at this point in the history of

Independent Broadcasting are particularly acute. The output is planned as much as two years in advance so changes seem to happen slowly. The ITV Schools service must nevertheless ensure it remains relevant while school curricula evolve and new forms of video publishing vie for attention.

The service (which currently runs on ITV during weekday mornings for 30 weeks of the year) offers teachers over 50 individual series titles per year, ranging in subject from 'A' level science to life-skills for school-leavers and health and social education for the youngest primary age children. About two-thirds of the series are produced by four major ITV companies – Central, Granada, Thames and Yorkshire – and can be seen throughout the UK. The remaining third are produced by other ITV companies, notably Scottish Television, Grampian, HTV and Ulster Television, with programmes designed for use in their own regions. The English ITV regions too opt for some additional programmes to add to the networked 'package'.

Current programme themes reflect teacher demand for resources in both the traditional curriculum areas and some important new and developing ones. The provision of broadcast support for students soon to leave school to cope with the rigours of adult life and the challenge of finding work has been a particular focus of attention. Series like *Starting Out* (Central), *Making a Living* and *Parenthood* (Yorkshire) are established titles designed for this audience. In Scotland and Northern Ireland, *Here and Now* (Grampian) and *Face Your Future* (Ulster) add relevant local dimensions to the topic. Other more subject-specific series, *The English Programme* (Thames) among them, acknowledge the needs of these young people in the form and content of their programmes.

Among the developing curriculum areas, Thames continues its five-year commitment to *Craft, Design & Technology* with a third strand of programmes for 1984-85. In multi-cultural education, the overall aim is to introduce that dimension as an integral element of many series across the age-range. *Tomorrow's People* (Yorkshire), however, offers a social studies resource that focuses attention on the nature of



► **Pieces of Eight.** Some young participants in this language and music series for Ulster's junior schools with presenter Jacqui Berkeley. *Ulster*



► **Believe It Or Not.** David Cohen celebrates his Bar Mitzvah at the Western Wall in Jerusalem. From a programme on initiation rights. *Central*



multi-racial Britain and is aimed particularly at the older junior and lower secondary school pupil. In the coming school year 1984-85, two ITV companies will be contributing complementary series on computer studies: one series (Granada) in the 9 to 13 age-range and *Microworld* (Thames) for younger children in primary schools. Computer software is also being planned to support maths and history series.

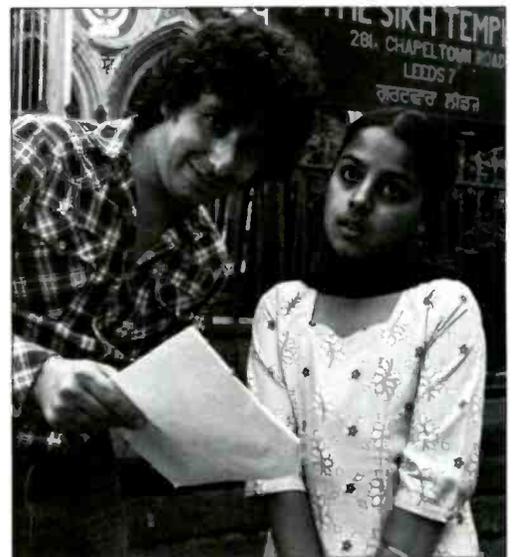
Among the other new series planned for 1984-85 is one to help school leavers (Yorkshire Television); a new chapter in the very popular junior social history series *How We Used to Live* (also from Yorkshire); and two new series for juniors – one on geography and environmental topics, the other a maths magazine to replace *Basic Maths* (both from Central). For infants, Yorkshire plans a religious education series and Granada will replace *1...2...3...Go!* with new programmes to help 4 to 6 year-olds with early mathematical concepts.

Liaison with schools and educational organisations at many levels helps ensure that the programmes match current needs. Liaison with the Schools Broadcasting Council of the BBC helps to avoid wasteful duplication of effort and produces a comprehensive – and valued – educational broadcasting service to Britain's schools and colleges.

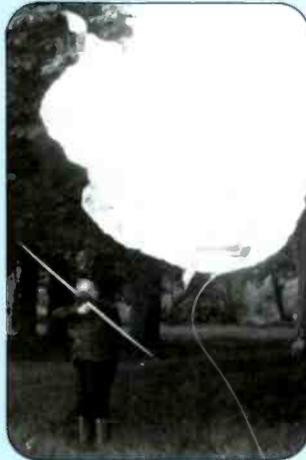


▲ **Time to Think.** A two-part production of 'A Man For All Seasons' featured as part of Scottish Television's local series for 'O' and 'H' Grade English students. *STV*

▼ **Middle English.** Fantasy meets documentary: simulating a dragon's fiery breath for a 'documentary' programme about the life and behaviour of dragons, as if they had once existed. From an English series for 9 to 12 year-olds. *Thames*



▲ **Tomorrow's People.** Tarbinder Gill, a Sikh girl who lives in Chapeltown, Leeds, goes through her script with producer Ian Rosenbloom. Tarbinder takes part in a film about the different cultural minorities who have made their home in this area of Leeds in the last fifty years. *Yorkshire*



Television and Young Children _____

There is no doubt that children under five watch a lot of television. These are the years before school when a child's mental and physical growth move faster than at any other time. Gwen Dunn, in her book *The Box in the Corner* (based on an earlier IBA Fellowship study), quotes a spot check on infants coming new to her school at five years old. Between them they could spontaneously recall 69 television programmes. What sort of fleeting impression can that kaleidoscope of fun, fantasy and 'real life' have made on young minds? It must be a matter of concern to parents and to those working in education, health and the social services whose day-to-day task is to care for young families in their homes. Broadcasters acknowledge this concern but would also wish to promote some of the many ways in which television can be used positively to encourage young children to talk, play – and learn – together. The IBA recently supported the publication of a small booklet *Using Television with Young Children** which aims to help parents and others working with young children to use television as a resource in early child education.

The programmes made specially for the youngest audience are a central focus for this kind of creative use. They may well be

watching a much wider range of television, but we do know that where experts have made programmes that try to see situations, stories and events through the child's eye, in the language and at the conceptual level the child has reached, then young children do watch more closely, understand more, enjoy more – and from time to time certainly learn more.

On ITV there are a variety of regular programmes every weekday morning between 12 and 12.30 p.m. specially made for younger children. Some of these can be seen again in the afternoon. The four programmes usually seen in the second half of the 12 o'clock slot are particularly intended to stimulate educational opportunities for younger children. In *Get Up and Go!* (Yorkshire) the puppet character Mooncat wants to know more about everyday life here on earth. Through stories, rhymes and real life film, children watching at home can learn with him. *Once Upon a Time* (Granada) and its successor *Sounds Like a Story* tell traditional tales taken from many different sources, developing the ideas in the stories with 'black theatre' sequences, music and song. *Let's Pretend* (Central), as its title indicates, shows how a 'pretend play' can be built up

▼ **Get Up and Go!**
Mooncat finds out about traffic control from the experts!
Yorkshire



► **Sounds like a Story.**
Music for the programme is carefully selected by Derek Hilton and presenter Mark Wynter. Granada



from every-day objects and ideas. The long-running *Rainbow* series (Thames) continues with a lively magazine of film, play and songs built around a single conceptual theme for each programme.

A recently published IBA research report, *Talking about Television*, analyses the way children talked with their mothers after the programmes. From this study emerged an interesting contrast between two of these programmes – *Rainbow*, where each successive sequence generated a lively response and excited comments from many children whilst the programme was going on and, in comparison, the totally different programme *Let's Pretend* which held children in rapt and silent attention throughout, with the play and 'pretending' following afterwards, sometimes for many successive days. Thus a variety of different programme styles seems to reflect a variety of different ways children can relate to television.

Channel 4 also provides a small range of programmes for younger children. *Chips Comic* uses stimulating pictures and music to seize the attention of younger slow-learning children, and each week offers a topic to help understand every-day events. The programmes generate a weekly published comic, offering an opportunity for parents and teachers to reinforce the ideas in the programme or recall the songs or verses. Another series, *Everybody Here*, celebrates Britain's multicultural variety. Songs, stories, traditional games and jokes

draw on Caribbean, Indian, Chinese, Greek, Turkish, Jewish and many other immigrant cultures. It is all filmed in ordinary places in Britain – in homes, schools, on the street and in playgrounds, wherever children can be found being themselves.

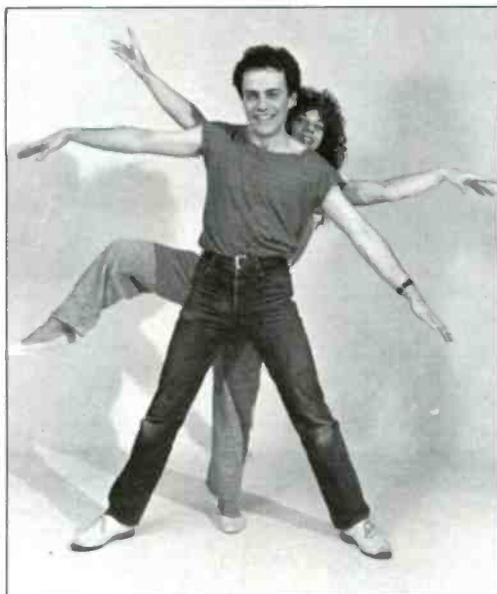
Children up early on weekend mornings have discovered another new programme – *Rub-a-dub Tub* (TV-am). It assembles a variety of cartoons from abroad, animations, studio guests, music, dance and film events to entertain and interest younger children. It is not a programme demanding an hour's continuous viewing, but a sequence of attractive episodes that a child can watch for a shorter or longer time according to mood.

Despite differences in style and character, all these programmes – and others for this important section of the audience – aim to encourage the young child to make viewing part of a wider, active learning experience.

* Available from the National Association for Maternal and Child Welfare, 1 South Audley Street, London W1Y 6JS.



◀ **Rainbow.**
'Generated lively response and excited comments...' Thames



▶ **Chips Comic.** Elsa, Ink and Rover with 'Chips' the Comic Computer. Ch. 4/ Verronmead Productions

◀ **Let's Pretend.** John Telfer and Tessa Hatts show how it is possible to become an octopus in a programme which encourages pre-school children to use their initiative and imagination to act out their own stories at home. Central



Learning Resources for Adults



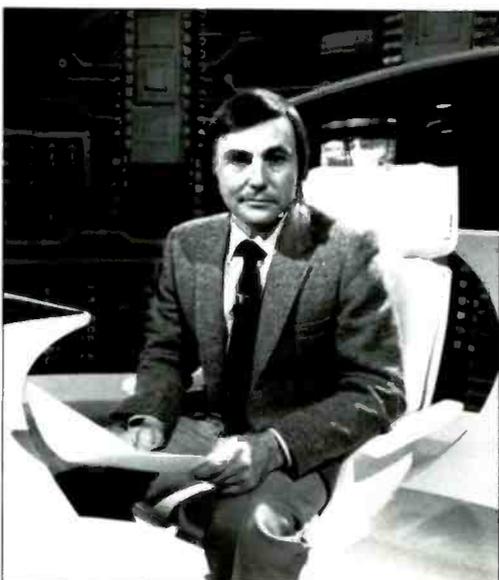
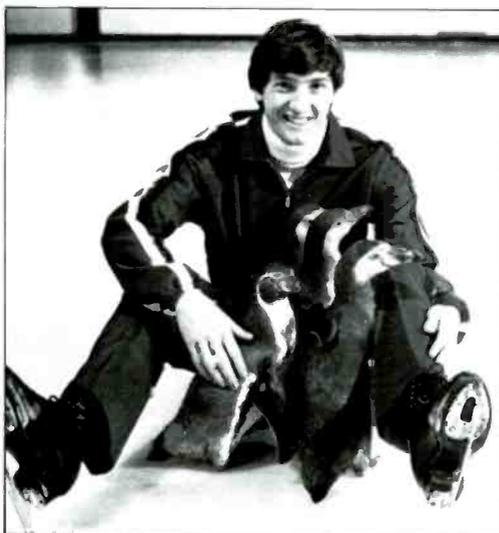
▼ **Do It Herself.** A practical series for women by women which aims to give them the confidence and skills to tackle basic home maintenance and renovation tasks.
Grampian



► **Skateaway.** Robin Cousins gives expert advice and the penguins demonstrate perfect posture in this series for would-be ice skaters.
Ch.4/HTV

► **Database** provides an information file on current developments in hard and software and their applications, explores some of the implications and issues which will affect the lives of everyone, and offers a common-sense guide to computers, their selection and their uses. Shown in the London ITV area only.
Thames

ITV and Channel 4 between them now provide up to nine hours a week of educational programmes for adults, mainly for use by people watching and learning informally at home, following-up and developing particular interests at their own pace and in their own way. To help them use the programmes effectively, the IBA, the ITV companies and Channel 4 have joined forces with educational and other agencies to produce a range of support services which include print materials (workbooks, information packs, booklists).



telephone referral for further help and advice, and the opportunity for viewers to join linked courses in local colleges, local study and discussion groups – or to start their own! The Continuing and Community Education Officers (CCEOs) in the ITV companies, Channel 4's Educational Liaison Officer, and staff of the IBA's Programme Support and Development group (PSD) work together to make sure potential viewers know about the programmes available and aim to encourage good use of both programmes and support materials.

The programmes themselves cover a very wide range of subjects, interests and concerns. Some are intended for particular interest groups. Planned for early 1984, for example, are two resources for recent parents: a series of eight programmes on baby-care (Yorkshire) and a single programme on postnatal depression (Central) designed to reach a large evening audience. Of more general interest but aimed at a particular age-group, *Years Ahead* (Channel 4) and *Getting On* (Central) are continuing magazine series which present a broad range of topics of interest to the over 60s. For those seeking alternatives to unemployment, two series for Autumn 1983, *A Bit on the Side* (Central) and *Make It Pay* (Ch.4/Ulster), offer ideas about turning practical hobbies into profitable ways of making money from home. A second series of *Be Your Own Boss* (Ch.4/Yorkshire) takes the recently-established small businessman or self-employed worker a stage further into planning for growth.

Health continues to be a priority topic for programming and this year offers scope for a variety of series. *Consider Yourself* (HTV) looks at different life-styles and how they affect health, encouraging a positive interest in personal health care. *Well Being* (Ch.4/Holmes and Associates) returns for a new series early in 1984. On wider personal health matters *Turning Point* (Yorkshire) and *Coping* (Ch.4/Tyne Tees) both examine how people cope with crises in their lives, whilst a six-part series on human sexuality and the development of relationships (Ch.4/Yorkshire) is planned for transmission later in 1984.

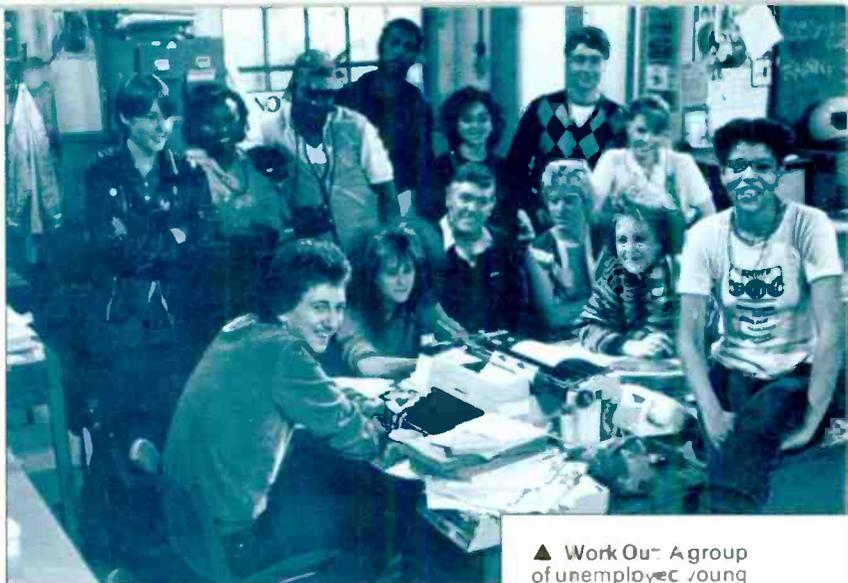
A major project on Channel 4 is a continuing strand of programmes on adult basic numeracy. Autumn 1983 sees the launch of the latest series from Yorkshire Television. *Counting On*, successor to two earlier series, *Make It Count* and *Numbers at Work* which will both be repeated during 1984.

The increasing emphasis on constructive use of leisure time – some of it enforced by unemployment – is reflected in the number and range of programmes about recreational and cultural activities. The arts are well represented in a number of series which range from *Writers on Writing* (TVS), in which established novelists, poets and playwrights talk about the writers that have influenced their work, to *Everyone a Special Kind of Artist* (Ch.4/Imagin Films) about 'ordinary' people who take great pride in making things of extraordinarily high quality. Among the practical leisure series Robin Cousins invites viewers to learn to skate in *Skateaway* (Ch.4/HTV) and Jack Charlton introduces a number of British country sports and the people who enjoy them in *Jack's Game* (Ch.4/Yorkshire).

An important recent development has been the practice of recycling major ITV or Channel 4 documentary series of particular educative interest in education slots on ITV. An important documentary series, *The Spanish Civil War* made by Granada Television for Channel 4, is one such series to be repeated on ITV as a designated educational programme.

In addition to the programmes seen throughout the UK on the ITV network and on Channel 4, local education and 'social-purpose' programmes are made by each ITV company for their own transmission area. Individual series highlight local social concerns, recruit volunteers, offer advice and refer viewers to local agencies for further help. They may also link into or follow up networked education series, providing a local or regional perspective. In addition, many ITV companies now provide a short local information slot to follow programmes in the networked magazine series *Link* (Central) for the disabled, and *Getting On* (Central) for the over 60s.

For details of the learning resources for adults available on ITV and Channel 4 write for a free booklet, TV Take-Up, to the Programme Support and Development Group, Education Department, IBA, 70 Brompton Road, London SW3 1EY.



▲ **Work Out** - A group of unemployed young people got together to produce their own weekly newspaper and discuss many of the issues that concern them as part of this series for 16 to 19 year-olds. HTV



◀ **A Sense of the Past**. Graeme Garden finds refreshment at 'The Garden Gate', a fine old Victorian pub, in this local history series. Yorkshire



▼ **Gardener's Calendar**. Director and crew in the Alpine House of the Royal Horticultural Society at Wisley Gardens in Surrey film for the series. Ch.4/Granada

Living in Britain

challenges and changes



If part of television's educative role is to reflect and comment on the world in which we live, then some aspects of life in Britain in the 1980s present broadcasters with important issues to address: unemployment, racial tension, deprivation in both urban and rural areas amongst them.

By focusing on certain key elements of a situation – government legislation, local initiatives, or the plight of an individual, family or group – television can present us with a picture that both informs and challenges.

Breadline Britain (LWT) looks at what life in Britain is like for poor people, and reflects on the meaning of 'a minimum standard of living'. For the series, LWT commissioned a MOR survey to examine public attitudes to poverty, and give new information about poverty itself. The programmes ask questions about the provision of State benefits and services, about whether it is realistic to expect poverty to be eliminated, and what the policy options are for helping the poor. They also show life for a number of families living on or below the official poverty line, like the Braggs from Manchester and the Westons in Birmingham.

According to the LWT/MOR survey, eight million people in Britain today cannot enjoy certain of the goods or activities generally regarded as necessities by society, for example a bathroom, an indoor toilet, two hot meals a day, a week's holiday every year. Of those living below the poverty line, the survey revealed a surprising fact: a third were in families where the breadwinner was working, but not earning enough to maintain 'a minimum standard of living'.

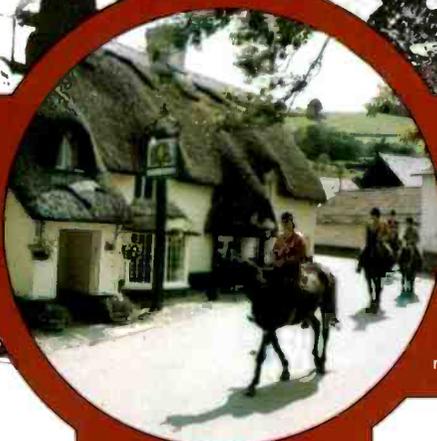
Two new series commissioned by Channel 4 for transmission in 1984 take up environmental, political and social issues – one in an urban, and the other in a rural context. *Whose Town is it Anyway?* (Beat Limited/Rainbow Productions) is about the crisis facing the government of cities in Britain and how local people are getting involved in finding new solutions to local problems. Can community action really combat the worst of inner city problems – bad housing, racial tension, unemployment – and succeed where 'the Town Hall' appears to be failing? Should Town Hall services be privatised or decentralised? Is local government at the crossroads? What does the future hold for city dwellers? Focusing on local government and community enterprise in London, the Midlands and Scotland, the series sets out to raise viewers' interest and involvement in local affairs. The programmes show some of the key developments in this new style of local government, and feature a number of community self-help and community involvement projects.

Not all issues fall within an urban context.



▲ **Whose Town is it Anyway?** The face of community involvement – three youths working on a community industries project. Ch.4/Beat Limited/Rainbow

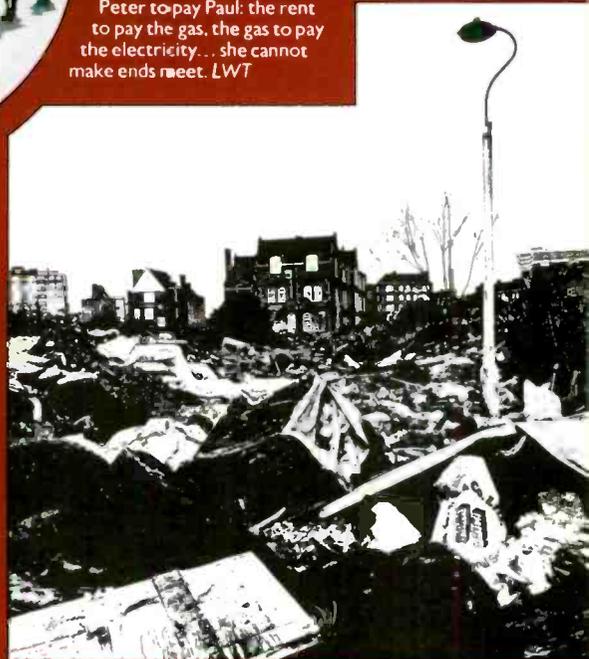
▶ **Country Crisis?** The picture-book image of the countryside. The true portrayal of rural Britain in the 1980s? TSW



▲ **Breadline Britain.** Elaine Bragg finds that her husband's low wages mean they are living on the breadline. The children's supper is usually chips. The family never goes out. To pay the bills she has to rob Peter to pay Paul: the rent to pay the gas, the gas to pay the electricity... she cannot make ends meet. LWT



◀ **Breadline Britain.** Three years ago Roy Westor and his son Tony were regular supporters of their local team – Aston Villa. But since then he has been unemployed. It's one of life's luxuries he has had to give up. At home their living standards have declined rapidly. The Westors find that now they cannot afford to heat their home adequately – and this has led to acute problems. Tony suffers from bronchial asthma and his health has deteriorated so much that he has had to leave home to go to a special school for delicate children. Poor health still goes hand in hand with poverty. LWT



Thatched cottages, horsemen riding by, the sun beating down from an azure sky ... this is the rosy-cheeked image of the countryside. But behind the popular image is a rural society facing many problems, some with much in common with those of urban areas. Looking around rural Britain, *Country Crisis?* (TSW – Television South West) tackles current concerns. Housing: is today's village idiot the man who sells his ramshackle cottage on the village green for less than £40,000? Employment: low wage levels are legend in rural areas and unemployment high, but will the solutions destroy valued amenities like the proposed mineral workings on Dartmoor? *Country Crisis?* contributes to the discussion and offers ideas for effective action. The series is not just aimed at rural communities but at a larger audience and together with *Whose Town is it Anyway?* shares a desire to address decision-makers and professionals who are responsible for the management of change in both rural and urban areas.

An important common element of all three series is the package of print materials and other activities designed to support viewers' use of the

programmes and participation in different kinds of further activity beyond viewing. This might involve requesting further information in the form of a booklet, pack of information sheets, attending a local meeting or workshop, getting involved with a local community group, or taking part in an ILR station phone-in. Details of these 'follow-up' materials and activities are usually announced directly after the broadcast, or are available from the Continuing and Community Education Officers in the TV companies or the Programme Support and Development group at the IBA.

▲ **Whose Town is it Anyway?** Council housing in Hackney, East London – life in the midst of urban decay. Ch.4/Beat Limited/Rainbow

Reporting Back-

the IBA Fellowship Scheme

Educational broadcasting has been part of educational provision in schools and colleges for many years. As early as the 1920s radio programmes were available for schools, in the 1950s television, by the 1970s local radio. Now in the 1980s video, cable and satellite broadcasting may offer a widening network of educational resources. Such provision does not arise by happy accident, nor even on the initiative of high-flying producers: it arises from careful planning and consultation so that the programmes are relevant to needs related to curriculum developments. This is as true for informal adult education programming as for the programmes designed for use in educational institutions.

How do educational broadcasters find out about the effectiveness (or otherwise) of their product? Report cards are provided for teachers to say what schools programmes they are using and how they like them; and Education Officers from the companies spend a good deal of time visiting schools to see programmes in use and to hear at first

hand what teachers and pupils think of them. Despite formal and informal liaison contacts, more information is always needed.

In order to provide the opportunity for more systematic and detailed study, the IBA some years ago created the IBA Fellowship Scheme. The idea originally was to provide opportunities for teachers to investigate the relationship of educational television programmes to their classroom practice. Teachers were seconded for a term or so at IBA expense and the reports on their work were made freely available. This pioneering work was useful in helping to establish media studies as a respectable curriculum area. But inevitably it was found to have drawbacks since the time on secondment allowed for only limited projects. As the scheme developed, therefore, fewer Fellowships were provided, but these lasted for longer periods. This tended to attract senior educational research workers and some educational broadcasters, and the quality of their work has established the

► **Years Ahead.** Robert Dougall presents this topical magazine series for older viewers. As a major strand of Channel 4's education programming it is currently the subject of an IBA Fellowship. *Ch. 4/ Sidhartha Films*



Fellowship Scheme as one of the important providers of media evaluation and investigation work in the UK.

The Fellowship reports are normally published by the IBA, but sometimes the work has been of such general interest and importance that it has been produced by commercial publishers. Gwen Dunn's study of young children and television, *The Box in the Corner*, was published by Macmillan in 1977 but is still thought to be one of the best books yet written on the subject. That report sets in train a number of studies related to the subject, and reports by Bridget Morris' *Children's Response to Pre-School Television*, Pat Porter's *Television with Slow-learning Children* and Roy Edwards' *Fool's Lantern or Aladdin's Lamp?* all added to the breadth of knowledge. The latest work to follow up the child studies theme was by Dr Cathy Murphy, and her report *Talking About Television: Opportunities for Language Development in Young Children* was recently published.

The Fellowship has indeed pursued certain strands where information is particularly needed. The work in Special Education has been one such major theme. Apart from the Edwards and Porter reports, there has been an investigation into developing the use of television with deaf and partially-sighted children (John Tucker); an evaluation of Yorkshire Television's school series for deaf children, *Insight* (Raymond Hill); and a look at maths programmes and slow-learning children (David Womack).

Another recurrent theme has been media studies. The most effective report on the subject was Len Masterman's *Teaching About Television* which was published by Macmillan (1980) and has come to be regarded as a standard work.

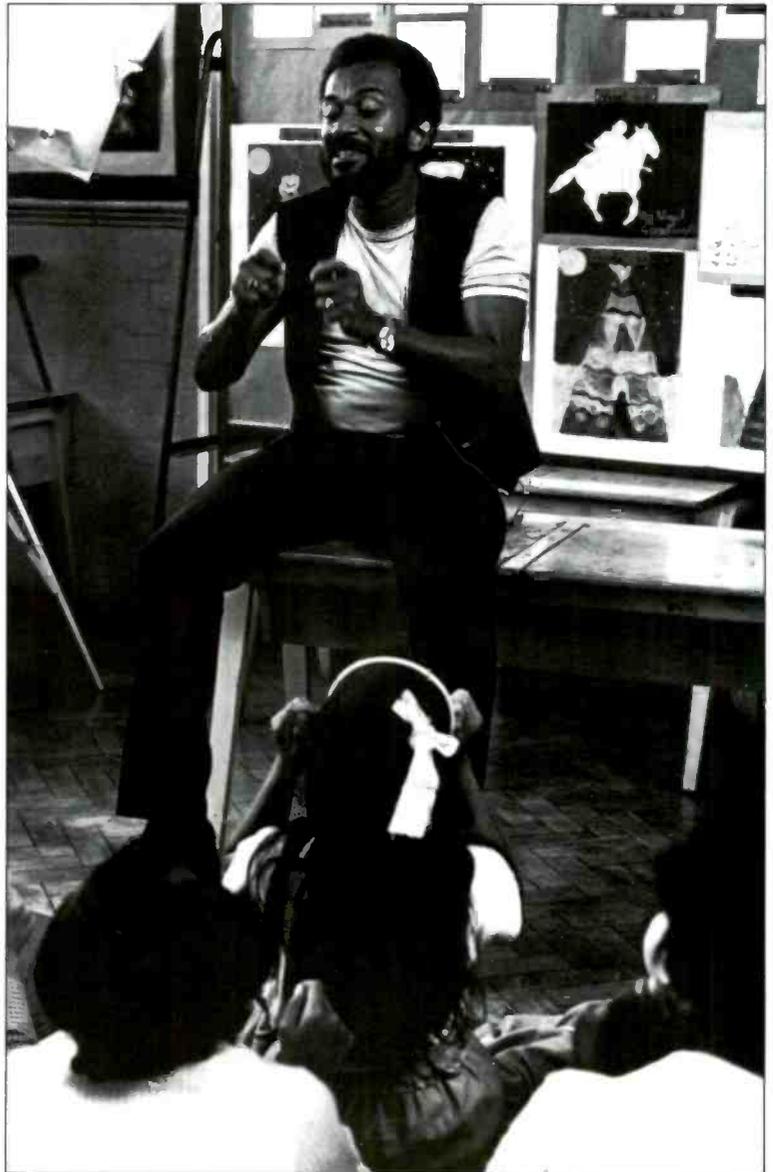
Other themes dealt with have included adult basic education, community and social action, and educational developments in ILR. More recently, Neil Ryder's *Science, Television and the Adolescent* (now out of print, but available on loan from IBA Regional Offices) looked at how teenagers might be involved in better understanding the effects of science on contemporary life and current events. Ray Brown's recent report on Yorkshire Television's *That's the Way* evaluated an innovative coping and life-skills series for adults.

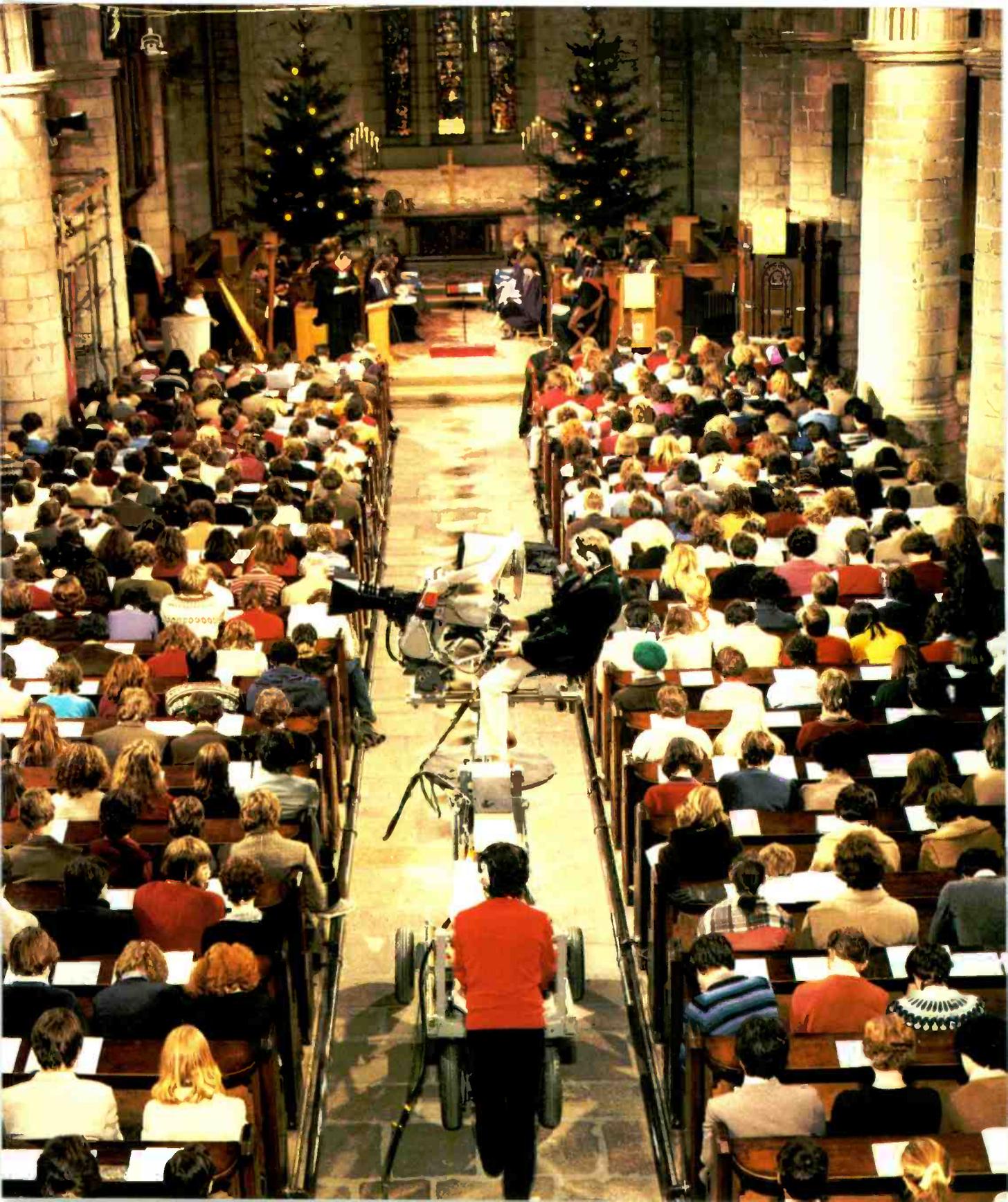
Meanwhile, the work continues. John Willcocks is presently evaluating a Channel 4 magazine series for older people, *Years Ahead* (Sidhartha Films), while Susan

Doughty has been looking at multicultural education in schools, and the contribution series like *Everybody Here* (Ch.4 Telekation International) and *Tomorrow's People* (Yorkshire) can make. Their reports should be available during 1984.

All the reports mentioned here (apart from the published books) are freely available; so too are details of the scheme. If you are interested, write to the Fellowship Officer, Education Department, IBA, 70 Brompton Road, London SW3 1EY.

▼ **Everybody Here.**
Story-teller Paul Keens-Douglas at work. The impact of the series will be evaluated as part of an IBA Fellowship study on resources for multicultural education. Ch.4/Telekation International





RELIGIOUS TELEVISION

Religious broadcasting has always enjoyed a distinctive place in the Independent Broadcasting system, but there are interesting differences between the way it is presented on television and radio.

In Independent Local Radio, with its emphasis upon 'programming' rather than individual programmes, the trend is to identify religion with the overall 'station sound'. This may be achieved by means of pastoral phone-ins or, as on several stations, by individual clergy being responsible for quite a range of output: certainly the notion that religious matter is only for the religiously inclined and tucked away in a special corner of the output is very far from the prevailing approach around the ILR system.

In television the task of those responsible for arranging the schedules is to conform with the 'proper balance of programmes' that the IBA requires and to place religion, like all other particular sorts of programmes, where it can be seen to the best advantage.

Channel 4, asked by the IBA to supply 'not less than an hour a week of programmes recognisably religious in aim', has over the course of its first year shown a wide variety of religious programmes. Its staple is Yorkshire Television's *Seven Days*, presented on Saturday evenings to provide a reflective look at the week's news. For the rest Channel 4 rings the changes. Other ITV companies that have made a significant contribution are TVS with two series of *Priestland - Right and Wrong* and LWT with occasional major *Moral Debate* programmes. But Channel 4 has also begun to find room for programmes from outside sources. Griffin Productions' *Opinions* presents a range of direct views, including among them religious ones, while under its well-established 'logo' CTCV the Foundation for Christian Communication has contributed both series such as *The Actor and the Role*, in which stars of *The Day Christ Died* (shown on Good Friday) talked about their parts, and a single documentary production to

commemorate the 500th anniversary of the birth of Martin Luther.

Channel 4's religious output complements the range of programmes to be found on the ITV network and in the regions. There are three main ITV network strands. Outside broadcasts of worship are the citadel of the output, whether presented live on Sunday mornings for viewers in England and Wales or, as in Central Scotland, presented by congregations of different traditions sharing one church and shown at lunchtime on Sundays. Several ITV companies have been seeking ways of inviting and meeting a response from viewers to this output, with Granada's 'Air-care' broadcasts, transmitted over six weeks last summer, as so far the most sustained experiment.

At the familiar time of 6.40 p.m. on Sunday evenings the ITV regional companies are now launched into *Highway* - a fresh attempt to present hymns and religious music. Week by week these programmes seek a setting with a particular feel, whether in halowed countryside, such as Glastonbury and Lindisfarne, or the everyday market-place of Clydebank or Tynaside. If this new co-operative venture succeeds in its aim of touching a spring of hope and cheer amidst the reality of life, it will prove a valuable contribution to the lives of those who watch.

Less familiar times are to be expected for the other regular element of Independent Television's religious programmes. It is not easy, with four channels competing for viewers' attention, to determine where more demanding programmes such as LWT's *Credo* and Central's *Encounter* may best be shown, and it is possible that the long established practice by which some companies place this material at different times to make room for material of their own may become more widespread. ITV's early morning breakfast television service, which concentrates on a fast-moving blend of news, analysis, comment and entertaining features has yet to find ways of sustaining a religious contribution as a regular part of its output.

Certainly all these matters are very carefully considered, and the IBA goes very much by the advice it receives from its own Panel of Religious Advisers and from the Central Religious Advisory Committee which it shares with the BBC.

◀ ITV presents live outside broadcast services, mainly of the Christian faiths, throughout the year. Here a Christmas carol service from St. Machar's Cathedral, Aberdeen receives a wider television audience. *Grampian*

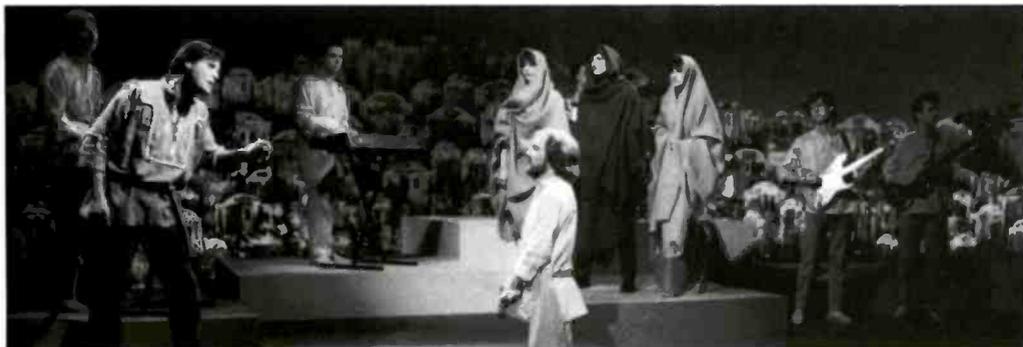
Alleluia!

On most Sundays throughout the year ITV transmits live outside broadcasts of *Morning Worship*, mainly of the Christian traditions but with occasional exceptions enabling people of all denominations or faiths to participate from their own homes.

This is, however, not the sole thread of praise and worship on Independent Television. Music and song is a popular way of

portraying these feelings in such series as HTV's *Sing to the Lord*, the last series of which was based on forgiveness, and Yorkshire's *Topping on Sunday*, hosted by the Revd Frank Topping, which explores a central theme through words and music. The music chosen to express belief need not necessarily be of the traditional kind normally associated with religion. STV's

► **The Passion.** A selection of highlights from Adrian Snell's acclaimed rock musical, performed by the original recording cast and narrated by Michael Williams. Richard Barnes (left) is seen as Pilate in 'The Trial' with Adrian Snell (centre) as Jesus. *Themes*



► **Songs of Celebration.** Paisley-based folk group Cara feature in this religious music magazine. *STV*

▼ **The National School Choir Competition.** Angharad Rees introduced this network series in which 24 secondary school choirs from all over the country competed. *Granada*



music magazine *Songs of Celebration*, for example, covers a wide range of styles (STV has, incidentally, the record of being the ITV company which makes the largest contribution to religious television).

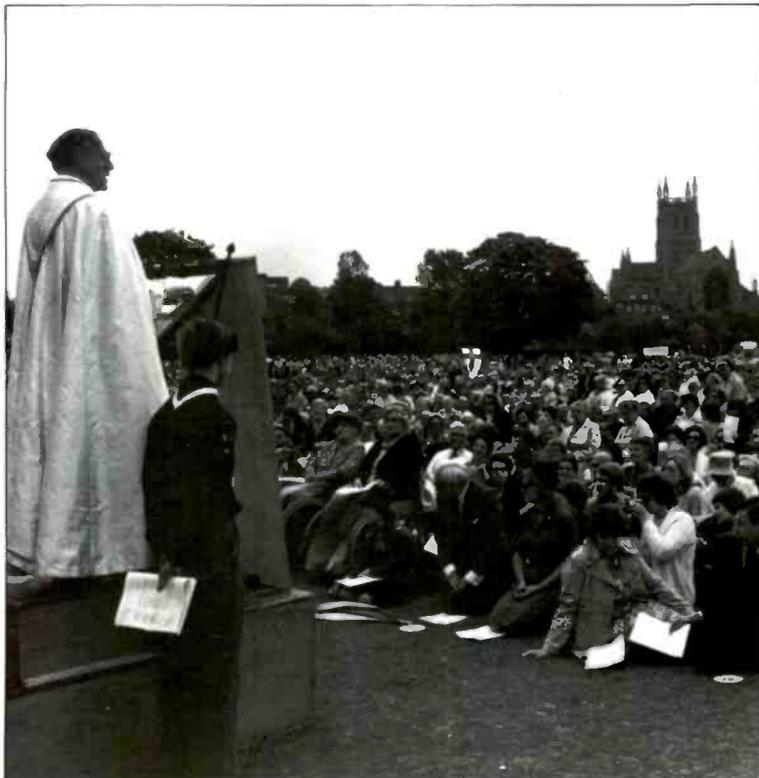
The National School Choir Competition (Granada), transmitted through summer 1983 and introduced by Angharad Rees, invited secondary schools from all over the UK to take part, receiving 200 entries. Twenty-four choirs were chosen to sing in the championship which was finally won by Hurstpierpoint College.

Another strand of religious broadcasting includes the late-night short programme, often at *Closedown*, which ends the day with a poem, song or just a few words to prepare for the night and the following day.

Modern music was the tool with which two different ITV companies celebrated Easter 1983. On Good Friday Thames presented highlights from Adrian Snell's rock musical *The Passion*, capturing the intensity of emotion felt by all those involved and narrated by actor Michael Williams. On Easter Sunday TSW's bright musical *Doubting Thomas*, starring Paul Nicholas and Stephanie Lawrence, interpreted events after the Crucifixion.



▲ **Doubting Thomas.** Paul Nicholas, as disciple Thomas Didymus, surrounded by children in a lively scene from this musical describing events after the Crucifixion of Jesus and how Thomas finally came to believe. TSW



▲ **Sing to the Lord.** David Jacobs discusses his own interpretation of 'forgiveness', the theme of the series, with interviewer Mike Hopwood. HTV

◀ **Morning Worship.** The Archbishop of Canterbury, Dr Robert Runcie, takes this open-air service celebrating the 13th Centenary of the Diocese of Worcester. Central

▶ **Rejoice.** Candy Devine, from IL 2's *Downtown Radio*, presented this themed music series featuring an unusual mixture of styles from rock to barber-shop. U-ster



A Question of Faith

Independent Television is able to show the ways in which different people of varying beliefs lead their lives, the effect that belief has on them and those around them and the way it may have changed their lives. One such series, *Encounter* (Central), unearths an assortment of people giving testimony to their faith through their activities. In *A Working Faith*, made by Grampian for Channel 4, faith is expressed through everyday life.

▼ **Encounter.** The Revd Tom Hodgson was one of the first subjects covered in this series about Christians who show their faith through their activities. *Central*

Less overtly religious in their presentation are the variety of discussion programmes which range from subjects of definite Christian importance to those in which the connection is less obvious but nevertheless

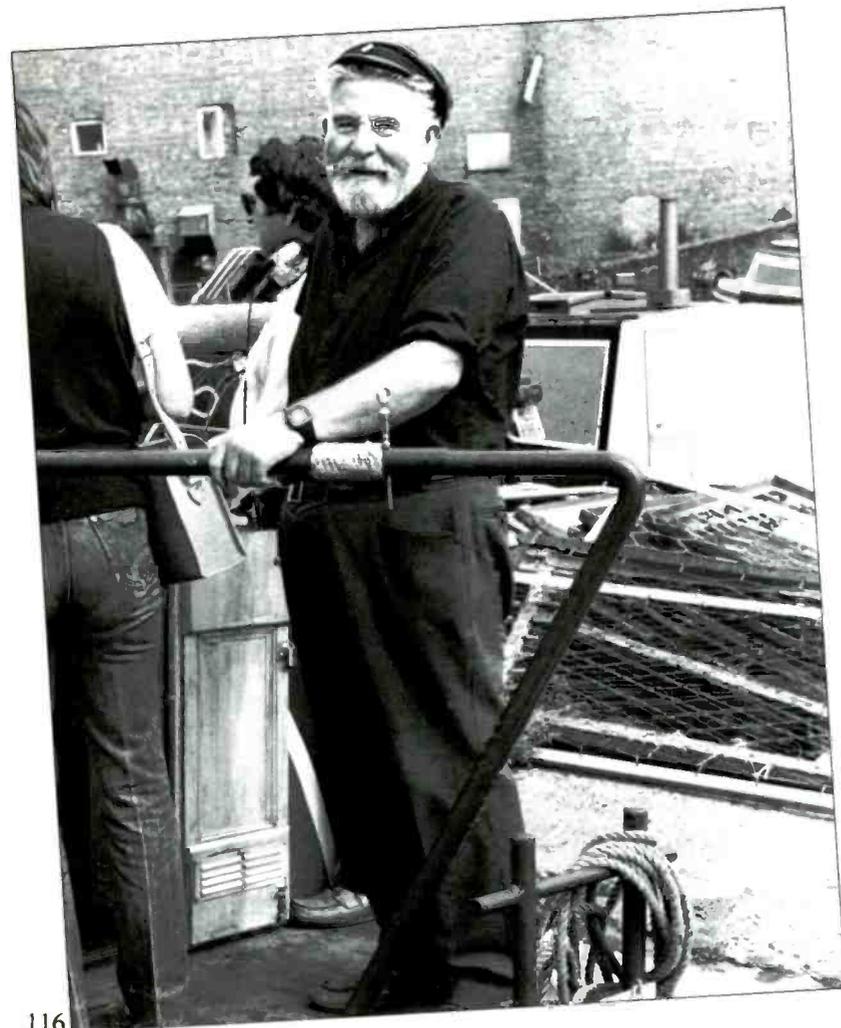
still there. *Credo* (LWT) is one series in which this breadth of scope is to be seen. STV provides its established series, *No Easy Answer* – a studio-based religious discussion magazine. Tyne Tees has a Friday evening discussion, *Tell Me Why*, in which teenagers discuss social and moral issues with a panel of experts. Channel 4 transmits Yorkshire Television's *Seven Days*, a regular reflective look behind the headlines of the week's news; and in *Priestland – Right and Wrong* (TVS for Channel 4) the former BBC Religious Affairs Correspondent examines a number of current issues.

LWT presents a controversial picture in *Jesus: The Evidence*, a series of three one-hour documentaries which pull together much new evidence about Jesus and what he and his followers were like. There has been much scientific interest in these questions and new discoveries and theories help to compile a different picture from the one we are used to believing. The films do, however, leave it up to the viewers to decide how far evidence about the Jesus of history should change the Jesus of their own faith.

During 1983 both Granada and Yorkshire held separate experiments of a pastoral support system linked to televised

▼ **Seven Days.** Presenters Michael Charlton, Helene Hayman and Professor Laurie Taylor take a critical and challenging look behind the week's headlines. *Ch. 4/ Yorkshire*

► **A Working Faith.** A film crew in King's College Chapel, Aberdeen, records a piece for this series of ten programmes expressing faith in everyday life. *Ch. 4/ Grampian*





◀ **Credo.** Shirley Williams, Frank Field and Dr Rhodes Boyson face topical issues in this current affairs programme which analyses the moral and ethical implications behind issues of general concern. *LWT*

▼ **Priestland – Right and Wrong.** Gerald Priestland, former BBC Religious Affairs Correspondent, offers a commentary on current ideas of right and wrong. *Ch.4/TVS*

▼ **Jesus: The Evidence.** Glyn Owen (left) as Emperor Constantine, Producer/Director David W. Rolfe (centre) and Executive Producer Julian Norridge discuss a scene for this three-part production which combines drama and documentary to examine the evidence for Jesus' life. *LWT*



religious services. Yorkshire carried out its experiment with a network service in April, from Rothwell Parish Church, on the theme of 'The Church and the Community'. Afterwards, a local phone-in facility was provided inviting viewers to call in to comment on the programme, ask questions or for help with problems. A panel of ministers and counsellors answered the phones. Granada's 'Air-care' experiment took place during May and June. Meetings and consultations continue with various ITV companies as to the best way to offer this kind of assistance to the audience.





SCOTTISH TELEVISION

PPK 828N

TV REGIONS AND COMPANIES

An important feature of the ITV system is its regional structure. Each part of the country has the benefit of receiving both its own local television service, which caters specially for the individual tastes and needs of the area, as well as the nation-wide network, through which programmes of wide appeal are made available to the whole of the country. This blend of local and national programming combines to create a unique system of public service broadcasting.

To attain this versatility, fifteen individual ITV area contractors are appointed by the IBA to serve fourteen separate areas of the country (London is served by two companies on a weekend/weekday basis). Each company aims to be representative of its locality and is therefore closely linked with the local people.

The five largest ITV area contractors – Central Independent Television, Granada Television, London Weekend Television, Thames Television and Yorkshire Television – play a special part in the regular production of programmes which constitute the central core of ITV schedules throughout the country. These companies serve areas with large populations sufficient to generate the advertising revenue required to meet the high costs of regular major productions. Nevertheless, these five companies are also required to provide programmes of special interest to their own regions.

The ten regional companies do not have this responsibility to provide programmes regularly for the ITV network. Their prime task is the production of programmes of specific local appeal and the presentation of a service which meets the needs and requirements of people living in their coverage area. These companies, however, do participate in the activities of the system as a whole and in varying degrees, make their own contributions to the network.

The ITV area contractors produce an annual total of more than 8,500 hours of different programmes in their own studios around the country, an average of about 165 hours a week. Of this, around 70% consists of factual and informative programmes.

The present ITV area contracts, awarded by the Authority to run for eight years from 1st January 1982, include three 'dual regions' which allow programmes of a more local nature to be provided for separate parts of South and South-East England, East and West

Midlands, and Wales and West of England.

TV-am began a new nation-wide service of early morning programmes in February 1983 using the existing ITV network of transmitters.

The nation-wide Channel 4 service is provided by the Channel Four Television Company, a subsidiary of the IBA (in Wales the Welsh Fourth Channel Authority is responsible for the S4C service). The financing comes wholly from the ITV area contractors which sell the advertising in their own areas. The service is planned to be complementary to that of ITV and distinctive in character.

IBA national and regional officers are based in the main centres of each television region and keep in touch with the interests and opinions of local people.

ITV'S REGIONAL PATTERN (end 1983)

Area	Company	IBA Transmitters UHF	Population Coverage† BARB/AGB (000s)
The Borders and Isle of Man	Border Television	51	582
Central Scotland	Scottish Television	65	3,529
Channel Islands	Channel Television	6	120
East and West Midlands	Central Independent Television	48	8,549
East of England	Anglia Television	17	3,656
London	Thames Television <i>(weekdays to 5.15 p.m. Friday)</i> London Weekend Television <i>(weekends from 5.15 p.m. Friday)</i>	29	10,377
North-East England	Tyne Tees Television	31	3,384
Northern Ireland	Ulster Television	31	1,376
North Scotland	Grampian Television	63	1,116
North-West England	Granada Television	44	6,512
South and South-East England	TVS	42	4,615
South-West England	TSW – Television South West	58	1,503
Wales and West of England	HTV	171	4,792
Yorkshire	Yorkshire Television	45	5,651

† Aged 4+ and over in ITV times

◀ Tobermory on the Isle of Mull was just one of the locations visited by Scottish Television's Community Relations Vehicle when it travelled across Central Scotland to meet viewers. STV

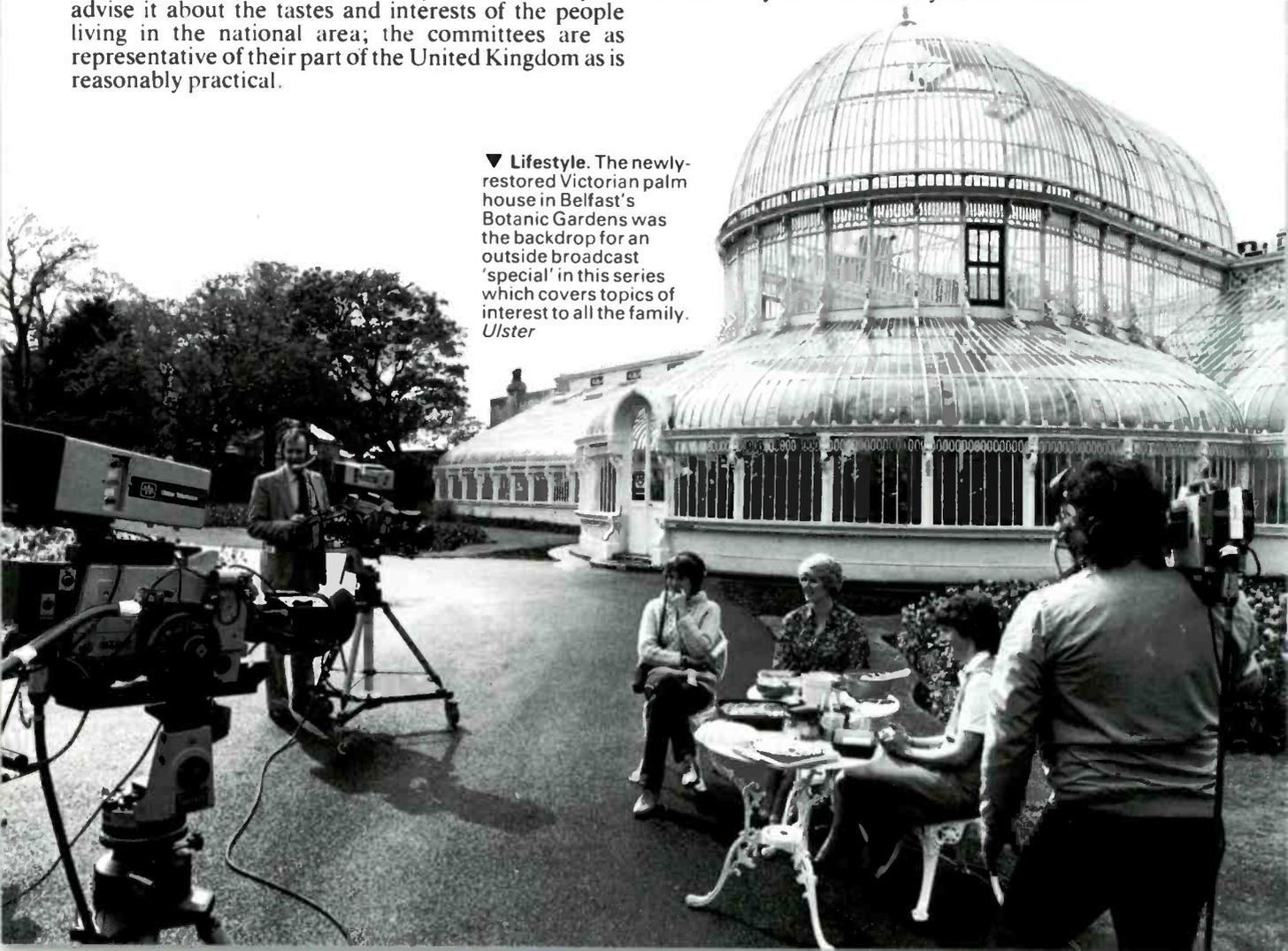
The National Regions

The ITV area contractors which serve Northern Ireland, Scotland and Wales have a special charge in catering for the very distinct needs of these national regions. Cultural, linguistic, geographical and social differences all necessitate individual treatment by the programme-makers and controllers. Local news and current affairs are the most important element in each of these television regions, but the total range of local production embraces virtually every programme type.

The Broadcasting Act makes special provision for the needs of the three national areas. Three members of the Authority are appointed by the Home Secretary as persons who appear particularly suited to make the interests of Scotland, Wales or Northern Ireland their special care. Each of these members is chairman of an advisory committee appointed by the Authority to advise it about the tastes and interests of the people living in the national area; the committees are as representative of their part of the United Kingdom as is reasonably practical.

Each national advisory committee meets regularly to discuss and advise the Authority on any appropriate aspect of the conduct of the television services for the area; although the Authority may also from time to time request the committee's advice on a specific matter concerning local radio, this is normally the function of the local advisory committee appointed for each ILR station. Each committee is serviced by the IBA's national officer and attended by senior IBA staff as required. A wide range of topics affecting local television broadcasting is considered and the programme performance of the local companies is carefully watched. The national advisory committees have significant influence in drawing the Authority's attention, through their chairman, to the particular needs of the country with which they are concerned.

▼ **Lifestyle.** The newly-restored Victorian palm house in Belfast's Botanic Gardens was the backdrop for an outside broadcast 'special' in this series which covers topics of interest to all the family.
Ulster



► **Portrait of Sutherland.** A documentary about the people, countryside and wildlife of the county of Sutherland, described as one of the last true wildernesses in Britain. *Grampian*



Northern Ireland

Northern Ireland is a place of striking contrasts: its unspoilt countryside; its towns and cities (much of the population live in and around Belfast, the capital) suffering from unemployment; its combination of old and new – farming, textiles and shipbuilding alongside the newer electronics and transport industries; the people with their varied religious and cultural backgrounds, but racked by tensions.

Ulster Television, which has served the Province since 1959, is responsible for reflecting the daily life and different traditions, and for catering for local tastes. To this end, Ulster Television's Derry studio is linked with its headquarters in Belfast, and an outside broadcast unit is used extensively to cover events throughout Ulster.

The political unrest makes the presentation of news a delicate task. Ulster Television handles it with skill and care. The nightly magazine *Good Evening Ulster* is backed by an experienced news team and deals comprehensively with the local news in both a serious and lighter manner. Comment on political, industrial and social affairs is found in *Counterpoint*. *Farming Ulster* is an informative survey of aspects of local agriculture: sporting fans are catered for on a wide range of local events; and the importance of religion is recognised in other series. The arts, music and entertainment also receive regular attention and educational programming is provided for school-children and young adults.

Scotland

Scotland is served by two companies: STV, which covers Central Scotland with roughly four-fifths of the Scottish population; and Grampian Television which serves the north, in geographical terms the most extensive region.

The separate legal, religious, educational, arts and sports institutions within Scotland present a distinct challenge to the two producing companies. In addition to providing material of a specifically Scottish nature, as regional companies they must also reflect local interests in news, current affairs and entertainment.

There are many ways in which ITV companies develop closer links with their areas. Grampian for example has introduced community service announcements which appeal for volunteers to assist a multitude of caring organisations. STV has been helping to foster Scottish writing talent: the successful drama series *Preview* has for some time presented plays created by writers new to television and the company has also funded a comedy-writing workshop. New writers are encouraged to submit material to provide six half-hour plays entitled *Six of the Best*; initially for broadcast on Independent Local Radio, these will hopefully be translated to television.

Both the Scottish companies provide a half-hour long weekday news magazine and Grampian offers an additional fortnightly programme for Gaelic viewers, *Crann Tara*. Local programmes also feature Scottish political, educational, religious, consumer and sporting affairs.

Wales

HTV has been the ITV programme contractor for Wales and West of England since July 1968. To provide a comprehensive service for each part of the dual area there are separate boards (HTV Wales and HTV West) and separate studio centres. For Wales the main studios are in Cardiff and there is a studio centre in Mold together with bases in Carmarthen and Bangor.

HTV Wales faces the challenging task of providing a local service which reflects the varied characteristics of the country, its traditions, heritage and scenic beauty. Until November 1982 HTV was also responsible for producing and showing Welsh language programmes, a task now assumed by S4C under the Welsh Fourth Channel Authority. HTV still makes programmes in Welsh for S4C, including the current affairs provision, but the change has allowed HTV to expand its English language service for viewers in Wales.

The extended news service given by *Wales At Six* now provides about four hours a week of news programming; with the extra time it is able to include regular non-news features, the treatment of weather forecasts is more comprehensive and attractive, there is a regular 'talkback' feature, and items dealing with sport and the arts are shown. This is supplemented by a weekly current affairs feature *Wales This Week*. HTV Wales has also launched a new 'socially purposive' magazine programme, exploring the area of voluntary action and advice. Local sport is covered, as is farming news – shown fortnightly – which alternates with that produced in the West of England. HTV Wales also produces light entertainment, children's and schools' programmes and those portraying the history and environment of Wales.

▼ **Farming Wales.**
Arwyn Davies,
presenter of this Welsh
farming magazine. HTV



THE IBA'S NATIONAL ADVISORY COMMITTEES

Advisory Committee for Northern Ireland

CHAIRMAN: Mrs J. McIvor (*Authority Member for Northern Ireland*); Dr Hylda Armstrong (*Member of the Court and of the Council, New University of Ulster*); Mrs L. Eaton (*Honorary Secretary, Londonderry Soldiers' Sailors' & Airmen's Families Association*); J. Grew (*managing director; past Member of the Crawford Committee on Broadcasting*); P. McCartan (*Northern Ireland Secretary, Association of Professional, Executive, Clerical and Computer Staff (APEX)*); Mrs M. Mooney (*barrister; graduate of Queen's University*); The Very Revd H. Murphy, OBE* (*parish priest, St. Malachy's, Coleraine*); Miss M. Seale, MBE (*retired housing manager*); C. Ward (*Town Clerk of Belfast*); The Revd R. J. Young (*Minister of Belmont Presbyterian Church, Belfast*). SECRETARY: A. D. Fleck (*IBA Officer for Northern Ireland*).

Advisory Committee for Scotland

CHAIRMAN: The Revd Dr W. J. Morris, JP (*Authority Member for Scotland*); Mrs A. Burnett (*Member, Highlands & Islands Development Board Consultative Council*); Mrs A. E. Burnett (*widow of former Vice-Chancellor, Heriot-Watt University*); R. A. Byers (*youth participation project*); Mrs E. K. Dunlop (*primary school teacher*); Supt. M. Frood, MBE (*Strathclyde Police*); J. P. Fyfe (*chartered quantity surveyor*);

Revd Dr E. Jones* (*Minister of Queen's Cross Church, Aberdeen*); Mrs F. Mackenzie (*proprietor of health food shop, Stornoway*); J. Morton (*production director of knitwear company*); J. Munro, MBE (*retired inspector of taxes*); J. B. Ramage (*Chief Librarian, Dundee Central Library*); Prof. P. Wilkinson (*Chair of International Relations, University of Aberdeen*).

Advisory Committee for Wales

CHAIRMAN: G. R. Peregrine, JP, DL (*Authority Member for Wales*); Mrs N. Baird Murray (*housewife, member of the Transport Users' Consultative Committee for Wales*); Cllr. Mrs C. Barton (*part-time teacher; Vice Chairman of the Welsh Liberal Party*); Dr E. L. Evans (*Economic Development Officer, Gwynedd County Council*); F. Evans (*District Secretary of the Amalgamated Union of Engineering Workers; Councillor for North Neath*); The Revd H. Hughes* (*lecturer on New Testament at Trinity College, Carmarthen*); Mrs R. Phillips (*part-time teacher*); R. Reeves (*Financial Times Correspondent for Wales and West of England*); D. Walters (*Secretary, Royal Welsh Agricultural Society*); P. G. Weeks, OBE (*Area Director, National Coal Board, South Wales Coalfield*). SECRETARY: E. T. Lewis (*IBA Officer for Wales and West of England*).

* Also a Member of the Panel of Religious Advisers

The English Regions

The Borders

Border Television is the smallest of the mainland ITV companies and covers a fairly modest population scattered over an extensive area. The people, like the region, are diverse and include three distinct groups – Scots, Cumbrian and Manx – all of whom have differing requirements of their local television service. The common interests of heritage, culture and a local loyalty, however, do much to unite the region and draw together the strands of varying life-styles.

The programme service reflects the concerns and interests of the area. The flagship of the local service is the weekday news magazine *Lookaround*, with news and features about people and events throughout the region: it is a judicious mixture of serious and lighter subjects. This is supported by a wide range of programmes covering matters from farming to fashion, cooking to consumer issues, politics, local arts, current affairs, sport and light entertainment. Border Television is also producing a short series, *Land of the Lakes*, for Channel 4, where a national audience will be able to see the beauty and richness of this part of the country.

Channel Islands

The Channel Islands are not part of the UK, but they do have a direct link with the Crown, which is represented by two Lieutenant Governors, in Jersey and Guernsey respectively. The islands are divided

Keep Fit – The Berit Way. Berit and her special television class relax after recording the series in the St. Helier studios. *Channel*



into two Bailiwicks, Jersey and Guernsey (including Alderney, Sark and the smaller islands), each having its own government – the States – elected on a non-party basis. Tourism is of major importance to the islands, as is off-shore fishing. Each island also has its own sources of income.

The islanders are united by a common identity while also being proud of the individuality of each island. Channel Television caters for both the joint and separate needs.

Channel Report continues to head the local programme output, with a popular mixture of hard news and feature items. There are also news and current affairs programmes for the French-speaking residents. Other series include those on religion, arts, nostalgia and a number of one-off programmes and occasional series. Channel Television is always prepared to mount special public service broadcasts and has come to be relied on for information by those it serves.

East and West Midlands

Since 1982 this has, in ITV terms, been designated a dual region with separate programming for the East and West of the area. Central Independent Television is required to operate from studio centres in both areas and to this end has established a major complex in Birmingham and a new centre in Nottingham. In addition to its main board, Central has separate regional boards. In this way it is hoped the company will be able to cater for the region's diverse needs. Relevant items are planned to be transmitted separately but there are also areas of common interest and a number of programmes are shown in both parts of the region.

Central's output reflects the many faces of this broad region. *Central News*, the weekday magazine programme, provides the main outlet for the region's news stories and attracts a good audience. The programme covers stories from all corners of the Midlands, with a number of outside broadcasts from key events. Central also gives good coverage of both major and minority sports and provides a platform for many wide-ranging and important subjects – industry and employment, politics and the arts – as well as providing entertainment and information for ethnic minorities. Central also produces short series and single programmes portraying activities around the region.

Central continues to make important contributions to ITV's network programmes.

East of England

Anglia Television, which has served the East of England since 1959, has seen its audience grow in size and alter in nature. In addition to the tradition of agriculture there is now much light industry and with it the problems and complexity of providing a good local service of wide appeal. It is a fast-growing area which has close economic ties with the EEC.

The regional news centres in Peterborough, Northampton, Luton and Chelmsford play an increasingly important role in ensuring comprehensive coverage of the region.

The extension of Anglia's headquarters in Norwich includes a permanent studio for the news magazine *About Anglia*, which features regular items on cookery, sport and viewers' letters, has a fortnightly social action/community feature and enlists viewers' help in solving local crimes. There is also a current affairs programme – *Anglia Reports* – which embraces a wide range of issues; a political magazine which also covers European matters; coverage of the arts; religious items; farming; and series on local people and history and occasionally local drama, music and light entertainment.

London

London is the economic, political and cultural centre of the nation and what happens here affects the rest of the country. London also has its own local issues and problems and these are the immediate concern of the millions who live and work in London and the Home Counties.

Two ITV area contractors – Thames Television (weekdays) and London Weekend Television (weekends from 5.15 p.m. Fridays) – are responsible for the local programming.

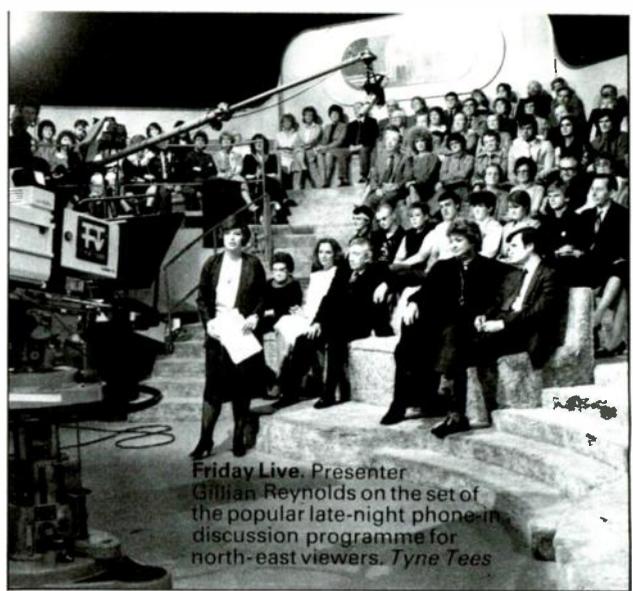
The breadth of social and ethnic backgrounds and the ever-changing population are reflected in the programmes. Thames' magazine *Thames News* presents news and information in a professional and lively style and has the flexibility with ENG to cover the edges of the area. Thames also produces a current affairs programme, sports, community action, the arts, and many single programmes or short series designed to inform or entertain. LWT's Friday evening magazine, *The 6 o'clock Show*, reports on the odd and amusing and looks at the past week's news. *The London Programme* covers the capital's political life. LWT also provides 'Community Information Spots', football, arts and entertainment.

Both companies make important contributions to ITV's networked programmes.

North-East England

This area is rich in natural beauty and historical interest while at the same time including major industrial conurbations. The former attract writers and artists of all kinds to settle but the latter is beset with economic problems. Despite these, the population maintain a humour, hospitality and buoyancy, portrayed in the programmes provided by Tyne Tees Television.

The magazine programme *Northern Life* is transmitted in the early evening on weekdays and comprehensively reports news and events from around the region. Farming is covered in a special series and sports programmes cater for wide local interests. Politics and



Friday Live. Presenter Gillian Reynolds on the set of the popular late-night phone-in discussion programme for north-east viewers. Tyne Tees

current affairs are discussed in *Briefing* and *Friday Live* features topical discussion and personalities. Tyne Tees is also one of the largest contributors to Channel 4.

Teesside and North Yorkshire have opt-out arrangements which enable those living in the areas to have better access to their local news. With the company's expansion to its studio complex it is now better able to cater for the broad needs of the people who live in the North-East.

North-West England

Granada Television has its headquarters in the centre of the region in Manchester and an additional studio in Liverpool. The region does not solely consist of these industrial cities, however, and Granada must also cater for the rural countryside, historic cities and seaside resorts which surround them.

New technology plays an important role in the nightly magazine *Granada Reports*, enabling a balance of topical features and news items from around the region. An experimental talk-back system is featured, giving homes, connected by computer, the chance to answer questions and see the results displayed. The community advice programme *This is Your Right* is now regularly deaf-signed and co-presented by a young disabled person and it also has an Asian edition. *Aap Kaa Hak*. Granada also provides series on politics, the arts, sports, farming and the countryside. There are many short series and occasional programmes and documentaries which focus on more light-hearted subjects. Granada also presents special programmes from its Liverpool studios thus ensuring that all parts of the North-West receive the attention they require.

The company also makes important contributions to ITV's networked programmes.

South and South-East England

Since January 1982 this has been a dual region, served

weekly local news summary, *The South West Week*, with subtitles and sign language for the deaf and a documentary series *Scene South West* which won an RTS award. TSW also provides programmes of special local interest on farming and fishing, politics, religion and light entertainment and it reviews local cultural events. The children in the audience are also entertained and informed with their own programmes.

West of England

This is one part of a dual region, served by HTV, which also comprises Wales. HTV has two separate operations and HTV West provides the programmes designed to appeal to the audience in the West of England. HTV West has its own studios in Bristol, a regional board of directors and its own presentation and production staff.

The recession, which seemed to have bypassed the area, is beginning to take its toll and HTV West has reacted accordingly in its local programming. An employment magazine and series catering for those with time on their hands tackle the problem in different ways. There is also a consumer advice series which has successfully exposed some worrying malpractices, and there is a community action series. These all generate a high level of audience response, as does the news magazine *HTV West News* which reports from around the region. The arts, farming, women and children are catered for in separate series, while short documentary series trace items with a local flavour or history for those with an interest in their heritage.

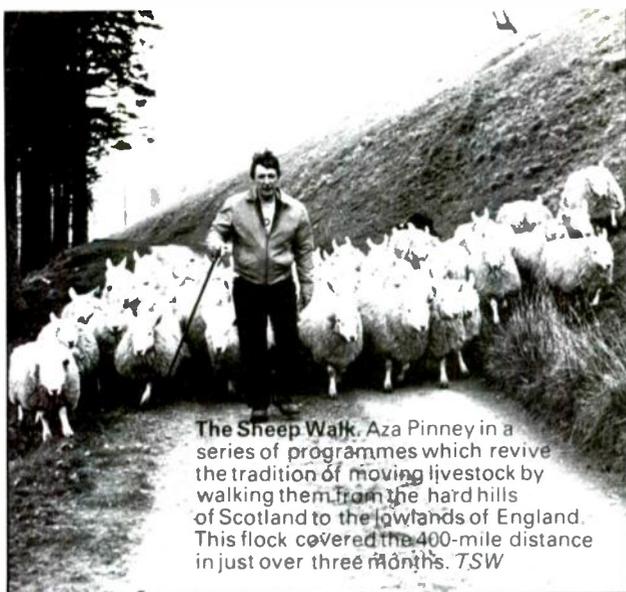
Yorkshire

The nature and industry of the area served by Yorkshire Television is diverse, ranging from heavily industrialised areas of steel, mining and textiles to fishing and agriculture; it is for these wide interests that the local television service must provide.

The service given is a comprehensive one, the mainstay being the nightly news magazine *Calendar*, which has earned itself a reputation for its professionalism and presentation. A 10-minute section is devoted exclusively to viewers served by the Emley Moor and Belmont transmitters which gives the programme a local relevance that it would otherwise lack. *Calendar* has also provided the groundwork for many associated series including those on politics and local issues, country life and farming, local sports, the arts, current fashion trends, an informal afternoon programme, and another giving a round-up of local events in the field of theatre and music. Other separate local series are also produced by Yorkshire.

In addition to these regular programmes the company produces some special reports and investigations covering subjects of direct importance to those who live and work in the area.

The company also makes important contributions to ITV network programmes.



The Sheep Walk. Aza Pinney in a series of programmes which revive the tradition of moving livestock by walking them from the hard hills of Scotland to the lowlands of England. This flock covered the 400-mile distance in just over three months. TSW

by a new contractor, TVS. Both parts of the region have much in common – agriculture, marine matters and tourism – but are distinct enough for there to be advantages in serving the South from studios in Southampton and the South-East from Maidstone. Tastes in entertainment and leisure are influenced by the proximity of London, but local loyalties to historically important centres of culture remain strong.

Coast to Coast, TVS's news magazine, has parallel programmes each evening for the two areas; quite distinct in character with separate teams of reporters and presenters. Some items of joint interest do, however, still appear in both editions. The lunchtime news bulletins are also separate though the early morning, evening and weekend ones are produced for the entire region. A regular series features the main sporting events in the region and there is a weekly local programme of match highlights during the soccer season. Public service announcements have a regular slot and the arts and music, farming matters and religion find a place in local schedules. TVS also presents series on current affairs, documentaries and programmes aimed at younger viewers and the afternoon audience.

South-West England

Much of the population of this part of the country live in the urban areas of Plymouth, Exeter and Torbay and the remainder are spread over small towns and rural areas. It suffers from its share of economic problems, with the decline of the old industries of mining and fishing, a high proportion of elderly retiring here and many younger people leaving in search of work. Agriculture and tourism play a major part in the economy and the people take great pride in their local identity and traditions.

TSW's regional magazine *Today South West* contains news, community service items and regular features on wide-ranging subjects. There is also a



Television Centre, CARLISLE CA1 3NT
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33 Margaret Street, LONDON W1N 7LA
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Directors. Prof. Esmond Wright (*Chairman*); James Graham (*Managing Director and Controller of Programmes*); D. Batey (*Assistant Controller of Programmes (Production)*); B. C. Blyth (*Sales Director*); H. J. Brewis, DL; Mary Burkett; J. C. Clucas; The Earl of Lonsdale; Dr June Paterson-Brown; J. I. M. Smail, OBE, MC, TD, DL; D. W. Trimble.

Officers. P. Brownlow (*Company Secretary*); J. Buckley (*Chief Engineer*); K. Coates (*Regional Sales Manager*); T. Glover (*Head of Sales*); E. Hadwin (*Assistant Controller of Programmes (Planning)*); W. Lamb (*Public Relations Manager & Schools Liaison Officer*).

Religious Advisers. Revd A. Cameron Gibson (*Church of Scotland*); Revd Dr John Marsh (*Free Church*); Revd C. J. Morris (*Church of England*).

Staff. Total members of staff: 207.

Script Requirements. Most scripts are provided by the company's staff. Occasionally, scripts are commissioned for special programmes from outside sources. Writers should not submit written work, apart from notes, before their ideas have been fully discussed. Suggestions should be addressed to the Assistant Controller of Programmes (Production) in Carlisle.

Programme Journal. A special Border edition of the *TV Times Magazine* gives full details of all the programmes.

Studios. The studio centre, situated in Carlisle, includes two colour studios of 94 sq.m. and 58 sq.m., a colour presentation studio of 20 sq.m., with remotely controlled camera and a film interview studio of 16 sq.m. The complement of studio cameras includes two lightweight cameras which can be adapted to operate from normal studio pedestals, lightweight pedestals or shoulder mounts. The latest lighting control system

and traversing barrel lighting grid have been installed.

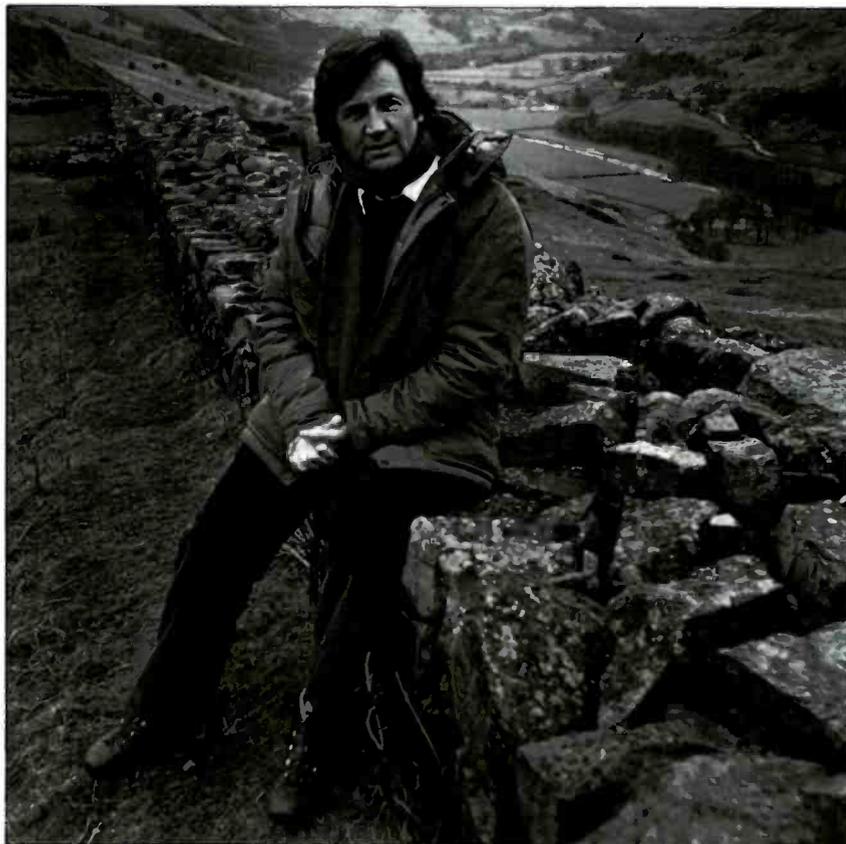
The Central Technical Area has been completely redeveloped in order to update facilities and to cater for Channel 4 requirements. A new telecine suite houses two multiplexed photo-conductive and two flying-spot machines with comprehensive magnetic sound follower systems. The new videotape area is equipped with three quadruplex videocassette machines, which can handle commercials for both channels, and two quadruplex reel-to-reel machines. These are shortly to be replaced by one-inch machines.

Film Facilities. The company is self-sufficient in the film field from camera to edited film. Two staff film camera units and a number of freelancers cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre, while modern multiplate dual picture head editing machines are used in the cutting rooms. Single and double system shooting are undertaken, full crystal-lock facilities being incorporated in camera and sound recorders.

Programmes. Border Television programmes include *Lookaround* (Mondays to Fridays), a magazine of news and features about people and events in the region; *Border Diary*, a summary of forthcoming events; *Your MP*, a monthly review of events at Westminster with

two of the region's ten MP's; *Sporting Month*, which highlights local sports events and organisations and includes 'Star Spot' when nationally known sporting personalities are interviewed; *About the Home*, a series designed to help with gardening, cookery, and do it yourself advice; *Nature Trail*, a new series of natural history programmes based in the Borders; *Hobbyhorse* looks at interesting, unusual and fascinating hobbies; *What on Earth?*, a light-hearted and informative quiz in which Border horticultural societies compete. *Farmers World*, an occasional series for local farmers; *Travellers Tales* reflects the journeys and achievements of Borderers like Chris Bonington. Light entertainment programmes include *Mr & Mrs* which is fully networked as are many of the *Look Who's Talking* chat and entertainment shows. *Follow That*, a comedy joke-telling contest and *Country Music Jam-boree*, which features both local and national country music performers. Several film documentaries are produced including three one-hour programmes, *Land of the Lakes*, for Channel 4. The series *Issue* deals with topical issues in this region and a *Lunchtime News* and *Late News Summary* are broadcast each day.

Cumbrian author and broadcaster Melvyn Bragg visits Hard Knott Roman Fort in Eskdale for the series Land of the Lakes produced for Channel 4.



CENTRAL SCOTLAND



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 Thomson House, Withy Grove, MANCHESTER
 M60 4BJ Tel: 061-834 7621

Directors. Sir Campbell Fraser (*Chairman*); William Brown, CBE (*Deputy Chairman and Managing Director*); Ferdi Coia (*Director of Facilities*); Hugh Henry (*Sales Director*); David Johnstone (*Director of Programmes*); Sir Kenneth Alexander; Gavin Boyd, CBE; Bill Bryden; Revd Robin D. Buchanan-Smith; Mrs Dorothy Dunnett; Charles A. Fraser, MVO; Mrs Barbara Leburn, MBE, JP; Sir Iain M. Stewart.

Executives. Shaun Clamp (*Controller of Engineering*); Don Kinloch (*Company Secretary and Financial Controller*); Alan L. Montgomery (*Director of Finance and Administration*); John Loch (*Public Relations Manager*); Robert McPherson (*Assistant Controller of Programmes - Education and Religion*); Jonathan F. Shier (*Executive Director, Sales*); Colin S. Waters (*Personnel and Industrial Relations Manager*).

Officers. Russell Galbraith (*Assistant Controller of Programmes, News and Current Affairs*); Sean Magee (*Assistant Controller of Facilities*); Peter Alexander (*Head of Design*); Ken Blackie (*Head of News*); Arthur Blake (*Musical Director*); John Dunlop (*Chief Engineer*); Brian Durkin (*Head of Network Co-ordination*); Revd Dr Nelson Gray (*Assistant Head of Religion*); Douglas Hall (*Industrial Relations Officer*); Les Hatton (*Publicity and Promotions Manager*); Walter Hayward (*Sales Controller, Scotland*); Robert Love (*Head of Drama*); Brian MacLaurin (*Head of Information*); Liz Moriarty (*Head of Programme Services*); Jack O'Neill (*Channel 4 Co-ordinator*); Michael Paterson (*Assistant Head of Education*); John Paton (*Recruitment and Training Officer*); Bob Potts (*Technical Services Manager*); Cameron Slater (*Programme Schedule Planner*); Geoff

Smith (*Administration Manager*); Clarke Tait (*Head of Entertainment*); Michael Trotter (*Head of Programme Sales*).

Staff. Permanent members of staff: 750.

Education Advisers. Cllr. Dan Buchanan; Leslie Clarke; Cllr. T. M. Dair; Dr Ethel Gray, CBE; Cllr. Michael Kelly; I. MacDonald; Nicol MacNicol; A. W. Miller; Miss Eileen Murdoch; Richard MacGregor; A. Nicolson; George Paton; Cllr. W. Perry; Cllr. D. Sanderson; D. Semple; Cllr. W. M. Timoney; J. I. Wallace.

Religious Advisers. Revd Douglas Alexander; Mrs Mary Campion; Revd T. Connelly; Revd Dr Ian B. Doyle; Revd Fergus Macdonald; Revd David Reid; Mrs Jean Smith.

Studios. COWCADDENS, GLASGOW: Studio 'A' of 6,200 sq.ft. has permanent seating for an audience of 200. Studio 'C' of 3,600 sq.ft. is used principally for the production of day-by-day news, features and sports programmes. The company has recently acquired a second OB unit, to be used for increased outside broadcast coverage of sports events, light entertainment, arts, current affairs and drama. THE GATEWAY, EDINBURGH. The 4,500 sq.ft. studio has four cameras and all supporting equipment including a complete control room suite, rehearsal rooms, and a remote control news studio with a direct link to the main complex in Glasgow.

Sales and Research. STV offers advertisers a complete marketing service designed to improve the attractiveness of Scotland as a marketing area. Research, statistical information and marketing information for the Central Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry.

Programmes. Scotland has its separate church, educational system, legal system and football league. Scottish Television produces a wide range of programmes to meet a national commitment.

News, current affairs and sports programmes represent over half of STV's weekly output of eleven hours, directed at the 3½ million Scots in Central Scotland. *Scotland Today*, the nightly news magazine, now in a revised format, gives extensive coverage to major issues as they arise. The *Scotland Today Report* provides weekly in-depth examinations of topical events in Scotland. The news team also offer advice and information to the viewing public with *Crime Desk* inviting help for the police, *Job Spot* detailing vacancies, *Action Line* seeking practical help for the less fortunate, and *Bodyline* advising on health and fitness.

Politics - local, national and international - are featured weekly in *Ways and Means*. Documentaries have included *The Making Of A Local Hero*, which followed the production of Bill Forsyth's film; *Closer To Home*, an affectionate look at the Grandfather Mountain Highland Games in North Carolina; and *The Boys From Maybole* was a retrospective look at a group of patriotic World Cup supporters who went to Spain and back in a converted double-decker bus.

Sport is covered in two regular programmes

and a number of special broadcasts. *ScotSport* at the weekend covers Scottish and English football and a wide selection of minority sports including basketball, archery, judo, karate, rallying, badminton, ice-hockey and athletics. Major outside broadcasts have included the first Glasgow Classic Golf Championship, the Scottish Professional Golf Championship, the European Curling Championships from Kirkcaldy, and the Scottish FA Cup and Junior Cup Finals.

In drama, the company made *Killer*, a three-part thriller series fully networked in the autumn, as well as single dramas - *Bookie, Out In The Open*, and *Two Per Cent*. Two more series of *Preview* plays, which provide opportunities for writers and actors new to television, were broadcast and the serial based in a Highland community, *Take The High Road*, has maintained its popularity on the network.

In education a new schools series, *Scottish History*, has been well received and *Moneywise*, advice on domestic spending, has again appeared on the network. The inter-schools debating competition *Unaccustomed As I Am* continues as does the *Time To Think* series, which introduces children to the responsibilities of citizenship.

Scotland's longest running programme *Late Call* continued with its message for the end of the day, while Sunday evening programmes included studio discussion in *No Easy Answer* and *Cross Current* and musical performance in *Songs of Celebration*.

In arts coverage STV, along with the Scottish National Orchestra, made a fourth series of *Masterclass* programmes, this year featuring the violin soloist Salvatore Accardo. Concerts with the Scottish National Orchestra were a Viennese Evening from the Edinburgh Festival and a performance of Mahler's Second Symphony on the first night of the Scottish Proms. The regular arts magazine continues under its new title, *Studio*, to give expression to people making the news in the arts.

In entertainment, the popular word quiz *Now You See It* presented by Johnny Beattie, and *Sounds Gaelic*, with Donny and Rhoda MacLeod, continued. New series were *All Kinds of Country*, *Helen* with Helen McArthur, and *The Corries and Other Folk*. Special programmes were made to celebrate Burns' Night, St. Andrew's Night and Hogmanay.

Filming for STV's network drama series Killer.





The Television Centre, ST. HELIER, Jersey,
Channel Islands
Tel: 0534 73999

The Television Centre, St. George's Place, ST.
PETER PORT, Guernsey, Channel Islands
Tel: 0481 23451

Directors. J. R. Riley (*Chairman*); K. A. Killip, OBE (*Managing Director*); Harold Fielding; Mrs M. Kay-Mouat; D. J. Le Marquand; M. Letto; G. Le G. Peck; J. C. Rowe.

Officers. John Henwood (*Programme Controller*); Michael Le Cocq (*Controller of Sales & Marketing*); Andrew Hearne (*Technical Controller*); Tim Parker-Garner (*Company Secretary*); Robin Wright (*Editor Channel TVTimes*).

Staff. The total staff of the company is 75.

Religious Advisory Committee. The Very Revd Canon John Foster, Dean of Guernsey (*representing Anglican Church, Guernsey*); The Very Revd Tom Goss, Dean of Jersey (*representing Anglican Church, Jersey*); Revd D. Mahy (*Roman Catholic, Jersey*); The Rt. Revd Mgr W. Raymond Lawrence (*Roman Catholic Church, Guernsey*); Revd A. Morton (*Free Church, Guernsey*); Revd K. E. Street (*Free Church, Jersey*).

Programme Journal. *Channel TVTimes* is published by Channel Islands Communications (Television) Ltd. and its editorial address is: The Television Centre, St. Helier, Jersey. *Editor:* Robin N. Wright.

Technical Facilities. JERSEY: The main studio is 1,000 sq.ft. with three cameras and normal sound facilities for live and recorded productions. The Presentation studio has one camera for in vision presentation. Two multiplexed telecine units provide facilities for transmission of 16mm film, 35mm film and 35mm slides and sepomag capability with 16mm film. There are two ENG units in the field equipped with Sony Broadcast BVP300P cameras and BVU50P portable recorders. Editing consists of two suites, the first being a one into one using BVU800P recorders and the second being a two into one using a BVU820P, two BVU800Ps with BVE800P editor, cox vision mixer, colour

corrector and Audio Developments sound mixer. Audio post production is carried out using a Q lock synchroniser with a BVU200P video recorder and two Studer A810 audio recorders. There is a preview theatre with 16mm film projection as well as video viewing facilities from the technical area.

GUERNSEY: The studio is 500 sq.ft. with facilities for two cameras and is used for live inserts during local programmes via microwave link to Jersey as well as recorded productions. There is one ENG unit in the field equipped the same as the Jersey units.

Programmes. *Channel Report*, the station's nightly half-hour news magazine, continues to be the most important programme. Consistently the top rating programme in the region, *Channel Report* achieves its popularity by skilfully mixing hard news coverage of day-to-day events with feature items reflecting all facets of the Channel Islands' way of life. The use of electronic news gathering techniques has helped *Channel Report* to be up to the minute with its news coverage, the latest stories frequently changing the shape of the programme whilst it is on the air.

Channel Lunchtime News, What's On Where and *Weather*, broadcast every weekday adjacent to ITN's *News at One*, features all the morning's local news in brief, and is also illustrated with ENG reports on the more important stories. The *What's On Where* section offers advice on where to go and what to do. *Channel Late News and Weather* is a three- to five-minute round-up of the day's news headlines broadcast after ITN's *News at Ten*. This bulletin is also frequently illustrated with ENG reports.

Day-to-day religious affairs are included within the *Channel Report* format, but the company also provides a monthly half-hour religious programme which appears in a peak time weekday slot. *Link Up* appears in one of two formats, a magazine programme examining briefly topical church and religious affairs, or a documentary style in which a single important

issue is examined in depth. *Starting Point* is a short prologue broadcast early on Sunday afternoons.

A Chance to Meet... is an occasional series which presents islanders with the opportunity of meeting personalities from the worlds of entertainment, science and sport. In a similar vein but in much greater depth is *Frankly Speaking*, a half-hour programme of illustrated interviews. Subjects have included prominent Methodist Donald Lee, former British spy Fred Winterbotham and Robert Farnon the composer.

New ventures in local programming have included *One For Your Video*, a mix of contemporary music, satire and serious observation on topics regarded by young people as being of importance. This programme has afforded the opportunity to talented Channel Islanders to achieve a much wider audience than would normally be the case.

Channel also tried to get the Channel Islands fit through *Keep Fit - The Berit Way*, a series of programmes carefully planned as a single course of exercise and advice on diet.

Recent single programmes have included the documentary, *Chausey - The French Channel Islands*, which was networked as part of the *About Britain* series. *Back in Circulation*, a programme examining the way in which Jersey attempts to recycle its waste products, was particularly interesting in that it was written and produced by a group of local sixth formers. The programme gave an interesting, young perspective on problems which older people have been wrestling with for many years.

Assize d'Heritage provided a detailed look at the purpose and work of what is believed to be the oldest land court in the world.

Other local programmes including *Puffin's Place*, *Actualités*, *Commentaires*, *Encore* and *Good News* have continued to be included in Channel's schedules.

Recording an item for the news section of the magazine programme Channel Report.





WEST MIDLANDS

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21P Tel: 021-643 9898

EAST MIDLANDS

East Midlands Television Centre, Lenton Lane,
NOTTINGHAM NG7 2NA
Tel: 0602 863322

Directors. Sir Gordon Hobday (*Chairman*); Robert Phillis (*Managing Director*); Cliff Baty (*Financial Director*); Ellis Birk; Charles Denton (*Director of Programmes*); John Jackson; David Justham (*Chairman - West*); John Madocks, CBE, DL (*Chairman - East*); G. Maitland Smith; I. R. Maxwell, MC; Peter Mears (*Director of Sales*); Jean Parker; Sir Leo Pliatzky, KCB; Murray Thomson.

Officers. Alan Pankhurst (*Director of Personnel and Industrial Relations*); Marshall Stewart (*Director of Public Affairs*); Peter Gardner (*Director of Operations*); Gerry Kaye (*Cable and Satellite Executive*); Dennis Basinger (*Resource Planning Executive*); Terry Hall (*Head of Technical Operations*); Richard Creasey (*Controller, Features Group*); Margaret Matheson (*Controller of Drama*); Jon Scofield (*Controller of Entertainment and Music*); Philip Grosset (*Controller, Education and Religion*); John Terry (*Controller of Programme Planning and Presentation*); Billy Wright, CBE (*Controller of Sport*); Terry Johnston (*Controller of News & Current Affairs*); Lewis Rudd (*Controller of Young People's Programmes*); Philip Jones (*Controller, International Sales & Marketing*); David Gerrard (*Controller of Regional Programmes (East)*); David Davidovitz (*Studio Controller (West)*); Peter Pearson (*Studio Controller (East)*); Wendy Nelson (*Editor, Central News (West)*); Chris Robertson (*Editor, Central News (East)*); Gary Newbon (*Head of Sport (West)*); Trevor East (*Head of Sport (East)*); Douglas Howell (*Senior Press Executive*); Alan Deeley (*Chief Press Officer*); John Palmer (*Head of Press & Public Relations (East)*); Jean Denham (*Chief Press & Publicity Officer, London*); Jean Morton (*Head of Audience Relations*); Colin Campbell (*Company Secretary and Legal Officer*).

Central Productions, 46 Charlotte Street, LONDON W1P 1LX

Sales Department. Stanley Smith (*General Sales Manager*), Central House, Birmingham. Malcolm Grant (*Sales Controller*), 35/38 Portman Square, London W1

Educational Advisers. Prof R. Gulliford, Dean of the Faculty of Education, University of Birmingham; A. J. Davis, Assistant County Clerk (Urban Policies), Leicestershire County Council; C. Ward, General Adviser to Schools (Junior Education) for the City of Coventry; Mrs K. Edwardes, Headteacher, Stanstead Primary School, Rise Park, Nottingham; Mrs J. Cresswell, Head of Religious Education and Personal Development, Alumwell Comprehensive School, Walsall; G. Gibson, Headteacher, Camp Hill Middle School, Camp Hill, Nuneaton; B. P. Hayes, HMI, Department of Education and Science, Bath.

Religious Advisers. Canon D. R. MacInnes, Diocesan Missioner to the Diocese of Birmingham (*Church of England*); The Revd Richard J. Hamper, General Secretary, The Free Church Federal Council (*Free Church*); The Revd Geoffrey R. Tucker, Priest-in-Charge, St. Mary's, Harvington, Kidderminster, Worcestershire (*Roman Catholic*); Mrs Anne Gatford, St. Martin's Vicarage, Sherwood, Nottingham.

Studios. Central serves both its regional population of over 8½ million people and the wider, national network audience with programmes originated from operations located wholly in the Midlands.

To complement the existing studios in Birmingham, now undergoing further expansion, the newly-completed East Midlands Studio Centre in Nottingham provides three additional production studios - two with a floor area of over 7,000 sq.ft. each and the third of more than 3,000 sq.ft. With reporters based in Birmingham, Nottingham, Leicester and Oxford, working with nine electronic camera teams, and with a fleet of three new outside broadcast units, Central's coverage of news and events in the region has also expanded significantly over the last twelve months, underlining the company's

commitment to its Midlands audience.

Programmes. DRAMA: *Birth of a Nation; Flying into the Wind; R.H.I.N.O.; Made in Britain; The Bank Manager's Wife; Singles; The Balance of Nature; Dear Box No. ...; The Last Company Car; Bouncing Back; Loving Walter; Kennedy; Auf Wiedersehen, Pet; Face Lift; No Excuses; Crossroads.* ENTERTAINMENT & MUSIC: *Starburst; Bullseye; A Christmas Lantern; Family Fortunes; Saturday Stayback; Greatest Hits; P.S. It's Paul Squire; Saturday Royal; Blockbusters; Entertainment Express; The Other 'Arf; Young At Heart; Astronauts; The Cabbage Patch; Cuffy; Roll Over Beethoven; Goodnight & God Bless; Carols from Christchurch; Slimming Down.* DOCUMENTARIES: *Single Documentaries: Trouble Makers; Those Greenland Days; The Challenge; The Truth Game; The War About Peace; The White Face Clown is Dead; The Woman at No 10; Space Women; Frontline; The Bronx; Frontier; Welcome to Birmingham; The Spirit of Greenham; Weegee the Famous; Central America; Eiger; Documentary Series: The Country Diary of an Edwardian Lady; Village Earth; European Connections; France; A Musical World; England Their England; Poets; Cuba.* YOUNG PEOPLE'S PROGRAMMES: *Luna; Murphy's Mob; Emu's World; The Saturday Show; This Is Me; What's Happening?; Because I Say So; Bully for Cosmo; Sweet Revenge; In Search of Father Christmas; Champion Children of the Year.* PRE-SCHOOLS: *Let's Pretend; Moschops; Portland Bill.* SCHOOLS: *Starting Out; Believe It or Not; Alive and Kicking; Good Health; Over To You; Starting Science; Basic Maths; Cities; Stop, Look, Listen; Ways with Words.* ADULT EDUCATION: *Herbs For All; Collector's Corner; A Bit On The Side; Post Natal Depression.* RELIGION: *Encounter; Morning Worship; Appeals.* OTHER LOCAL PROGRAMMES: *Central News and Sport; Contrasts; England Their England; Venture; Central Lobby; Gardening Time; Here and Now; Link; Getting On; Come Close; Citizen '83.*

Filming on location for Kennedy.





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Regional News Centres: Chelmsford
Tel: 0245 357676; Luton Tel: 0582 29666;
Peterborough Tel: 0733 46677; Northampton
Tel: 0604 24343

Directors. The Marquess Townshend of Raynham* (Chairman); Lord Buxton, MC, DL* (Chief Executive, Anglia Television Group Ltd.); P. C. Garner* (Programme Controller); P. W. Gibbings; R. G. Joice; D. S. McCall* (Chief Executive, Anglia Television Ltd.); J. P. Margetson* (Sales Director); Mrs J. Nutting, JP; P. G. Sharman.

*Executive Directors

Executives. A. T. C. Barnett (Chief Engineer); V. B. H. Birtles (Group Press Officer); H. S. Brooker (Head of Presentation); J. Bunyan (Production Controller); D. Dawson (Head of Sills); K. Elphick (Deputy Programme Controller/Programme Planning Controller); C. Ewing (Assistant Programme Controller); M. J. Hughes (General Manager); D. S. Little (Programme Business Manager); G. M. Rae (Group Financial Controller/Company Secretary); J. Rosenberg (Head of Drama); P. J. Waldron (Station Engineer); H. J. A. Wilson (Head of News/Assistant Programme Controller); S. West (Promotions Manager); B. Connell (Programme Adviser); Revd I. Bailey (Religious Adviser); P. Stibbons (Education Officer).

International Television Enterprises Ltd. T. Buxton (Chief Executive); B. Keyser (Sales Director).

Anglia Marketing Ltd. J. P. Margetson (Managing Director); T. Wootton (Sales Controller).

Survival Anglia Ltd. (Natural History Unit) C. Willock (Executive Director); M. Hay (General Manager).

Engineering. Anglia Television's headquarters are in the centre of Norwich at Anglia House where there are two main production studios –

Studio A, 3,224 sq.ft. and Studio F, 1,980 sq.ft. A further studio, Studio B, 1,025 sq.ft. is available if required. There is also a continuity studio of 234 sq.ft. Situated approximately half a mile from Anglia House are further facilities which contain Studio E, 5,000 sq.ft. The central technical facilities area in Anglia House contains: TELECINE: Three 16mm channels with sep mag facilities, and three 35mm channels. This area is shortly to be modernised and equipped with dual gauge channels; it also contains colour photographic slide transmission equipment and a digital slide store. VIDEOTAPE RECORDING: The VTR suite contains two 2in. reel-to-reel machines, three 2in. cartridge machines, three 1in. reel-to-reel machines and ENG 3/4in. playout facilities. Studio E also has two 1in. reel-to-reel machines. Post production facilities consist of two video editing suites, each with three 1in. reel-to-reel machines using time code editing. There are also two off-line videotape editing suites equipped with 3/4in. VTR machines. There is also a synchronised off-line audio facility. Electronic caption generator facilities are provided at Anglia House. OUTSIDE BROADCASTS: There are three outside broadcast units. OBU1 is a three-camera unit with a 1in. reel-to-reel VTR machine. OBU2 is a five-camera unit with two 1in. reel-to-reel VTR machines. OBU3 is a single camera unit with a radio link.

Film Facilities. There are four film sound units serviced by a 16mm colour processing plant using Kodak VNF process. The Norwich studios are equipped with ten film cutting



rooms. There are ten more in London handling the work of the Natural History Unit. Both Norwich and London have a 16mm preview theatre and Norwich has 35mm projection, a nine-channel dubbing theatre and a film sound transfer suite.

News and Weather Facilities. Anglia operates five staff units, four of them ENG, from Norwich and county news centres at Peterborough, Luton, Northampton and Chelmsford. Editorial staff at these centres work direct to a purpose-designed news complex in the new development at Anglia House. There is a direct vision link for transmission of ENG material between Chelmsford and Norwich and a further link will shortly be established between Peterborough and Norwich. Over 100 correspondents and fifteen attached cameramen are based throughout the region. Anglia also has its own regional weather bureau.

Programmes. NEWS AND MAGAZINES: *About Anglia; Anglia News; Round Robin; Write Now!; Hairloom; On Call; Get Up and Go; Eastern Sport; Patrick's Pantry; Police Call.* CURRENT AFFAIRS AND DISCUSSIONS: *Anglia Reports; Members Only; Arena; Farming Diary* (part networked); *Enterprise* (Ch.4); *Let's Face It.* FEATURE SERIES: *Bygones; Angles; Folio* (arts magazine); *Country People; Movie Memories* (networked); *Join Us For Bridge* (networked). DOCUMENTARIES: *Prison* (Ch.4); *The Food War* (networked); *Woodbine Willie* (networked); *Stonehenge – Temple of the Longest Day* (Ch.4); *About Britain* (networked); *Look What We've Found.* CHILDREN: *Animals In Action* (networked); RELIGIOUS: *Morning Worship* (networked); *The Big Question; Tuesday Topic; Bible For Today; Reflections; Personal View; Your Music At Night.* ENTERTAINMENT: *Sale of the Century* (networked); *Gambit* (networked); *Peterborough Festival of Country Music; Cambridge Folk Festival; Miss Anglia; Composer of the Year.* SPORT AND OUTSIDE EVENTS: *Match of the Week; Newmarket Racing* (networked); *Speedway; Roller Hockey; Basketball; Darts; Bowls; Billiards; A Frame With Davis* (Ch.4); *The Sports Quiz* (Ch.4); *The Milk Race; Mildenhall Air Fete.* DRAMA: Under John Rosenberg, Head of Drama, the department has two major productions in hand – *Shroud for a Nightingale*, a second classic whodunit serial based on a novel by top crime writer P. D. James starring Roy Marsden, and *Edwin*, a film drama by barrister playwright John Mortimer, with Sir Alec Guinness. The department also produces the popular *Tales of the Unexpected* series. NATURAL HISTORY: The Survival Unit supplies the network and overseas with half-hour series and one-hour specials which include 'Ghosts of Cape Horn'; 'Krakatoa – The Day That Shook The World'; 'Space For Wildlife'; 'The Rains Came'; 'The Big Drought'; 'Tumbler In The Sky'; 'Polar Bear'. Programmes for Channel 4 include the series *The Vanishing Tribes of Africa* and a series of one-hour wildlife films.

John Swinfield (left) of Anglia's Enterprise programme (for Channel 4) interviews publisher Robert Maxwell in Jerusalem.

LONDON WEEKDAYS



London: Thames Television House, 306-316 Euston Road, LONDON NW1 3BB
Tel: 01-387 9494

149 Tottenham Court Road, LONDON W1P 9LL Tel: 01-388 5199

Teddington: Teddington Lock, TEDDINGTON, Middlesex, TW11 9NT Tel: 01-977 3252

Regional Sales: Norfolk House, Smallbrook Queensway, BIRMINGHAM B5 4LJ
Tel: 021-643 9151

Mobile Division: Twickenham Road, HANWORTH, Middlesex Tel: 01-898 0011

Directors. H.S.L. Dundas, CBE, DSO, DFC, DL (*Chairman*); Sir John Read (*Deputy Chairman*); Bryan Cowgill (*Managing Director*); Mrs Mary Baker; The Lord Brabourne; Sir Richard Cave; The Rt. Hon. the Viscount Colville of Culross, QC; John T. Davey; Richard Dunn (*Director of Production*); Verity Lambert; Tony Logic (*Director of Sales and Marketing*); Ian M. Scott (*Director of Finance*); J. A. Sibley; Muir Sutherland (*Director of Programmes*); Colin S. Wills.

Executives. Ben E. Marr (*Company Secretary & Director of Personnel*); Fred Atkinson (*Production Director (Euston/Hanworth)*); Donald Cullimore (*Public Relations Director*); Philip Jones, OBE (*Director, Light Entertainment*); Tony Kenber (*Programme Business Director*); Eric Parry (*Production Director (Teddington)*); Barrie Sales (*Director of News & Current Affairs and Deputy to the Director of Programmes*); Roy Addison (*Chief Press & Public Relations Officer*); Ronald Allison (*Controller, Sports & Outside Broadcasts*); Jack Andrews (*Controller, Programme Administration*); Derek Baker (*Assistant Company Secretary*); Paul Cheffins, MBE (*Controller, Sales Administration*); Mike Coxhill (*Technical Controller*); Patrick Downing (*Controller, Visual Services*); Catherine Freeman (*Controller, Documentaries & Features*); James Gilbert (*Head of Comedy Programmes*); William Goddard (*Head of Presentation*); Johnny Goodman (*Executive Director of Production, Euston Films*); Mike Harvey (*Controller, Publicity*); Ian Howard (*Controller of Contracts*); Derek Hunt (*Deputy Director of Finance*); Peter Kew (*Head of Central Planning*); Max Lawson (*Assistant Director of Finance*); Bob Louis (*Assistant Controller (Light Entertainment)*); Geoffrey Lugg (*Head of Programme Liaison*); Pat

Mahoney (*Head of Purchased Programmes*); Ian Martin (*Controller, Educational Programmes*); Jim McDonald (*Controller, Technical Operations, Teddington*); Julian Mounter (*Controller of Children's Programmes*); Ewart Needham (*Head of Film*); Vic O'Brien (*Technical Controller, Euston*); A. C. Parkinson (*Controller, Administration*); Tim Riordan (*Controller, Programme Planning and Presentation*); Lloyd Shirley (*Controller, Programme Drama Division*); Brian G. Scott (*Chief Engineer*); Ken Smallwood (*Head of Staff Relations*); Barry Spencer (*Controller, Sales*); Douglas Thorne (*Controller, Sales Research and Development*); Brian Walcroft (*Assistant Controller, Drama*).

Thames Television International (for Programme Sales). Bryan Cowgill (*Chairman*); Muir Sutherland (*Deputy Chairman*); Mike Phillips (*Managing Director*); Roger Miron (*Sales Controller*); Ben E. Marr; Ian Scott; Philip Jones, OBE.

Programmes. Thames Television's area covers around 10½ million people in and around London from Monday morning to 5.15 p.m. on Friday. But the company's fame extends throughout the world. Since it took up its contract in 1968, the company's programmes have consistently won top national and international awards, including the Prix Italia (five overall and three in documentary) and six American Emmys. Each individual programme department has won awards for Thames in that time.

International prizes like these have also been reflected in Thames' success in selling programmes overseas, with its shows now being seen in over 100 countries around the world. Technological advances in such areas as cable TV, satellites and video mean that there are growing new markets for Thames' programmes and nowhere more than on Channel 4 and in Britain's home video trade. Most of Thames' programmes are made in the riverside studios at Teddington, while others come from the company's headquarters at Euston. The outside broadcast units, from their base at Hanworth, near Teddington, cover many major events. Working from its own independent base is Euston Films which produces major film dramas and drama series, on location. Just

outside Manchester is Cosgrove Hall Productions, Thames' animation subsidiary for such successes as *Danger Mouse* and *The Wind in the Willows*. So all Thames' international success is achieved with programmes made here in Britain – specifically with the aim of pleasing ITV viewers. **DRAMA:** *Reilly – Ace of Spies; Saigon; Runpole of the Bailey; The Nation's Health; Minder; Edward and Mrs Simpson; Widows; Jemima Shore Investigates; Anyone for Denis?* **CHILDREN'S:** *Rainbow; The Sooty Show; We'll Tell You A Story; Danger Mouse; Cockleshell Bay; Button Moon; Rod, Jane and Freddy; CBTV – Channel 14; S.W.A.L.K.; The Wind in the Willows; Freetime; Dramarama 'Spooky'; Family Trees; The All Electric Amusement Arcade; Challenge; Children's Documentaries; Flicks; Jamie and the Magic Torch; Danger – Marmalade At Work; Danger Mouse and Friends; The Talking Parcel.* **LIGHT ENTERTAINMENT:** *Let There Be Love; Give Us A Clue; Jim Davidson; Don't Rock The Boat; This Is Your Life; The Benny Hill Show; London Night Out; Does The Team Think; Shelley; Name That Tune; The Happy Apple; The Des O'Connor Show; Looks Familiar; Sorry, I'm A Stranger Here Myself; The Morecambe & Wise Show; The TV Times Top Ten Awards; Never The Twain; Tom, Dick & Harriet; Sheena Easton; Keep It In The Family; Mike Yarwood; Whose Baby?; Carry on Laughing; It Takes A Worried Man; Michael Barrymore; Password; Jeopardy; Bruce Forsyth; Shirley Bassey.* **CURRENT AFFAIRS:** *TV Eye; Thames News; Reporting London.* **DOCUMENTARIES AND FEATURES:** *Schindler; Class of '62; Crime Inc.; I'm Gaynor, I'm Me; Thank You, Jesus; The Sitting; Lifer; Lifers; Human Rights; Unknown Chaplin; Summerstown; Whatever Happened to Bill Brunskill?; Citizen 2000; Treasure Trove; A Plus.* **SPORTS AND OUTSIDE BROADCASTS:** *Football; Racing; Snooker; Darts; Show Jumping; Gymnastics; Swimming; Boxing.* **SPECIALS:** *Wish You Were Here . . .?; Big Top Variety Show; Miss World; Stunt Challenge; The Champions.* **EDUCATION:** *For What It's Worth; Help!; Six Centuries of Verse; Database; All In The Mind; Under Fives; Composers on Composing.* **RELIGION:** *Night Thoughts; City Priest; Crisis.*

Thames Television's studios in Euston Road, London.





London: South Bank Television Centre, Kent House, Upper Ground, LONDON SE19L7
Tel: 01-261 3434

Outside Broadcast Base: Stonebridge Park Studios, Wycombe Road, WEMBLEY, MIDDLESEX, HA96DA Tel: 01-902 8899
Regional Sales Office: 6th Floor, Adamson House, Shambles Square, MANCHESTER M3 1RE. Tel: 061-834 6718

Directors. The Rt. Hon. John Freeman, MBE (Chairman); Brian Tesler (Deputy Chairman and Managing Director); John Birt (Director of Programmes); Peter Cazaly (Director of Production); Vic Gardiner, OBE (General Manager); Peter McNally (Group Finance Director); Ron Miller (Sales Director); Jeremy Potter (Director of Corporate Affairs); Heather Brigstocke; Roland Freeman; Roger Harrison; The Hon. David Montagu; Robin Scott, CBE.

Executives. Rod Allen (Controller of Development); Roger Appleton (Director of Engineering); David Bell (Controller of Entertainment); Bernard Bennett (Controller of Research); Sid Blumsom (Head of Engineering Services); Alan Boyd (Head of Light Entertainment); Melvyn Bragg (Head of Arts); Warren Breach (Controller of Programme Planning, Presentation and Promotion); Martin Brierley (Head of Location Production); John Bromley (Controller of Sport); Alan Chilton (Marketing Manager); Tim Clement-Jones (Head of Legal Services); Peter Coppock (Head of Press Relations); Barry Cox (Controller of Features and Current Affairs); David Cox (Head of Current Affairs); John Donovan (Group Chief Accountant); Richard Drewett (Head of Specials - Entertainment); Nick Elliott (Controller of Drama and Arts); Bernard Finch (Head of House Services); Colin Freeman (Controller of Programme Resources and Finance); Roy Van Gelder (Director of Staff Relations); Suzanne Hatley (Head of Programme Research); Robert Healy (Controller of Studio Production); Derek Hement (Sales Manager); Tony Hopher (Controller, Visual Services); Jane Hewland (Head of Features); John Howard (Head of Programme Resources Planning); Skip Humphries (Head of Music Services); Paul Kelly (Head of Planning and Installation); Stuart McConachie (Deputy Controller of Sport); Craig Pearman (Sales Controller); Sydney Perry (Director of Prog-

ramme Organisation); Doug Pettitt (Head of Administration Services); Richard Price (Head of Casting); Les Roworth (Controller of Production Engineering); Clifford Shirley (Chief Accountant); Judith Thomas (Company Secretary and Controller of Legal Services).

London Weekend Television International Limited (for programme sales). Vic Gardiner, OBE (Chairman); John Birt; Richard Leworthy; Peter McNally; Ron Miller; Sydney Perry; Richard Price; Brian Tesler.
London Office: Seymour Mews House, Seymour Mews, Wigmore Street, LONDON W1H 9PE Tel: 0-486 1362. New York Office: Robert Shay, Suite 206, 485 Madison Avenue, NEW YORK NY 10022 Tel: (212) 980 6960

The South Bank TV Centre. The South Bank Television Centre, situated on the South Bank of the Thames between Waterloo Bridge and Blackfriars Bridge, is one of the most comprehensive and technically sophisticated television centres in Europe, containing five studios with a net total of 22,050 sq. ft. of floor space.

Enquiries and Tickets for Programmes. Enquiries about artists and programmes should be addressed to Viewers' Correspondence. A limited number of tickets is available for audiences at certain programmes. Applications, enclosing a stamped addressed envelope, should be made to the Ticket Office.

Programmes. London Weekend Television broadcasts from 5.15 p.m. on Friday evening until closedown on Sunday, serving an area with a population of around 10½ million.

LWT's South Bank studios and outside broadcast units produce comprehensive programming for the whole ITV network as well as for the Greater London transmission area. Its programmes range across the whole spectrum of current affairs, entertainment, the arts, sport, religion, drama and adult education. It

caters for children and social and cultural minorities as well as mass audiences.

LWT assumes the principal network responsibility for entertainment, with programmes such as *Game For A Laugh*; current affairs, with the widely acclaimed political programme *Weekend World*; sport, with *World of Sport* and coverage of international events such as the *World Cup* and the *Olympics*; and the arts, with ITV's major arts programme, *The South Bank Show*, winner of BAFTA awards and many international prizes including three Prix Italia. It contributes to the weekend's religious programming with *Credo*.

The company provides a large proportion of the network's drama and entertainment and is a major supplier of programmes to Channel 4. Among the thousands of hours of programmes produced since the formation of LWT in 1968, those which have won awards, audiences, critical acclaim and world-wide sales include comedy series such as *A Fine Romance*, *Now and Then*, *Agony*, *Two's Company*, *No Problem!*, *Pig In The Middle* and *Whoops Apocalypse*; entertainment shows such as the multi-award-winning *Stanley Baxter* shows, the *Canon and Ball* series, *Live From Her Majesty's*, *The Late Clive James*, *Tell The Truth*, *A National Salute*, *Bob Hope's Classic Cabaret*, *Russ Abbot's Madhouse*, *The Pyramid Game*, *Bruce Forsyth's Play Your Cards Right*, *Punchlines*, *Denis Norden's It'll Be Alright On The Night*, *The Goodies Christmas Special*, *Chas & Dave's Knees-Up* and *The Children's Royal Variety Performance*; plays and series such as the Agatha Christie specials and *Partners In Crime* starring Francesca Annis and James Warwick, *The Gentle Touch* with Jill Gascoine, *We'll Meet Again* with Susannah York, *Outside Edge* with Paul Eddington, Maureen Lipman and Prunella Scales, *A Married Man* with Anthony Hopkins, the action series *The Professionals*, single plays, drama anthologies from Alan Bennett and Dennis Potter (including the 1982 Prix Italia winning drama *Cream In My Coffee*), *Lillie*, *Love for Lydia*, *Bouquet of Barbed Wire* and *Upstairs, Downstairs*; factual and special programmes for local, national and Channel 4 audiences including *The South Bank Show* specials, *Laurence Olivier - A Life*, *Understanding Opera*, *Stravinsky*, *The Law Machine*, *Sunday*, *Sunday*, *Eastern Eye*, *Black on Black*, *Starting Out*, *The Great Depression*, *The Summer Arts Festival* (in association with the GLC), *South of Walford*, *Overt*, *The London Programme*, *The Channel Four Debate*, *Weekend World Inquiry*, *Police 5* (now in its 22nd year), *Jesus: The Evidence*, *The London Documentary*, *Breadline Britain*, *Divided We Stand*, *The Making of Modern London*, *The Big Match* and *The 6 o'clock Show*.

Through its London Community Unit and Community Information Service the company involves groups in the London region in broadcasting and offers them access to the screen.

Overseas, LWT is known as one of Britain's leading exporters of television programmes. Its programmes are seen in more than 80 countries throughout the world.

London Weekend's South Bank Television Centre, overlooking the River Thames.





The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL
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Television House, 32 Bedford Row, LONDON WC1R 4HF Tel: 01-242 1666
Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228/9
Corporation House, Corporation Road, MIDDLESBROUGH Tel: 0642 219181
149 High Street, NORTHALLERTON Tel: 0609 771724

Directors. Sir Ralph Carr-Ellison, TD, DL (Chairman); R. H. Dickinson (Deputy Chairman); Andy Allan (Managing Director); Prof. L. W. Martin; Paul Nicholson, DL; Peter S. Paine, CBE, DFC; Lord Peart, PC; Viscount Ridley, TD; Dennis Stevenson, CBE; Sir Maurice Sutherland; G. E. Ward Thomas, CBE, DFC; John Wilkinson; G. Oliver Worsley, TD; Peter Wrightson, OBE.

Executives. Chris Stoddart (General Manager); Andrea Wonfor (Programme Controller); Anthony D. Sandford (Deputy Programme Controller); Leslie Barrett (Assistant Programme Controller); David Hellewell (Financial Controller and Company Secretary); Brian J. Lavelle (Technical Controller); Dr Geoff Brownlee (Head of Public Relations and Publicity); Peter Moth (Head of Current Affairs and Documentaries); Keith Richardson (Head of Drama); Crispin Evans (Head of Children's Programmes); Clive Page (Head of News); George Taylor (Head of Sport); R. Maxwell Deas, TD (Head of Religious Programmes); Heather Ging (Head of Arts and Entertainment Programmes); Malcolm Gerrie (Head of Music Programmes); Andrea Kinghorn (Education Officer); Janet Jacobson (Personnel Manager); Laurie Taylor (Chief Press Officer).

Sales and Research Departments. Tyne Tees air time is sold by Link Television Limited. Clive Leach (Managing Director); Derek Stevenson (Sales Controller); Brian Adcock (Regional Sales Manager).

LONDON: 32 Bedford Row, LONDON WC1R 4HF Tel: 01-242 1666
NEWCASTLE: The Television Centre, City Road, NEWCASTLE UPON TYNE NE1 2AL Tel: 0632 610181
MANCHESTER: Brazennose House, Brazennose Street, MANCHESTER M2 5BP Tel: 061-834 4228/9

Religious Advisers. Rt. Revd Michael Ball,

Bishop of Jarrow (Church of England); Revd Father Thomas Towers (Roman Catholic); Revd Stanley O. Jones (Free Church).

Technical Facilities. There are three main studios at Newcastle: a 220 sq.m. three-camera studio, a 360 sq.m. and a 416 sq.m. studio which share four permanent cameras operated from a central production control room. The largest studio can accommodate seven cameras. These studios have dedicated one-inch VTR machines and they can all access digital still storage facilities. There are comprehensive video and sound-post production editing suites for ENG and VTR. Animation facilities are provided by a fully computerised Rostrum Camera. Location production is covered by a six-camera OB unit backed up by mobile VTR facilities and four microwave link units. News gathering is accomplished electronically by four ENG units while feature programming has access to four 16mm film units. There is a 53 sq.m. two-camera studio in Middlesbrough which also acts as a base for two of the ENG units. Central Transmission Facilities include two 2-inch, five 1-inch videotape recorders and two Bosch computerised multicassette VTRs, together with three MK3 Cintel telecine machines.

Programmes. *Northern Life*, the region's leading nightly news magazine provides a comprehensive service for both north and south of the region including news opt-outs. With full ENG and editing facilities, the programme continued to capture news events as they happened. *The Commercial Break* series encouraged teenagers to set up their own business and the Catterick Assault Course Fun Run attracted 2,000 competitors and a 10,000 crowd.

CURRENT AFFAIRS AND DOCUMENTARIES. *Friday Live* extended its range to bridge not only the Watford Gap in a North-South hook-up but also the Atlantic in a link with Newcastle's twin town Atlanta. *State of the Region* extended its annual assessment of the region's performance with special examinations of the northern and southern sectors. The current affairs programme *Briefing* developed a special section devoted exclusively to the region's political affairs while *Farming Outlook* maintains its service to the farming community. Documentaries included a celebration of the English landscape in time for the Capability Brown anniversary, a history of the Bevin Boys 40 years on and a return visit to the Italia Conti Stage School five years after the award-winning *Stars In Their Eyes*. Channel 4

programmes included a new series of *Coping* and the weekly *Face the Press*.

DRAMA Major network productions included the one-hour adaptation of V. S. Pritchett's short story *The Wedding*; the two half-hour *Dramarama* plays 'The Venchie' and 'Messages'; the 13-week picturesque period drama series *Andy Robson* which won international acclaim; while the film drama *Caleb Williams* was screened on Channel 4.

CHILDREN AND YOUNG PEOPLE *Razzmatazz*, a children's pop party and *Madabout* in which all kinds of hobbies and enthusiasts are presented by Matthew Kelly are now established network favourites. *The Tube*, a live rock music magazine for young adults started its second series on Channel 4 and created British television history with the epic five-hour *A Midsummer Night's Tube*.

ADULT EDUCATION. In the networked series *A Better Read* Tom Coyne talked to well-known people and guest authors about books that had influenced their lives.

RELIGION *Morning Worship* included the Boys' Brigade centenary service and the first ever Hindu service on ITV; network specials included *Midnight Mass* and a Billy Graham meeting. The networked *Tell Me Why* series discusses social and moral issues with teenagers; a new concept for 'song and local personality' captured nation-wide interest and *Morning Glory* featured singing of junior schools.

SPORT *Shoot* featured top regional soccer action while the *Best of Three* series brought the region's international indoor bowlers into the spotlight. Teams from regional quiz leagues competed in the 15-week *Sporting Chance* series, a new style sports magazine programme replaced the long-running *Spartanline* and other contributions included network racing, local cricket and speedway specials.

ARTS AND ENTERTAINMENT Major successes included the unique film of the Royal Shakespeare Company season in Newcastle, for Channel 4, and the networked game show *Make Me Laugh*. Tony Bilbow talked to celebrity guests about favourite movie memories in the networked *Play It Again; Come In* included profiles of internationally-acclaimed poet Basil Bunting; the highly-praised study of celebrated *Picture Post* cameraman Bert Hardy; a backstage portrait of Old Mother Riley plus folk, rock and classical music.

Shalamar in action on the historic A Midsummer Night's Tube for Channel 4.





Havelock House, Ormeau Road, BELFAST
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Directors. Dr R. B. Henderson, CBE (*Chairman*); J. B. McGuckian (*Deputy Chairman*); J. D. Smyth (*Managing Director*); R. E. Benner, OBE; Miss Betty E. Box, OBE; H. R. C. Catherwood; J. A. Creagh (*Assistant Managing Director*); Viscount Dunluce; Capt. O. W. J. Henderson, DL; G. C. Hutchinson; Mrs A. McCollum; Mrs Betty E. MacQuitty; J. O'Driscoll; Miss Joan Trimble; J. B. Waddell (*Programme Controller*).

Officers. E. Caves (*Chief Engineer and Controller of Technical Operations*); K. F. Hamilton (*Northern Ireland Sales Manager*); A. I. Johnston (*Acting Sales Controller*); W. J. McLean (*Personnel Manager*); H. Martin (*Deputy Company Secretary*); N. J. McCafferty (*Planning and Presentation Manager*); J. McCann (*Financial Controller/Company Secretary*); G. P. Fleeton (*Education Officer*); Mrs H. J. Clarke (*Programme Administrator*); R. Kennedy (*Information Officer*); W. D. Murray (*Head of Local Programmes*).

Religious Advisory Panel. The Rt. Revd Dr Robin Eames (*Bishop of Down and Dromore*); The Revd Dr Eric Gallagher, OBE; The Very Revd Dr J. Maguire; The Very Revd Dr A. J. Weir.

Educational Advisory Panel. E. G. Quigley; Dr P. Froggatt; Dr J. Kincade; Prof. A. Rogers; M. Murphy; W. McKay Kenny; Mrs J. Fitzpatrick.

Staff. Ulster television employs a total of 260, of whom 30 are located in the London Sales Office.

Enquiries. General enquiries from the public concerning programmes should be made to the Publicity Department.

Programme Journal. A special Ulster edition of *TVTimes Magazine* is published weekly which contains details of the company's programmes.

Sales. The majority of the company's sales personnel are based in the York Street,

London, office. At Havelock House in Belfast the Northern Ireland Sales Manager and his staff look after the requirements of local clients. The company has published a number of guides to the Northern Ireland market.

Technical. Over the past year the whole of the Havelock House central technical area has been completely redesigned and now includes separate presentation and engineering control rooms and a new continuity studio. The Master Control room contains a CDL presentation switcher, while the VTR area has two Sony BVH 2000 machines and three TCR video cart machines. The two production studios are each equipped with three Marconi colour cameras, CDL vision mixers and Neve sound desks. The seventh Marconi camera is in the presentation studio. Both studios are equipped with Teleguide lighting grids, with pantograph suspensions. Both have Strand Duet lighting controls.

The company has a 3/4 camera outside broadcast unit, and there is a contribution studio and office suite in the city of Londonderry.

Film facilities were being replaced by electronic production in autumn 1983.

Programmes. Although one of the smaller companies in the ITV network, Ulster Television has made various contributions to Channel 4 programming. Special commissions for the first year included *Trauma*, which looked at the highly advanced medical expertise of Belfast's Royal Victoria Hospital – always in the front line of the Ulster troubles; *Make It Pay* set out in a series of five programmes to show the number of hobbies which can be turned into profitable occupations, either in private time or by those who are unemployed; *Ulster Landscapes* looked at 10,000 years in the shaping of the environment – by ice and human hand; and considerable research and facilities were needed, too, for the series *A Seat Among the Stars – The Cinema and Ireland*, a detailed look at the Irish contribution to the world of the cinema from the earliest days.

The company's advanced compact OB unit was again used extensively throughout the Province over the past year, and events covered included international football, including N. Ireland v. England, and a special series of sporting programmes ranging from Hot Rod championships to the celebrity Lakeland Games at Enniskillen, on Lough Erne, as well as bowling. There was also another light

entertainment 'date' for the third annual hour-long *Entertainer Ulster* talent finals.

Religious programmes included *Church Report* on the annual deliberations of the four main denominations, and the series *Rejoice*, which used an unusual mixture of music from rock to barber-shop harmony to put over its message. There is also the regular weekly *Witness* slot. In 1983 Ulster took the initiative with STV and Grampian in a series of six services alternating between the regions under the title *Christ Before Me*. Many other regular church services from around the Province were transmitted live for the network *Morning Worship*.

Good Evening Ulster continued as the top-rating news magazine programme from Monday to Friday, with Eamonn Holmes, its popular presenter. New programmes during the year included *Lifestyle*, a weekly half-hour devoted to encouraging viewers to take a new look at their eating, exercise and general living habits, with the aim of improving all-round health and well-being, and *Advice*, which offered information on matters from job availability to child care, and from home maintenance to form-filling. *Robert White Sings The American Songbook* was a six-programme series in which the international tenor featured top composers from George Gershwin to Cole Porter. *Counterpoint* continued to spearhead the station's current affairs output, and many of the topics covered were transmitted in *Irish Angle* on Channel 4.

On a lighter note, there was the eight-programme *From Glen to Glen* series of traditional Irish music, and a special featuring the works of Percy French.

News coverage is included in programmes such as *Good Evening Ulster*, *Lunchtime*, *Ulster News Headlines*, *Ulster Television News* and *News at Bedtime*.

Farming Ulster programmes for the important agricultural section of the community is now an 'all-season' regular, covering everything from rabbit farming to computers in the farm kitchen, and with an increasingly competitive annual farm inventions competition.

In education, Summer Term 1983 saw the first showing of a new series for the 8-11 year olds, *Pieces of Eight*, programmes on language and music. Autumn brought another showing of the series of *Face Your Future* on careers education for 14-16 year olds.

A traditional musical get together in From Glen to Glen.





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23/25 Huntly Street, INVERNESS (from spring
1984)

Directors. Iain M. Tennant, JP (*Chairman*); Calum A. MacLeod (*Deputy Chairman*); Alex Mair, MBE (*Chief Executive*); G. Wallace Adam; Robert L. Christie (*Operations Manager*); The Lord Forbes, KBE, DL, JP; Dr Fiona J. Lyall; Angus Macdonald; Neil Paterson; Sir George Sharp, OBE, JP; Donald H. Waters (*Company Secretary*); Neil R. Welling (*Sales Director*).

Officers. Alastair Beaton (*Programme Planning Controller*); Alan Blackburn (*Regional Sales Manager*); Edward Brocklebank (*Head of News and Current Affairs*); Sydney Clark (*Administration Executive*); Graham Good (*Financial Controller*); Elizabeth Gray (*Personnel Officer*); Eric Johnstone (*Production Services Executive*); Christopher Kidd (*Sales Controller*); Michael J. McLintock (*Publicity and Promotions Executive*); Andrew McNeil (*Production Executive*); Alec Ramsay (*Head of Engineering*); John R. Stacey (*Sales Administration Manager*); Michael Stubbings (*Facilities Executive*); Sheena Young (*Education Officer*).

Religious Advisers. Revd Prof. Alan Main (*Church of Scotland*); Revd Dr James S. Wood (*Church of Scotland*); The Very Revd Father Charles McGregor (*Roman Catholic*); Mrs Edith Cram; John M. MacLeod.

Schools Advisory Committee. James R. Clark, CBE (*Former Director of Education*); L. Ollason Brown (*Educational Institute of Scotland*); Cllr. J. Campbell (*Convention of Scottish Local Authorities*); R. Johnston (*HMI Chief Inspectorate*); Torquil B. MacKenzie (*Educational Institute of Scotland*); George MacGregor (*Educational Institute of Scotland*); Robert B. Murdoch (*Educational Institute of Scotland*);

Cllr. J. Graham (*Convention of Scottish Local Authorities*).

Staff. Total members of staff 289.

Sales and Research. Grampian's service to advertisers is centred in sales offices in London, Aberdeen, Dundee, Edinburgh and Inverness where a young professional team offers the benefits of advertising in an oil-fuelled growth market.

Studios. ABERDEEN: Two studios of 800 sq.ft. and 2,000 sq.ft. are at present in service. The new central technical area serves ITV, Channel 4 and production studios. Dedicated transmission facilities consist of: two Cintel Mk3 Telecines; one Cintel Mk2 Telecine; two RCA TCR 100 2in. Cart VTRs; two Ampex MR2 lin. VTRs; one Quantel DLS 6000 Electronic Slide Store. A 350 sq.ft. presentation studio with colour camera is available for Continuity. In addition the following equipment is available in support of production operations: one Ampex VPR2; four Marconi MR2Bs with Datatron Super Tempo Editing Suite; one Cintel Mk3 Telecine; one Quantel DLS 6000 Electronic Slide Store; one RCA TR6000 Electronic Slide Store; one RCA TR600 2in. Quad VTR; one RCA TCR100 2in. Cart VTR.

One outside broadcast unit equipped with three IVC 7000P cameras and extensive sound and vision equipment is based in Aberdeen. One production film unit and two ENG units are based in Aberdeen. These are supported by four film edit suites, three ENG edit suites and the usual processing and dubbing facilities.

DUNDEE: Dundee is served by a modern centre with a 450 sq.ft. interview studio containing a remote controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG/film unit.

INVERNESS: In spring 1984 an electronic news base will be opened in a redeveloped building on the banks of the River Ness, close to the town centre. Facilities will be similar to those in Dundee.

Programmes. Grampian Television's transmission area, stretching from Shetland in the north to Fife in the south and west to Lewis, contains over one million people and spans a wide range of cultural, industrial and economic interests and problems. The challenge of reporting and reflecting the area's rapidly changing events is met by the News and Current Affairs Depart-

ment. *North News* at lunchtime and the late evening *North Headlines* support *North Tonight*, the six o'clock news magazine programme. Along with the summer magazine *Summer At Six*, it also helps viewers to cope with life and leisure with regular consumer, legal, arts, gardening, cookery and other spots. Sport features prominently in *North Tonight* and in special events. For squash enthusiasts and beginners there is also a network series on how to improve your game.

The farming community is served in *Country Focus*, a fortnightly series, while *Points North* gives local MPs and other politicians the chance to discuss topical issues. In addition, major documentaries and news specials are produced. Other documentaries reflect the beauty, culture, treasures and wildlife of the area with programmes like *From Handa To Heaven*, *Portrait of Sutherland*, *Turra Show*, a documentary on the Byre Theatre, St. Andrews and a series on Tayside region. Others look at topics in a wider Scottish dimension. Contributions to the network include *Do-It-Yourself* with Muriel Clark and Anne Brand, and *The Electric Theatre Show*, Grampian's movie magazine. There are also regular contributions to *About Britain*, and programmes such as *The Entertainers* are screened at a later date on many stations. Other light entertainment programmes include *Magic of the Musical* and *Top Club*, while for lovers of more 'serious' music there is the series *Music From Castle Fraser*, featuring the Scottish Baroque Ensemble. Schools programmes include *Living and Growing*, *Gather Round* and *Here and Now*. Book lovers can watch *Cover to Cover* with Gerry Davis, and for the deaf and hard-of-hearing there is *Sign Hear*. Religious programming has the daily *Reflections* and *First Thing*, network church services and the series *Advent*. Grampian contributions to Channel 4 include *A Working Faith*, ten programmes on the role of faith in everyday life.

As new transmitters have increased Grampian's coverage in the west, so has the company's Gaelic programming expanded. There is the regular Gaelic news magazine *Crann Tara, A Iomadh Duthaich and Suil Air Ais* for children, and other occasional series and programmes.

Programme director Alan Franchi (right) holding a salmon which was caught during filming for three half-hour documentaries about Tayside.





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Directors. Sir Denis Forman (*Chairman*); Alex Bernstein (*Deputy Chairman*); David Plowright (*Managing Director*); Robert Carr; Harry Coe (*Financial Director*); Donald Harker (*Director of Public Affairs*); Barrie Heads (*Managing Director, Granada International*); Andrew Quinn (*General Manager*); Peter Rennie (*Sales Director*); Mike Scott (*Programme Controller*); Simon Towneley; Joyce Wooller (*Director, Programme Services*); Leslie Young.

Members of the Programme Committee. Brian Armstrong; David Boulton; Rod Caird; Michael Cox; Ray Fitzwalter; John Hamp; Stephen Leahy; Gus Macdonald; Steve Morrison; Bill Podmore; Jack Smith; Leslie Woodhead.

Officers. Stuart Avison (*Head of Design & Location Services*); David Black (*Head of Presentation*); Barbara Blyth (*Head of Music*); Tony Brill (*Head of Production Services*); Jules Burns (*Manager, Programme Services*); Walter Denning (*Head of Film*); Keith Fowler (*Controller of Engineering*); Norman Frisby (*Chief Press Officer*); Alan Gilbert (*Chief Accountant*); Gerald Hagan (*Head of Scripts*); David Hight (*Manager, Liverpool Studio Centre*); Doreen Jones (*Head of Casting*); Bill Lloyd (*Deputy General Manager*); Alastair Mutch (*Company Secretary*); Don Raw (*Head of Technical Operations*); Jo Rigby (*Head of Programme Planning*); Ray Sale (*Regional Sales Manager*); Ewart Wooldridge (*Head of Personnel*).

Studio and Outside Broadcast Facilities. The Granada TV Centre's four main studios range in size from 1,200 sq.ft. to 7,800 sq.ft. The Liverpool Studio Centre has 10,800 sq.ft. of floor space, with its own four-camera studio. Granada has four electronic news gathering units shared between Manchester and Liverpool, one large six-camera outside broadcast

unit and a two-camera lightweight mobile recording unit.

An historic Victorian bonded warehouse adjoining the Manchester TV Centre has been restored and converted into a modern location and production centre, with a 12,500 sq.ft. production floor and back-up services. Alongside are two of the country's most famous streets – the exterior set for *Coronation Street* and a reconstruction of Baker Street for the *Sherlock Holmes* dramas.

Programmes. **DRAMA.** Since Easter 1983 when it was first seen on Channel 4, Granada's *King Lear* – Laurence Olivier's first Shakespearian production to be made specially for television – has been internationally acclaimed. *All For Love*, a further six plays about human relationships based on distinguished short stories. *Shades of Darkness*, seven films of classic tales of the supernatural. *A Brother's Tale*, Stan Barstow's dramatisation of his newest novel describes the effect a brilliant but wayward footballer has on his brother's marriage. *Chessgame*, a new spy thriller in six parts based on novels by Anthony Price. *The Adventures of Sherlock Holmes*, seven of Conan Doyle's original stories, to be followed by a further six. *Brass* returns for a second series. *Bulman*, the off-beat copper from *Strangers*, stars in his own series as a private eye. *The Jewel in the Crown*, Paul Scott's quartet of novels about the end of the British Raj, dramatised in fifteen parts and shot partly on location in India, is a major project in the tradition of *Brideshead Revisited*. *The Ebony Tower*, John Fowles' novella about an ageing painter in France dramatised by John Mortimer for Laurence Olivier. *Coronation Street* continues into its 24th year.

REGIONAL: *Granada Reports* gives live news coverage every day at 6.30 p.m., including Britain's first interactive instant opinion poll in 'Talkback'. *Exchange Flags* is a live afternoon show from Liverpool. *Down to Earth* looks at countryside matters. *This is Your Right* is the region's consumer advice service; *Aap Kaa Hak* is its Asian edition. *Match Time* features a major football game. *Chip In* looks at developments and consumer news in the home compu-



ter market. *Granada 500* provided a major talking point in the run-up to the General Election, and the *Granada 100* does the same for the local elections. *Reports Extra* deals weekly with the region's current affairs. *Flying Start* gives a competitive boost to Merseyside business.

CURRENT AFFAIRS, DOCUMENTARIES, FEATURES. *Inside China*, three reports on ordinary day-to-day life in China. *End of Empire*, how the largest empire in the world, the British Empire, virtually disappeared in just 50 years. *Immigrants*, an occasional series on Britain's immigrant communities. *World in Action*, weekly reports from the award-winning investigative current affairs team. *What the Papers Say*, weekly analysis of the world of Fleet Street. *A Law Unto Himself*, the times and trials of Lord Denning, Britain's most controversial judge. *Union World*, weekly review of developments affecting Britain's ten million trade unionists.

ARTS: Granada presented three of Sir Kenneth MacMillan's major works. *Isadora*, the story of the legendary Isadora Duncan; *Gloria*, MacMillan's tribute to the lost generation of 1914-18; and *The Seven Deadly Sins*, spectacular Brecht-Weill music-drama with international cast.

COMEDY: *Foxy Lady*, a pretty London woman journalist inherits a newspaper, the ailing Ramsden Reminder. *Poor Little Rich Girls*, cousins Daisy and Kate are well-bred, attractive – and broke. *Affairs of the Heart*: Is there life after a heart attack? Peter Bonamy's family, friends – and even doctor – tend to complicate his... *The Starlight Ballroom*, Umberto Rossi (Bert Ross) conducts radio's Starlight Orchestra – and copes with the chaos off-stage.

QUIZZES: *University Challenge*, now in its 21st year. *The Krypton Factor*, search for the nation's super-person.

CHILDREN'S: *Film Fun – The Movie*, Derek Griffiths stars as the entire staff of the Roxy Cinema. *Alphabet Zoo*, Nerys Hughes and Ralph McTell introduce the alphabet to under fives. *Hold Tight!*, pop fun and games quiz. *The Dinosaur Trail* John Noakes with prehistoric facts stranger than fantasy. *Pop Goes Christmas*, seasonal spectacular. *First Post*, Sue Robbie with young viewers' comments. *The National School Choir Competition*, a nationwide contest to find the best choir in the land.

SCHOOLS: Granada produces a wide range of programmes for schools, from series for infants to series for science and geography sixth-formers. New programmes include extensions to the health education series *Facts For Life: Family Matters* (15 year-olds and over), a new secondary history project, *History in Action* (O-level and CSE) and a completely new human biology series, *Your Living Body*. Many of Granada's schools programmes are used throughout the world.

ADULT EDUCATION: *Gardeners' Calendar* is a monthly guide to gardening tasks. *In Search of the Wild Asparagus* looks for exciting plants in ordinary places. *The Questors*, scientists and researchers strive for a better tomorrow.

The Granada Reports team line up with their Electronic News Gathering equipment.



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63 High West Street, DORCHESTER, Dorset, DT1
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Poole Arts Centre, Kingland Road, POOLE,
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Directors. Lord Boston of Faversham (*Chairman*); David Quayle (*Deputy Chairman*); James Gatward* (*Managing Director*); Anthony Brook* (*Deputy Managing Director*); Michael Blakstad* (*Director of Programmes*); John Fox* (*Director of Sales & Marketing*); Mrs Blanche Lucas; Guy Libby; Baroness Sharples; Malcolm Truempenny* (*Director of Production Operations*).

Executives. Anna Home* (*Controller of Programmes South-East*); Martin Jackson* (*Controller Public Affairs*); Robert Southgate* (*Controller News & Current Affairs*); Richard Triance* (*Controller of Programme Business Affairs*); Richard Crosoer (*Controller of Engineering*); Peter Plant* (*General Manager*); H. V. Urquhart* (*General Manager*); R. J. Emery*, Martin Cox (*Sales Controllers*); Peter Thomas* (*Financial Controller*); Hugh Johnson (*Controller Research & Marketing*); John Miller (*Head of Features and Educational Programmes*); Bob Gardam (*Executive Producer/Director Outside Broadcasts*); Mark Sharman (*Head of Sport*); Peter Pritchett-Brown (*Head of Presentation*); Anthony Howard (*Head of Channel 4 Production*); Gordon Tucker (*Press & Public Relations Manager*); Geoffrey Castle King (*Southern Area Sales Manager*); John Robertson (*South-East Area Sales Manager*); Joe McMahon (*Northern Sales Manager*); Peter Clark (*Chief Executive - TVS International*).

Regional Executives. Patricia Sloman (Dorset);

Norman Hoskins (Reading); Michael Warner (Brighton).

*Members of the Executive Management Board.

Facilities. TVS operate a dual region in the South and South-East of England, serving more than 4½ million viewers. As part of its programme philosophy to provide an equal service to both sides of the dual region, a new studio complex has been built at Vinters Park, Maidstone with major rebuilding in Southampton.

The Southampton complex contains Studio 1, 558 sq.m. and Studio 2, 279 sq.m. In Maidstone the area of Studio 1 is 186 sq.m. and Studio 2, 558 sq.m. In addition to this a Television Theatre at Gillingham has a studio area of 500 sq.m. with permanent audience seating for 200 people. All studios have computerised lighting control and a combination of 24 and 36 channel audio desks along with portable audience seating when required. The company operates three outside broadcast units all equipped with video recorders and backed by four self-contained microwave link units. The dual region News Department is totally self-contained and is supported by five ENG camera units.

Programmes. Corner-stone of the fourteen hours a week of locally-originated programming is *Coast to Coast*, the nightly news magazine produced independently from Southampton and Maidstone to provide separate coverage both sides of the dual region. The programme has inspired a number of successful spin-offs now established in their own right, such as *DJ* reporting on the local and national pop scene with David Jensen, and *Seven Days* probing stories behind headlines.

Investigative journalist Peter Williams has become a familiar figure with his networked documentaries and his highly-acclaimed regional series *Just Williams*. The regional service also includes a continuing series of conversations with distinguished local personalities. *A Full Life*; a documentary arts series, *Putting on the South*; a nightly *Showcase* for both young and established musicians; and *Poole Proms* concerts with the Bournemouth Symphony Orchestra.

Sport plays an important role in the TVS commitment to the dual region and the two weekend *Sportshows* and *The Boat Show* have all established a strong following. *Starkids* features the younger sportsmen while *The Race is On* series of sports documentaries has extended coverage to a wide range of activities from catamarans and carriage-driving to the toughest race of them all, the Quadrathon.

The horizons of daytime viewing are being expanded with a new afternoon format of information and entertainment together with access and community programmes and the *Strange True Stories* series of dramas. Further regional output includes *Farm Focus* and *Over the Garden Wall*.

On the ITV network *The Real World* has pioneered a popular look at science and technology, and in entertainment *Ultra Quiz* took 2,000 contestants through a gruelling quest and the finalists half-way around the world for a £10,000 prize.

For young viewers *No 73* on Saturday mornings and *On Safari* have become firm

favourites and children's drama productions have included two series, *The Boy Who Won The Pools* and *The Witches and the Grinnygog*, together with four single plays in the network *Dramarama* series.

On Sunday evenings *The Other Side Of Me* revealed the private personal beliefs of such diverse personalities as Dr David Owen and Jimmy Jewell. Religious output also includes music programmes such as *Mary O'Hara and Friends* and *Children Sing Christmas* and the nightly discussion *Company*. In education: *Men of Science and Writers on Writing*.

Drama in preparation includes *The Brief* starring Ray Lonnen as an army lawyer, and a major new work by Tom Stoppard set in the Poland of Solidarity, *Squaring the Circle* being made for Channel 4.

Channel 4. *The Spice of Life*, a series filmed around the world, telling the extraordinary story of the influence spices have had on food and the history of mankind, was one of the more spectacular contributions from TVS to the new service. Another significant series, *Priestland - Right and Wrong*, is a continuing inquiry into moral issues by Gerald Priestland. *The Cure* told of remarkable medical advances in the treatment of spine injuries, and *Bottom Line* examined successes and failures in the world of business.

Other documentaries in production include a profile on veteran comedian Max Wall and a major series on the impact of immigration on British life.

Three TVS relays of opera from Glyndebourne have also been transmitted on Channel 4 during the year: *The Love of Three Oranges*, *A Midsummer Night's Dream* and *Orfeo ed Euridice*, while Jonathan Miller's production of *Fidelio* for Kent Opera provided the basis of a six-part education series *Staging an Opera*.

Public Affairs. Supervisory Boards for the South and South-East representing the interests of viewers regularly meet with programme-makers, and the TVS Charitable Trust distributes £100,000 each year to fund local arts, educational, recreational and charitable projects.

Coast to Coast from Vinters Park, Maidstone.



SOUTH-WEST ENGLAND



TSW—TELEVISION
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Officers. Patricia Stewart (*Company Secretary and Head of Administration*); Michael Boddy (*Chief Accountant*); David Jenkin (*Head of Engineering*); Richard Griffiths (*Head of Contracts and Rights*); Eric Kennaugh (*Industrial Relations and Training Manager*); David Sunderland (*Head of Presentation, Programme Planning and Publicity*); Elizabeth Mahoney (*Programme Planning Officer*); Wendy Bowes (*Head of Office Services*); Ken Seymour (*Head of News and Documentaries*); Mary-Jane Mansfield (*Programme Development Manager*); Tom Goodison (*Head of Education*); John Bartlett (*Head of Religious Programmes*); Martin Bowley (*Regional Sales Manager - Plymouth*); Derek Prosser (*Regional Sales Manager - Bristol*).

Advisory Board Members. TSW has 120 Members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion.

Staff Director and Shares. In January 1983, Bob Perry was elected to a one-year term on the Board of Directors in an election conducted by the Electoral Reform Society. Also in January,

TSW staff were issued with shares in the company as part of a company-financed staff share scheme.

Technical and Studio Facilities. TSW completed the 27,000 sq. ft., £4.5 million expansion and re-equipment of its Plymouth studios, providing two new studios, increased scenery construction and storage areas, and improved accommodation for support activities such as design, graphics and planning. Re-equipment included six fully automatic Hitachi SK110 cameras; modern solid state lighting control equipment, the latest Bosch vision mixer, and a 24-channel Raindirk sound mixer. A mobile recording unit allows even greater flexibility for location work.

TSW—Television Sales Worldwide Ltd. Many TSW programmes and series were sold throughout the world. Managing Director is Mary-Jane Mansfield, who is also TSW's Programme Development Manager.

Programmes. In addition to the region's news, the nightly news magazine *Today South West* offered several popular features, including 'Crimebeat', 'Miller's Tails', 'Laying It On The Line' (palmistry), 'The Whole Truth' (wholefood cookery), and roving reporter David Young's travels throughout the region in 'Flights of Fancy', 'Omnibus Edition', 'Shore to Shore', and 'Packhorse Trails'. *Today South West* also provided extended outside broadcast coverage of the 'Royal Maundy Ceremony' from Exeter Cathedral:

1983 brought network showings for TSW's first drama *Heather Ann*, starring Susan Penhaligon and Maurice Roeves; the seven-part instructional cricket series *Owzat!*; an Easter religious musical, *Doubling Thomas*, starring Paul Nicholas and Stephanie Lawrence; and a conversation with the Russian Orthodox Archbishop Anthony Bloom, *My Faith*. The launch of Channel 4 brought TSW's comedy series *The Cut Price Comedy Show* to the new channel's screen, to be followed in 1984 by the eight-part educational series *Country Crisis*.

The networked *About Britain* series selected several TSW *Scene South West* documentaries for transmission, including 'Sefton: A Household Name', 'J.R. Bites Back', 'Best of Spirits', 'Reflections On The Sea', and 'At The Manor Born'. Individual ITV companies purchased *Moura Lympny In Concert*, *Band Call - Ron Goodwin*, four programmes of *The National Youth Jazz Orchestra*, and two concerts by *Classix Nouveaux* and *The Mechanics*.

In production for screening late in 1983 and

1984 are a major new series with Robert Robinson, *Robinson Country*; the farce *The Unvarnished Truth* with Tim Brooke-Taylor and Graeme Garden; the five-part series about a 400-mile walk by a flock of sheep from Scotland to Exmoor, *The Sheep Walk*; a documentary about the plan to blow up the German heavy water plant at Telemark, *Come Hell and Heavy Water*; a six-part series on pop music composers, *The Songmakers*; a chat show with a difference, *Judi*; and the Remembrance Sunday service from Plymouth for *Morning Worship*.

TSW's strong commitment to the arts was emphasised in 1983 with two documentaries about south west artists, *Drawn By The Sea* and *Reflections On The Sea*; a creative documentary about a Dartington Hall-based arts group, *R.A.T.S. (Really Artistic Theatrical Stuff)*; and *A Private View*, an innovative late-night arts programme which featured eleven artists and groups from new wave comedy to mime, performance art, song, music and dance. 1984 will bring The National Open Art Competition and Exhibition, sponsored by TSW and South West Arts.

DOCUMENTARIES: *Scene South West*. **NEWS AND MAGAZINES:** *Today South West*; *The South West Week* (for the deaf and hard-of-hearing); *TSW Regional News*; *Farming News*; *South West Weather and Shipping Forecast*; *Newsport*. **SPORT:** *Sportsweek*; *Target Bowls*; *On The Water*; *Farmsport*. **POLITICS:** *Politics South West*; *Election '83 Specials*. **RELIGION:** *Postscript*; *Doubling Thomas*; *My Faith*; *Morning Worship*. **GARDENING:** *Gardens For All*. **FEATURES:** *What's Ahead*; *Holiday Happenings* (information for tourists in English and French); *Televiews*. **YOUNG PEOPLE'S PROGRAMMES:** *Freeze Frame*; *Look and See*; *Gus Honeybun's Magic Birthdays*. **MUSIC:** *The Songmakers*; *Dance Class with Annabel Lamb*; *Simple Gifts* (Benjamin Luxon and Bill Crofut sing American and British folksongs). **LIGHT ENTERTAINMENT:** *Mr and Miss TSW Competitions*; *That Chat Show*; *Judi*. **COMEDY:** *The Cut Price Comedy Show*; *The Unvarnished Truth*. **EDUCATION:** *Owzat!*; *Cornish Language*; *Country Crisis*. **DRAMA:** *Heather Ann*. **EDUCATIONALLY SOCIALLY PURPOSEIVE:** *South West Week*; *Consumer Check*; *Getting On . . . Plus*; *Action South West*; *Jobathon*. **ARTS:** *A Private View*; *Artists in Cornwall*. **FISHING:** *Take Tuckerman*; *Fisheries News*. **NATURAL HISTORY:** *Secrets of the Coast*.

TSW gardening expert Terry Underhill presents Gardens For All each week.





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*Member of the Welsh Board

*Member of the West of England Board

Officers of the Management Group. R. W. Wordley (Managing Director); P. S. B. F. Dromgoole (Assistant Managing Director); T. Knowles (Assistant Managing Director); H. H. Davies (Director of Programmes - Wales); R. S. Evans (Director of Programmes - West of England); D. W. Reay (Director of Engineering); C. D. Romaine (Sales Director); M. R. Towers (Director of Operations).

Religious Advisers. HTV WEST: Ven. Canon Peter Coleman, Archdeacon of Worcester (Church of England); Revd Ian Lunn (Free Church); Father Michael House (Roman Catholic). HTV WALES: Father Edwin Regan (Roman Catholic); Revd D. L. B. Evans (Church in Wales); Revd W. I. Cynwil Williams (Free Church).

Studios. The major development during 1984 will be the opening in July of a new £15m. centre at Culverhouse Cross, designed to contain the

most modern studios in Europe.

With the additional News Studio recently commissioned at the Mold centre, HTV now has a total of eight permanent production studios, with a combined floor area of some 28,000 sq. ft. At the Bristol and Mold centres 2in. VTRs have been replaced with new lin. 'C' format equipment to create ITV's first all lin. VTR centres. Now that the new 6-camera scanner is in operation, with its attendant VTR vehicle, the OB fleet has 14 cameras and 5 VTRs.

These technical developments significantly enhance HTV's programme-making capability, whilst the 7,500 sq. ft. studio at Culverhouse Cross opens up totally new possibilities for major productions. HTV also has local bases at Taunton, Carmarthen, Bangor, Builth Wells.

HTV Wales Programmes. The transfer of all Welsh language television programmes to S4C in November 1982 has meant many new challenges and opportunities for the HTV Wales English language service. *Wales at Six*, HTV's new nightly news programme at 6 p.m., gives ample opportunity for regular features on politics, the arts, entertainment and sport. HTV Wales now has its own current affairs department providing in-depth coverage of Welsh affairs for the new Thursday night programme *Wales This Week* (the department also provides Welsh language programmes for S4C).

HTV maintained its close involvement with the Royal Welsh Agricultural Show, the Royal National Eisteddfod of Wales, the Urdd National Eisteddfod and the International Musical Eisteddfod at Llangollen. It continued to sponsor the Cardiff Festival of Choirs, in 1983 recording Verdi's Requiem and the Welsh Night at the new St. David's Hall. The *Opportunity Wales* business ideas competition, in its third year was again supported and the final televised. A new competition to find the Welsh language learner of the year was televised. Special programmes marked the elevation of Mr George Thomas to be a hereditary Viscount, and Cestyll '83, Wales' Festival of Castles.

A new farming programme, *Farming Wales*, started on Sunday afternoons. There has been regular coverage of rugby and soccer, and special programmes on minority sports. *Survival of the Fittest* was a competition to test the courage and stamina of eight men.

An educational series, *By the Way*, was networked, and two socially purposive series, *Health Choice* on alternative medicine and *Take It From Here* on community initiatives and self-help schemes, screened in Wales.

Mendelssohn Hymn of Praise, was networked and a new work by Welsh composer William Mathias, *The Servants*, was given its first screening. An opera based on a children's story, *What the Old Man Does is Always Right*, featuring Sir Geraint Evans, was shown. *Where the Tide Turned* focused on a group of Welsh artists, and *Figures in the Park* on an exhibition of sculptures at Margam Park, Port Talbot. There were two programmes on the National Museum of Wales. *Garland for Gower* was a special St. David's Day celebration in pictures, words and music. On the lighter side the quiz show *Who? What? When? Where?* was chaired by Maureen Staffer, and *A Question of Stars* by astrologer Russell Grant.

HTV West Programmes. DRAMA: The Bristol-based programme service added further laurels to its international reputation with *Separate Tables* (Julie Christie and Alan Bates); *Mr Halpern and Mr Johnson* (Lord Olivier and Jackie Gleason); *Jamaica Inn* (Jane Seymour and Patrick McGoohan); *Man and Superman* (Peter O'Toole); *Macho* (John Stride and Susannah York); *You'll Never See Me Again* (Leslie Phillips and Peter Gilmore); and two exciting series, *Robin of Sherwood* with Michael Praed, Nickolas Grace and Anthony Valentine, and *Master of Ballantrae* with Michael York and Sir John Gielgud.

NEWS, CURRENT AND COMMUNITY AFFAIRS: The daily *HTV News* is the mainstay of a regional service which included *Police Five*, *Jobline*, *Your Say*, *What's On*, *Sport West*, *Gardening with John Abrams*, *Report Extra*, the hard-hitting consumer programme *So What's Your Problem*, *The Good Neighbour Show*, *Work Out*, the arts magazine *Scene*, *West Country Farming*, Public Service Announcements and coverage of the Royal Bath and West Show, the World Wine Fair and International Darts.

DOCUMENTARIES: Johnny Morris looked at *The Model Makers and Yesterday's Farming* in two networked programmes; Krov Menuhin, son of violinist Yehudi, took his wife and infant son exploring unknown waters of the South Pacific in *Coral Seas*; *Clive's Coast*, Clive Gunnell exploring Devon and North Somerset; *Tale of Two Lakes*, with fishermen Jack Hargreaves and Frankie Vaughan; *Nothing But the Best* - Clement Freud introduced this series in which international celebrities visited some of the world's best hotels and restaurants; *At Home*, personalities interviewed on their homeground; and *Consider Yourself*, the lifestyle and health prospects of celebrities.

LIGHT ENTERTAINMENT: Quiz shows *Three Little Words and Definition*, introduced by Ray Alan and Jeremy Beadle, were networked; *Out West* looked at the West Country rock scene; for younger viewers *Animal Express*, *Ask Oscar and Video and Chips*; Sir Charles Groves conducted young Somerset musicians and singers in *Dangerous Music*; *Festival* paid its annual tribute to amateur drama.

Channel 4. As well as *Man and Superman* and *Mr Halpern and Mr Johnson*, HTV contributed *The Good Food Show*, *Skateaway* with Robin Cousins, the fascinating industrial archaeology series *Manscape*, a marathon rock concert and *What the Dickens*, a Christmas special.

Model of the new centre being built at Culverhouse Cross, Cardiff.





The Television Centre, LEEDS LS1 1JS
 Tel: 0532 438283 Telex: 55723Z
 Television House, 32 Bedford Row, LONDON
 WC1R 4HE Tel: 01-242 1666
 Charter Square, SHEFFIELD S1 4HS
 Tel: 0742 23262
 185 Ferensway, HULL HU1 3PH
 Tel: 0482 24488
 2 Saltergate, LINCOLN LN2 1DH
 Tel: 0522 30738
 8 Bulling Lane, GRIMSBY, South Humberside,
 DN31 1DY Tel: 0472 57026
 1 Queen Street, RIPON, North Yorkshire, HG4
 1EG Tel: 0765 701289

Directors. D. Palmar (*Chairman*); J. G. Lee (*Deputy Chairman*); P. Fox (*Managing Director & Director of Programmes*); T. Preston (*Deputy Managing Director*); G. J. A. Hardy (*Commercial Director*); C. W. Leach (*Director of Marketing and Sales*); G. Brotherton-Ratchiffe; S. H. Burton; Mrs P. M. David; S. H. Hall; J. G. S. Linacre, CBE, AFC, DFM; R. J. Ramsey, CBE; N. G. W. Playne; Prof. W. Walsh.

Executives. D. Cunliffe (*Controller, Drama Programmes*); J. Fairley (*Controller, Factual Programmes*); D. Wood (*Controller, Light Entertainment*); R. Bairstow (*Head of Programme Planning*); K. Bellini (*Head of Programme Purchasing*); F. Cieslik (*Contracts Manager*); D. Dallas (*Head of Science and Features*); M. Drury (*Head of Casting*); B. Harris (*Head of Management Services*); G. Harris (*Assistant Commercial Director*); L. Higgins (*Head of Sport and Outside Broadcasts*); G. Ironside (*Head of Local Programmes*); C. Jelley (*Head of Education and Religion*); J. Q. Rogers (*Chief Engineer*); P. Rogers (*Head of Production Operations*); P. Smale (*Head of Technical Operations*); J. Smith (*Head of Programme Administration*); K. Smith (*Head of Press and Publicity*); D. Thorn (*Regional Sales Manager*); M. Thornhill (*Labour Relations Officer*); Mrs J. Whitby (*Head of Children's Programmes*); J. Willis (*Editor of Documentaries and Current Affairs*); E. Wright (*General Manager*); Miss J. McCurrie (*Company Secretary*).

Programmes. John Willis' relentless attack on the asbestos industry, *Alice: A Fight for Life*, won two major awards - the Prix Futura in Berlin and the Broadcasting Press Guild's best

single documentary award. *First Tuesday*, a new monthly documentary magazine edited by John Willis and presented by associate editor Jonathan Dimbleby and Jane Walsley, was launched in April: the series has included 'The Chinese Geordie'. David Tinker's letters from the Falklands, the views of Rupert Deen, Barry Cockcroft's account of a Pennine cotton mill in decline, the hazards of nuclear power, portraits of Baroness Maria von Trapp and Ken Buchanan, and Dr Miriam Stoppard's startling medical reports from both sides of the Atlantic. Miriam Stoppard teamed up again with fellow doctor Rob Buckman on the highly popular programme devoted to human experience, *Where There's Life*.

YTV's major drama series of the year was Terence Feely's *Number 10*, which illuminated the private lives of seven Prime Ministers; it featured Denis Quilley, Jeremy Brett, Ian Richardson, Dorothy Tutin and the late Celia Johnson. Ian Richardson also had no less than five roles in a new production of the musical *Salad Days*. Michael Elphick and Indian actor Marc Zuber starred in Roy Clarke's three-part *Bloomfield. The Outsider*, starring John Duttine and Carol Royle, was a five-part mystery involving a weekly newspaper in the Yorkshire Dales. *Emmerdale Farm*, now in its 12th year, won its highest-ever placings in the Top 10. Gerald Scymour's tough three-part thriller, *Harry's Game*, earned him the Pye Award for the most promising writer new to television, while its music won two major TV theme music accolades.

Yorkshire again showed its mettle in comedy with the second series of *The Bounder* and its partnership of Peter Bowles and George Cole; Eric Chappell's writing was acknowledged with a Pye Award. Thora Hird created yet another memorable comic role as Salvation Army captain Emily Ridley in Dick Sharples' new series, *Hallelujah!*, and returned in his well-established series, *In Loving Memory*. Bill Maynard recreated that conniving character, Fred Moffat, in the final series of Graham White's *The Gaffer*, and Mollie Sugden returned for a second series of *That's My Boy*,

with Christopher Blake and Jennifer Lonsdale. Sir Harry Secombe was the diarist *Pepys* in the adaptation of a stage play. Huge audiences remained faithful to the spectacular game show, *3-2-1*, introduced by Ted Rogers, while Jimmy Tarbuck's *Winner Takes All* maintained its popularity in its ninth season. Motor cycle ace Barry Sheene joined Kenny Lynch and new-comer Jan Ravens to present a series devoted to fantastic feats, *Just Amazing*.

For Channel 4, YTV produced the drama series, *One Summer*, a story of two Liverpool boys deeply affected by the beauty of Wales. Ben Kingsley gave the bravura solo performance of the year as the Shakespearean actor, *Edmund Kean*. Richard Whiteley presented the word game *Countdown*, while *Seven Days* examined moral issues behind the news.

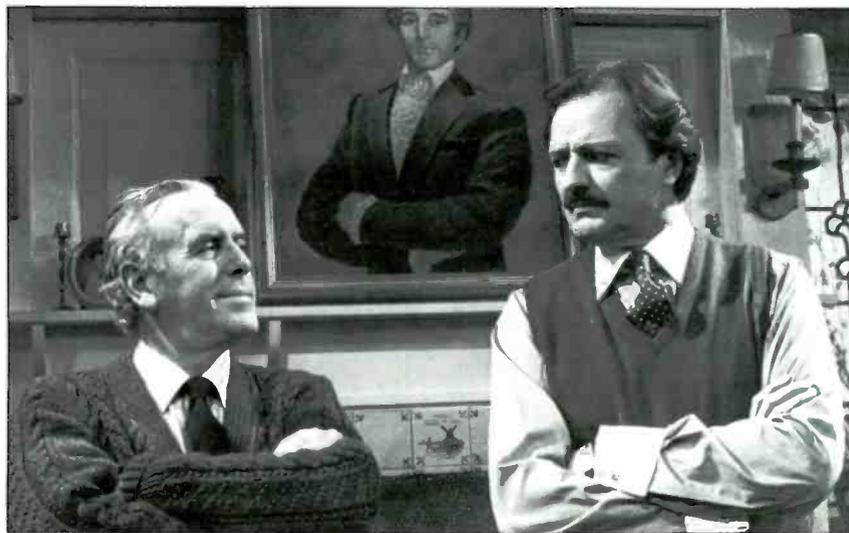
Among children's programmes *The Book Tower* won a second BAFTA award. In *The Royal Family* series Ronald Allison, former Press Secretary to the Queen, produced fascinating facts and stories about the Royal Family down the ages. *Behind the Bike Sheds* found humour in a comprehensive school, and Nick Rowan unearthed more successful youngsters for his *Rowan's Reports*.

The weekday news magazine *Calendar* continued to cover the daily life of the region, and an extended Friday edition with sport and leisure was a popular innovation. Its associated programmes serving the interests of local viewers included *Calendar Commentary*, *Calendar Tuesday*, *Calendar Calling*, *Election Specials* and the series *It's a Vet's Life* and *Clegg's People*.

Religious programmes ranged from *Carols from Ripon Cathedral* to the *Topping on Sunday* series.

Adult education series included *A Sense of the Past*, *Me and My Car*, *Nice Work If You Can Get It*, *As Good As New*, *Making the Most Of*, a second series of *Me and My Camera* and the return of the long-running *Farmhouse Kitchen*.

George Cole (left) and Peter Bowles in *The Bounder*.





Breakfast Television Centre, Hawley Crescent,
LONDON NW1 8EF
Tel: 01-267 4300 and 01-267 4377

Board of Directors. Lord Marsh (*Chairman*); Timothy Aitken; Jonathan Aitken, MP; Mrs Jennie Bland; Gordon Cartwright; Michael Davies; Michael Deakin; David Frost; Roger Frye; Rod Gunner; Nigel Olsen; Michael Parkinson; Michael Peterson; Michael Rosenberg; Tony Vickers.

Executives. Timothy Aitken (*Chief Executive*); Michael Deakin (*Director of Programmes*); Roger Frye (*Director of Finance*); Tony Vickers (*Director of Sales*).

Other Senior Management. Greg Dyke (*Editor-in-Chief*); Clive Jones (*Weekday Editor*); Howell James (*Press & Publicity*); Tony Millett (*News Editor*); Adrian Moore (*Chief Engineer*).

TV-am's franchise is for broadcasts from 6.25 – 9.25 a.m. on Monday to Saturday and 7.25 – 9.25 a.m. on Sunday, seven days a week, 365 days a year, to all areas of the United Kingdom. Transmissions of the breakfast service are available to the public on ITV.

TV-am's presenters are all well-known personalities and journalists in their own right – Nick Owen, Anne Diamond, David Frost, Michael Parkinson and Robert Kee. The breakfast show *Good Morning Britain* is live and offers a fast-moving blend of news, analysis and entertaining features.

Programmes. TV-am went on-air at 6 a.m. on Tuesday 1st February 1983. After some well-publicised problems in the beginning, TV-am has settled down and presents *Good Morning Britain* every weekday morning from 6.25 – 9.25 a.m. Presented by Nick Owen and Anne Diamond, this magazine programme is a fast-moving blend of news and interviews with features on a wide range of topics including sport, cookery, consumer issues, keep fit, and competitions. The overall presentation is informal and conversational with Wincey Willis presenting the weather in her lively and informative way and a regular guest in the

studio each morning to review the daily papers. The show also offers items of interest to younger viewers with Roland Rat, TV-am's lovable pet introducing cartoons and a regular slot of pop videos each day.

Regional interests are not overlooked. TV-am has studios in Manchester, Cardiff and Scotland with a presenter in each region reflecting items of interest to different areas into the show. It is also possible to buy advertising time in the separate regions.

At the weekend the show is different, to reflect the change of pace. *Good Morning Britain*, presented by Michael Parkinson and his wife, Mary, aims to offer a range of programming that will ensure that TV-am viewers have a full weekend. Celebrity interviews and topical features combine with items on bird watching, pop music, cinema and gardening to give the Saturday show its unique feel. And after *Good Morning Britain* on Saturday there is *Data Run*, presented by Edwina Lawrie for 8–14 year-olds. Edwina, and her computer Edwin, present a collection of different features including car-

toons and special items like 'File of the Fantastic' and 'Calendar' a review of historical highlights.

On Sunday, TV-am broadcasts from 7.25 – 9.25 a.m. Programming starts with 'A Thought For Sunday' where a well-known personality will offer a religious or spiritual reflection. *Rub-A-Dub-Tub*, the programme for 4 – 8 year-olds, follows from 7.30 – 8.30 a.m. introduced by the Breakfast Beans – this early morning children's show offers cartoons and regular features, as well as Dick King-Smith and his dog, Dodo, taking a regular and informative walk in the countryside. From 8.30 a.m. Michael Parkinson hosts the relaxed Sunday edition of *Good Morning Britain* with three guests in the studio, a regular look at the Sunday papers and a thorough review of the sporting highlights. Sunday's *Good Morning Britain* offers a discursive and informative start to the day.

David Frost and Robert Kee are senior presenters with the company and are regular contributors to *Good Morning Britain*.



Anne Diamond (left), Nick Owen and Wincey Willis.

Mad Lizzie.





Channel Four Television Company,
60 Charlotte Street, LONDON W1P 2AX
Tel: 01-631 4444 Telex: 892356 FOURTVG

Directors. The Rt. Hon. Edmund Dell (*Chairman*); Sir Richard Attenborough, CBE (*Deputy Chairman*); Jeremy Isaacs (*Chief Executive*); Justin Dukes (*Managing Director*); Lord Blake William Brown, CBE; Roger Graef; David McCall; The Hon. Mrs Sara Morrison; Peter Rogers; Anthony Smith; Anthony Pragnell, CBE, DFC; Dr Glyn Tegai Hughes; Brian Tesler; Mrs Joy Whitby.

Officers. Paul Bonner (*Channel Controller*); Larry Coyne (*Head of Business Development*); Ellis Griffiths (*Chief Engineer*); Chris Griffin-Beale (*Senior Press Officer*); Colin Leventhal (*Head of Programme Acquisition*); Pam Masters (*Head of Presentation*); Frank McGettigan (*Head of Administration and Industrial Relations*); David Scott (*Controller of Finance, Company Secretary*); Sue Stoessel (*Head of Marketing*).

Commissioning Editors. Liz Forgan (*Senior Commissioning Editor, Current Affairs, Factual Programmes*); Naomi Sargant (*Senior Commissioning Editor, Education*); David Rose (*Senior Commissioning Editor, Fiction*); Mike Bolland (*Commissioning Editor, Young People*); Alan Fountain (*Commissioning Editor, Independent Film and Video*); Carol Haslam (*Commissioning Editor, Education and Documentary Series*); Cecil Koror (*Senior Commissioning Editor, Entertainment*); Michael Kustow (*Commissioning Editor, Arts*); Paul Madden (*Commissioning Editor, Media, Animation, Community, Single Documentaries*); Adrian Metcalfe (*Commissioning Editor, Sport*); Andy Park (*Commissioning Editor, Music*); John Ranelagh (*Commissioning Editor, Ireland, Religion*); Sue Woodford (*Commissioning Editor, Multicultural Programmes*).

Channel 4, launched on 2nd November 1982, provides a national service, networked to the whole country except Wales. Its 60 hours of weekly programming are planned to complement ITV's schedule at all times.

The Channel Four Television Company

Limited is a wholly-owned subsidiary of the IBA, charged with the responsibility of assembling the programme schedule for the channel but *not* with making programmes. Apart from a weekly 'answerback' show for viewers, the channel makes nothing itself but commissions or buys programmes from a diversity of sources, including the ITV companies, programme suppliers and film distributors world-wide. But the company is also required to commission a 'substantial' proportion of programmes from independent production companies, which the existence of Channel 4 has encouraged to flourish (of almost 200 companies contributing to Channel 4's first year, the vast majority were newly created).

The channel is financed by subscriptions from the ITV companies levied by the IBA and passed on to the Channel 4 company (and to the quite separate Welsh Fourth Channel Authority). In return for this, the ITV companies have the right to sell advertising time on Channel 4 in their own regions. Apart from Wales, the advertisements are the only regional differences in an otherwise completely national channel.

On the Sianel Pedwar Cymru service in Wales (S4C) the Welsh Fourth Channel Authority is

Channel 4's Charlotte Street headquarters in London.



scheduling some 22 hours of Welsh language programming supplied by HTV Wales, the BBC and independent producers, so that *all* programmes in Welsh are now concentrated on one channel. In addition, S4C relays more than 50 hours of Channel 4's 60 hours of programmes each week, either simultaneously or rescheduled.

Channel 4 has a team of Commissioning Editors who sift proposals for programmes, choose them and follow through their progress, while the company's Acquisitions Department negotiates contracts with the suppliers and its accountants monitor the flow of expenditure on many hundreds of projects simultaneously.

These programmes are then scheduled for transmission by the Chief Executive, Jeremy Isaacs, and Channel Controller, Paul Bonner and are played out from the most technologically advanced TV control centre at Channel 4's Charlotte Street headquarters. The channel's Presentation Department provides the continuity between the programmes and creates some coherent identity to link the channel's disparate sources of programming. It also produces enticing promotional trailers to whet viewers' appetites.

From Charlotte Street the signal is passed via the nearby British Telecom Tower (better known as the Post Office Tower) to regional ITV stations, where local advertisements are inserted and thence to the IBA's network of Channel 4 transmitters, installed alongside the existing transmitters for ITV.

Channel 4 Programmes. Channel 4 is different not only in the process whereby programmes are produced and funded, but also in the range of programmes which are scheduled.

Channel 4 is fulfilling its charge to be distinctively different by serving a whole range of tastes and needs which existing channels have been unable to accommodate with limited airtime. It is providing programmes like *Ear to the Ground*; and *The Tube* for the 15-24 age-group who have always been under-served by television. There is also British TV's first year-round weekly magazine for the over 60s, *Years Ahead*; and several weekly slots reflect the life, culture and concerns of the ethnic communities that are now an established part of British life (*Black on Black, Eastern Eye*).

Channel 4 is providing more television news coverage with an hour of news each weeknight, mainly from ITN, going beyond the front page treatment of existing TV news programmes to examine in depth the topics found on the inside pages of newspapers, such as industry, science and technology and the arts, and is supplementing the news with a *Comment* spot four times a week, and other current affairs series.

Channel 4 is required by the IBA to devote 15% of its airtime to educational programmes. None of these constitutes formal education in the existing sense; virtually all are for adults and designed to help people get more out of their lives. But there are one or two series for young children as well.

Beyond this, Channel 4 has a duty to entertain and aims to provide programmes 'for all of the people some of the time', attempting to serve those who may feel that at any time there is nothing for them on the existing channels.



ITN, ITN House, 48 Wells Street,
LONDON W1P 4DE Tel: 01-6372424

Organisation. ITN is a non-profit making company which provides the daily programmes of national and international news to all ITV programme companies and also a weekday news and news analysis programme for Channel 4. It produces a number of programmes for the ITV companies and is a principal shareholder in UPIITN which provides newsfilm agency services for overseas television companies. ITN is jointly owned by all the ITV programme companies with 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. Lord Buxton, MC, DL (*Chairman*); Alastair Burnet; Bryan Cowgill; Paul Fox; William Hodgson (*Director of Development*); Alex Mair, MBE; David McCall; Paul McKee (*Deputy Chief Executive*); Daniel Moloney (*Company Secretary and Finance Director*); David Nicholas, CBE (*Editor and Chief Executive*); Robert Phillis; David Plowright; Brian Tesler; Ron Wordley.

Senior Executives. Donald Horobin (*Deputy Editor*); Michael Batchelor (*Assistant General Manager - Operations*); David Lyon (*Assistant General Manager - Production*); Paul Mathews (*General Manager*); Michael Morris (*Editorial Manager*); Derek Murray (*Chief Assistant Editor*); Derek Walker (*Staff Controller*); Peter Ward (*Director of Engineering*); Hugh Whitcomb (*Managing Editor*).

Managers. Peter Banyard (*Manager, Film and ENG Production*); Nigel Hancock (*Senior News Editor*); Frank Duesbury (*Public Relations Manager*); Margaret Eales (*Senior Foreign Editor*); Brian Edmonton (*Production Controller*); Jim Green (*Head of News Information*); Peter Hall (*Oracle Editor*); Bill Reay (*Operations Controller*); David Warner (*Film and Tape Library Manager*); Douglas Wilkins (*Manager, Operational Planning*); Peter Cole (*Assistant Editor, Administration*); Stewart Purvis (*Assistant Editor*); Sue Tinson (*Assistant 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. Hour-long mid-evening news and news analysis programme on Channel 4. National and international news pages for ITV's teletext service, Oracle, and special programmes including the General Election, Budgets and Royal Tours.



Knighthouse, 56 Mortimer Street, LONDON
W1N 8AN Tel: 01-636 6866 Telegrams: licatel,
London W1 Telex: 262988

Organisation. Incorporated as a Company Limited by Guarantee, ITCA was established by the programme companies to provide a central secretariat function to service the central needs of the industry. The governing body is the Council, which comprises all the Managing Directors and is responsible for formulating joint company policies over a wide range of subjects. Several committees - Network Programme, Finance, Management, Industrial Relations, Marketing, Rights and Technical, supported by specialised sub-committees and working groups - deal with the detailed work of the Association.

Officers. David Shaw (*General Secretary*); Ivor Stolliday (*Secretary*); Colin Shaw (*Director, Programme Planning Secretariat*); Gillian Braithwaite-Exley (*Head of Programme Planning Secretariat*); Brian Sanctuary (*Head of Marketing Services*); John Jackson (*Head of Copy Clearance*); Norman Green (*Co-ordinating Engineer*).

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 television and radio advertisements before transmission to ensure that they conform in all respects to the IBA Code of Advertising Standards and Practice and the relevant statutory requirements.



247 Tottenham Court Road, LONDON W1P 0AU
Tel: 01-636 3666

Constitution. Independent Television Publications Ltd. is owned jointly by the fifteen ITV companies operating in Great Britain and Northern Ireland. It publishes *TVTimes* and *Look-In*.

Directors. George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); William Brown, CBE; Bryan Cowgill; James Gatward; K. Goldstein-Jackson; J. Graham; Donald Harker; R. B. Henderson, CBE; Clive W. Leach; Alex Mair, MBE; D. S. McCall; Peter McNally; Peter S. Paine, CBE; Anthony Peagam; R. W. Phillis; L. J. Thompson; R. W. Wordley.

Chairman's Committee. George A. Cooper (*Chairman*); Alwyn Wise (*Managing Director*); William Brown, CBE; Donald Harker; Peter McNally; Peter S. Paine; Anthony Peagam (*Editor*); L. J. Thompson (*Financial Director*).

Senior Executives. Alwyn Wise (*Managing Director*); L. J. Thompson (*Financial Director*); Anthony Peagam (*Editor TVTimes*); Nigel Cole (*Director of Promotion & Publicity*); Jeffrey Kalman (*Deputy Financial Director*); John Littlejohn (*Sales Director*); Adrian O'Neill (*Advertisement & Marketing Director*); Doug Richardson (*Production Director*). *Look-In*, Editor - Colin Shelburn.

INDEPENDENT TELEVISION BOOKS LIMITED
A subsidiary company of Independent Television Publications Ltd. publishes books and other publications related to ITV.

Directors. Alwyn Wise (*Chairman*); John Doyle (*Chief Executive*); T. V. Boardman; Nigel Cole; John Littlejohn; Anthony Peagam; Doug Richardson; L. J. Thompson.

PITCHGRANGE LIMITED
A subsidiary company of Independent Television Books Ltd. A children's book club operating under the name Books for Children.

Directors. Alwyn Wise (*Chairman*); T. V. Boardman (*Chief Executive*); Sally Grindley; Anthony Peagam; L. J. Thompson.

PURSELYNN LIMITED
A subsidiary company operating as Independent Television Marketing Enterprises and providing marketing and ancillary publishing services to the parent company.

Directors. Alwyn Wise (*Chairman*); Nigel Cole (*Chief Executive*); Anthony Peagam; L. J. Thompson.

PAYING FOR INDEPENDENT BROADCASTING

Independent Television and Independent Local Radio services are paid for by the sale of spot advertising time. This advertising 'space' is sold not by the IBA itself but by the programme companies which it appoints under contract to provide the programme services in each area. The IBA fixes the maximum amount of time which the programme companies may devote to the spot advertising at suitable points in their service, but the price charged to advertisers is determined by the companies individually. Receipts from sources other than the sale of advertising time represent a very small part of the total income of the Independent Broadcasting system, though programme sales to other countries in the world are steadily increasing. A healthy level of advertising revenue is therefore essential.

The IBA obtains its income from rentals paid by these independent companies for the use of its transmitters.

No part of the viewer's licence fee is received by Independent Broadcasting. On the contrary, Independent Broadcasting has so far contributed more than £989m. to the Exchequer. Since the introduction of the Exchequer Levy the ITV companies have paid to the Consolidated Fund about £624m. and the radio companies £1m. Normal taxation since 1954 has amounted to not less than £336m.; and the IBA itself has during its life had to provide over £28m. for taxation as well as making direct contributions to the public purse. Apart from a small Government loan to enable Independent Local Radio to be launched, no public funds are expended on the Independent Broadcasting services.

The television and radio services have each to be self-supporting. No part of the income from one service can be used to support the other.

The Companies

The television and radio companies are all subject to the financial conditions imposed by the Broadcasting Act 1981 and the contracts which they hold from the IBA. These conditions are in addition to those which flow from the law generally applicable to limited companies. The initial funds required by the companies are found in the normal way, by the issue of shares or acceptance of loans from people and institutions willing to make such an investment. Since a

company can be a programme contractor only as long as it holds a contract from the IBA and because, if it lost this contract, its assets (buildings, studio equipment, programme stocks, etc.) might have little value except 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 reasonable return for their shareholders.

HOW THE COMPANIES SPEND THEIR INCOME



The IBA's income and expenditure for the year ended 31st March 1983 may be summarised as follows:

IBA INCOME AND EXPENDITURE 1982-83			
	TELEVISION	RADIO	TOTAL
INCOME	£m.	£m.	£m.
Programme contractors' rentals	48.0	5.7	53.7
Other income	0.5	—	0.5
	<hr/>	<hr/>	<hr/>
	48.5	5.7	54.2
	<hr/>	<hr/>	<hr/>
EXPENDITURE			
Revenue Expenditure			
Maintenance and operation of transmission network	24.2	1.4	25.6
Planning for construction of additions and modifications to the network	10.3	1.2	11.5
Programme and advertising control	3.3	2.4	5.7
Loan interest	1.2	0.2	1.4
	<hr/>	<hr/>	<hr/>
	39.0	5.2	44.2
Capital Expenditure	12.4	1.0	13.4
	<hr/>	<hr/>	<hr/>
	51.4	6.2	57.6
	<hr/>	<hr/>	<hr/>
Surplus/(Deficit) before depreciation and other provisions	(2.9)	(0.5)	(3.4)
	<hr/>	<hr/>	<hr/>

The IBA's total expenditure in 1982-83 was some £57.6m. 44% was used to maintain in operation the television and radio transmitting systems and their connecting links. This expenditure increases each year as the number of stations in service grows. The Fourth Channel began broadcasting in November 1982 and by March 1983 some 183 new transmitters were in service for this channel as well as 60 new television relay stations for ITV and eight new radio transmitters for ILR. 46% of the annual expenditure was on new station construction and interest on construction loans, technical development, the acquisition of sites, the erection of masts and the commissioning of new transmitters for television and radio services. Construction work is now under way to provide some 900 additional transmitters at all UHF television stations for broadcasting the Fourth Channel television service. Engineers are also planning and supervising the construction of new Independent Local Radio stations, each of which requires at least two transmitters (one VHF, one MF) but in some areas up to five transmitters. The IBA also has an Engineering Experimental and Development Department which incurs expenditure on developing specialised equipment related to current and future broadcast transmission systems that are not available on the electronics

market. 10% of the IBA's expenditure relates to the control functions of the IBA, the regulation of programmes and advertising and keeping itself informed by means of research and advisory committees about the public's views of programmes.

Over the past years the IBA has built up surpluses in both its television and radio divisions, which were held to contribute to the planned capital expenditure needed to provide the Fourth Channel television service and to increase the number of Independent Local Radio stations. The deficits of both television and radio accounts have been met in part from these reserves, but also from bank loans which are repayable by 1989 out of future revenues.

Fourth Channel Television Service

The Fourth Channel Television Service, authorised by Parliament in the Broadcasting Act 1981, began broadcasting early in November 1982. The Authority has been given the responsibility for providing the programmes for this service (except for Wales) and to that end has formed a subsidiary company, Channel Four Television Company Limited, to plan, schedule, commission and acquire programmes. Parliament also formed the Welsh Fourth Channel Authority to provide a new programme service for Wales (Sianel Pedwar Cymru, S4C).

The funding of this new channel, both Channel 4 and S4C, is to come wholly from the ITV area programme companies by way of an additional charge, termed the Fourth Channel subscription, payable monthly from January 1982.

For the three-year period from January 1981 to December 1983, the cash requirements of the Channel Four Television Company Limited and S4C total some £218m., principally the cost of setting up their organisations, and expenditure on the purchase of programmes. Of this total some £39m. will be paid to S4C for the Welsh language service and in addition they receive, free from the BBC, some further ten hours of programmes each week. Finance required for Channel 4 and S4C in 1984 is expected to be in the region of a further £135m.

The ITV area contractors have the right to sell the advertising time in their own areas on the Fourth Channel both in the UK and Wales as a contribution towards their subscription costs.

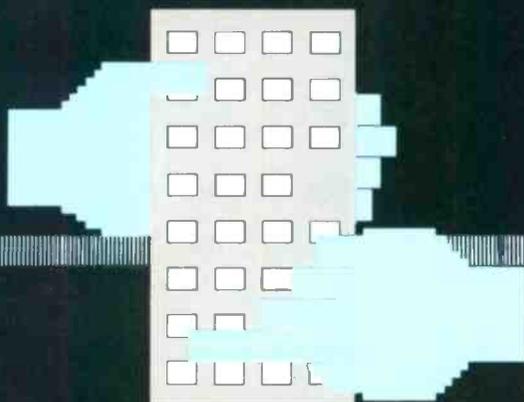
Breakfast-time Television

TV-am Limited, the programme company appointed by the Authority to provide a national breakfast-time television service from February 1983 on the ITV channels, is financed by the sale of advertising time. The IBA transmits the programmes nationally using the ITV network and except for the general running costs has had to provide only minor amounts of new capital equipment for the service.

ORACLE

Spreading the Word Whenever You Want

ORACLE is ITV's teletext service, transmitting over 400 pages of news, information and leisure topics. Teletext is received through broadcast signals that are transmitted 'piggy-back' on ordinary TV programme signals, on ITV and Channel 4. The picture on a TV screen is made up of 625 horizontal lines. Some 25 of these are not used. ORACLE uses four of these spare lines on each channel to transmit teletext without any interference being suffered on normal TV programme reception. The service is available seven days a week from 6.30 a.m. until network closedown. The viewer can display whichever page he wants, whenever he wants and for as long as he wants. Teletext is a free-to-use service.



P200 ORACLE 200 Wed24 Nov ITN 1244:52

ORACLE NEWS

NEWS ON ITV	SPORT ON ITV
FOOTBALL: Celtic's rare fears 240	HEADLINES 202
HEADLINES 201	Reports from 240
Reports 204-219	Racing: 260
Latest 250	Ludlow 260
Newsround 299	Haydock 265-266
Newsfile 290	Greyhounds 265-266
ORACLE News Desk 48 Wells St, W1.	Overnight decs 269

BUSINESS SERVICE ON CHANNEL 4

BUSINESS HEADLINES 603
ITV SUMMARY 203

P102 ORACLE 102 Fri21 May ITV 1205:35

WEATHER	TRAVEL
EUROPEAN WEATHER and SUNSHINE LEAGUE... 136	WEATHER MAP... 103
REGIONAL WEATHER INDEX... 400	AA ROAD NEWS... 141
SHIPPING... 146	WEEKEND RAIL WORKS... 144
MOTORING ABROAD: ITALY... 352	AIR NEWS... 149
ORACLE TRAVELS... 140	
WEATHER OUTLOOK FOR SAT/SUN (22nd/23rd) Rain in the north and west will spread to remaining areas followed by brighter, showery weather.	

Spreading the Word Fast

ORACLE's main advantage over most of the other media is its speed. Unlike a newspaper, ORACLE has no copy deadline. Any news story can be 'on air' within minutes of it breaking. Corrections/updates can be made at any time, immediately, taking only as long as the keyboard operator takes to type. Perhaps the best example so far of ORACLE's speed and flexibility was shown during the 1983 Parliamentary election. ORACLE was linked to the ITN computer and results were updated every 20 seconds during the peak results period of 12-2 a.m.

But this speed does not apply only to news stories, the same goes for any other information carried by ORACLE. Who won the 4 o'clock at Catterick? What's the latest score at Wembley? How is the Stock Exchange doing? How are the trains running? You can even establish British Airways flight arrival times at Heathrow by paging the ORACLE.

What's on ORACLE

ORACLE provides a diverse range of features designed to appeal to the whole family: news – from the latest 'Newsflash' to the latest headlines and stories; sport – fixtures, latest scores, results, tables and news stories about sport (you can even get the latest 'hot' tips from ORACLE's racing correspondent Delphi and football pools forecasts from pools tipster Chiron); weather – ORACLE has detailed regional forecasts, specially prepared in the meteorological centres around the country, updated twice a day and it is only on ORACLE that weekend sailors will find the current shipping forecasts. There is a horoscope, a daily recipe, a crossword, 'What's On TV', food prices. There is even a 'Story So Far' which keeps viewers up to date when they miss *Coronation Street* or their other favourite drama serial. The list is almost endless.

ORACLE gathers its material from a variety of sources. For example, Travel News is supplied by the AA, Scotland Yard and British Rail. ORACLE also uses a number of specialist contributors and experts to write such pages as Book Reviews, Horoscopes and Gardening.

For a full printed ORACLE Index viewers can either send a stamped addressed envelope to ORACLE Index Department at the address given at the end of this section or call in to their local TV rental or

dealer showrooms. *TVTimes Magazine* also occasionally carries limited details.

Children and ORACLE

'ORACLE Kids' is a special service for children. Children show no reluctance to use teletext – the new medium is an accepted part of daily life. Each week ORACLE is deluged with jokes, suggestions, requests and birthday greetings which are transmitted together with the contributors' names. Following the success of the Kids' pages nationally, ORACLE has introduced a Kids' page in the London ORACLE service which outlines what's on for youngsters in their region.

Spreading Around the Country

ORACLE's growth rate has been spectacular. At the beginning of 1982 the teletext set count nation-wide stood at 300,000. But by the end of 1983 it is expected to have reached the figure of 1½ million, with an average weekday audience approaching 4 million viewers. It passed the one-million barrier in mid 1983.

ORACLE began as a national service, but it plans to provide each area with its own regional teletext service. At the moment there are three regional teletext services in operation, at Scottish Television, Channel Television and in London. Each regional service provides up to 60 pages of news, sport, 'What's On' and other specialised services such as farming (Scottish Television).

Spreading Around the World

Britain is the world leader so far as teletext technology is concerned, teletext being a British invention for which IBA engineers were granted a Queen's Award for Technological Achievement in April 1983 (jointly with BBC engineers). The ITV companies began experimental broadcasting in mid 1975. Now other countries are beginning to develop teletext services of their own, many with the help of British expertise. So far countries using British-type teletext systems include Austria, Germany, Holland, Switzerland, Denmark, Norway, Sweden, Australia, New Zealand and parts of the USA.

Adding Words to Pictures

ORACLE runs a special unit for deaf and hard-of-hearing viewers which subtitles approximately five hours of ITV programming each week, including *Coronation Street* regularly and selected documentaries, films and plays. Plans to increase the

P321 ORACLE 368 Fri 11 Feb LON 1304:47
1/4

blue suede views

from Julian Newby FRIDAY

MIDWEEK ALTERNATIVE

Stand-up comics from Soho's now defunct Comedy Store are putting on a show this month at the William Shakespeare pub, Powis Street, SE 18. It takes place on Wednesday February 23rd, and they're calling it a Midweek Alternative.

It stars "The Oblivion Boys", ex-Penge Comics Cooperative member Andy Naff and loads of other people you've never heard of. But it's only £1, it starts at 9pm and could be quite amusing, maybe.

This week's Video Chart, page 723.
Square Dances

number of programmes each week are now being discussed. The service is optional, and can be obtained on a teletext set by paging No. 199 on ITV, No. 499 on Channel 4.

ORACLE considers subtitling to be a most important viewer service as it allows the deaf and hard-of-hearing to join in the enjoyment of one of the most popular forms of modern communication.

How Do You Page the ORACLE

Teletext can be received on specially designed teletext TV sets, or by attaching

an adaptor to an ordinary TV set. ORACLE data is actually received by all sets, but a decoder is needed to display the signals as text or graphics on the TV screen. All the major manufacturers are now producing teletext TV sets.

To view a particular page the viewer must first tune in to ITV or Channel 4, then switch to ORACLE using the remote control hand set. The relevant page number must then be punched. That page will then remain on screen until a new set of instructions are given.

Craven House, 25-32 Marshall Street,
LONDON W1V 1LE Tel: 01-434 3121
Telex: 8813039

Organisation. ORACLE is owned jointly by all the ITV companies operating in Great Britain and Northern Ireland. Its national news, sport and business news services are supplied by ORACLE's unit at ITN; national features and service information are produced from the centre in Craven House. Eventually to be a fully regional service, ORACLE currently operates three regional units - in the Central Scotland, Channel Islands and London areas.

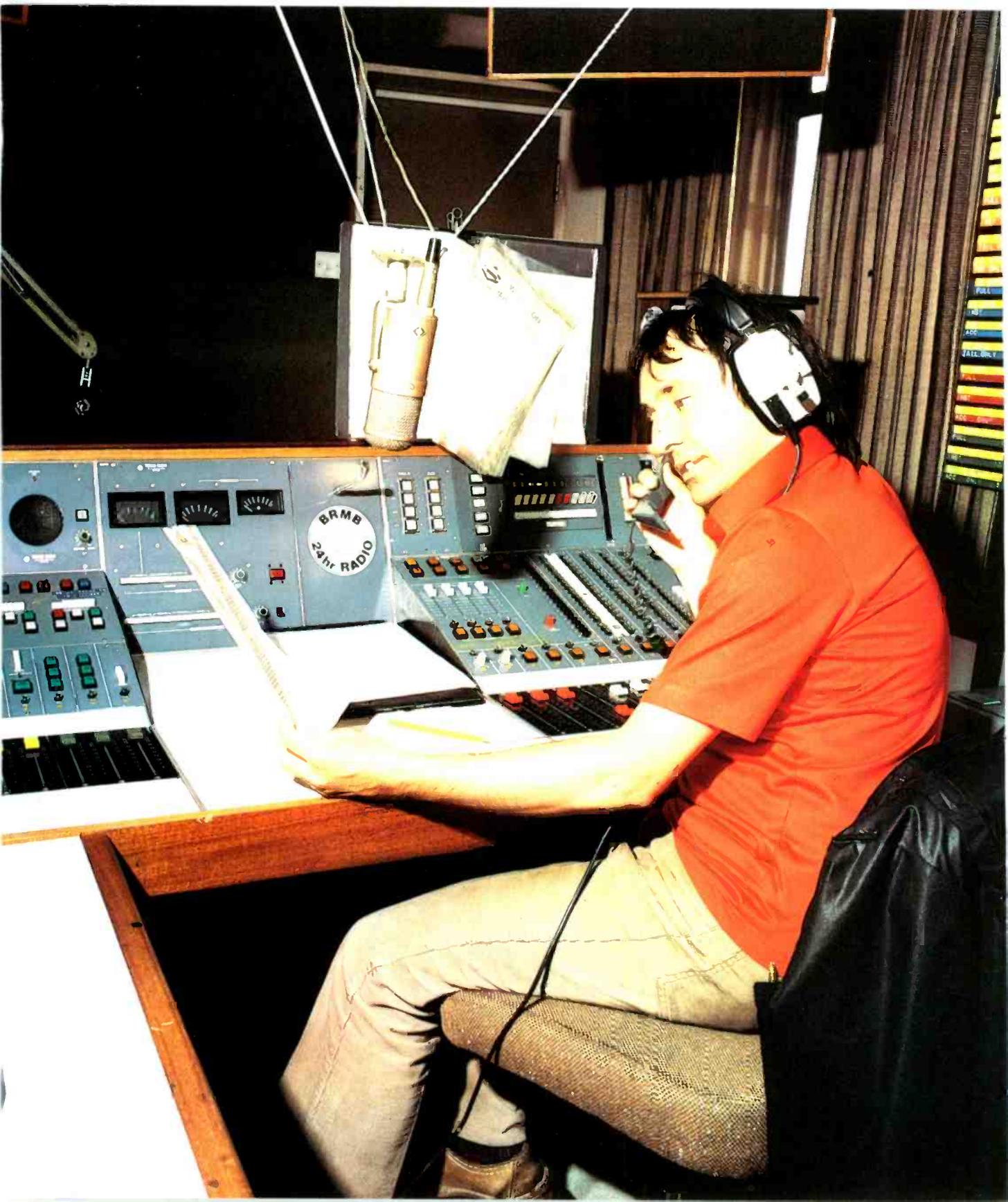


Directors. K. A. Killip, OBE (*Chairman*); Sir Brian Bailey, OBE; James Gatward; Derek Hunt; Brian Tesler.

Management Team. Geoffrey Hughes (*Chief Executive*); Richard Brooke (*Financial Controller*); Humphrey Metzgen (*Sales & Marketing Controller*).

Editorial Teams. Peter Hall (*Editor (ITV) News, Sport, Finance*); David Klein (*Editor (Craven House) Service Information and Features*); Guy Rowston (*Editor, Subtitling Unit*).

Advertising Enquiries. Robbie Alexander (*Sales Manager*).



INDEPENDENT LOCAL RADIO

Forty-three stations have come on air during the first ten years of Independent Local Radio. This rapid pace of development started with the two London stations in October 1973; by October 1983 there were 43 ILR stations covering more than 30% of the UK population. About half the people living in these areas tune in to ILR, a weekly audience of 20 million listeners; and high quality VHF stereo transmissions from ILR stations are now available to some 30 million potential listeners.

Taking to the airwaves during 1983 have been County Sound in Guildford, Gwent Broadcasting in Newport, Signal Radio in Stoke-on-Trent, Marcher Sound in Wrexham & Deeside, and Scuthern Sound in Brighton. During 1984-85 a further seven stations will open in East Kent, Great Yarmouth & Norwich, Humberside, Londonderry, Maidstone & Medway, Northampton, and Reigate & Crawley. This will make a total of 50 ILR stations. In addition the Bradford franchise has been readvertised to incorporate Huddersfield & Halifax from 1985; and the Sheffield & Rotherham franchise, when readvertised, will incorporate Barnsley. The Home Secretary has authorised a total of up to 69 ILR areas.

ILR's success with its audience owes much to the mixed daytime programming pioneered over the past decade. This consists of a framework of concise national and local news bulletins, frequently updated at scheduled times; weather, travel and other information to match; together with features, entertainment and plenty of music to complete the basic programming service.

Nevertheless, there is a good deal of diversity in the sound of ILR stations up and down the country. The tempo of life varies widely, and this is reflected in music policies and approaches to speech output. Resources available for programmes also vary from station to

station. Whilst one or two larger companies may employ around a hundred people, most stations have fewer than forty. Ten companies in the largest UK cities are on air 24 hours a day; elsewhere, broadcasting hours may be shorter and concentrated in the peak morning, afternoon and early evening periods.

Concentration on the essentials of output is the key in bringing ILR services to new and smaller areas in the 1980s. Without sacrificing the local character of programming much is being achieved by co-operation among stations. Nationally, Independent Radio News in London supplies news, sport and current affairs material to all companies. This takes the form of live bulletins, programme features and complete weekly programmes. Many stations also share the best of their programming, adding depth and variety to schedules. Live music concerts, documentary and drama are among the programmes made available. Around 25 hours of programming per month are offered in this way.

Co-operation on the regional level can involve sharing of live output. Saxon Radio in Bury St. Edmunds and Radio Orwell from Ipswich go their separate ways for five hours each day, providing highly localised output in peak times, and produce joint output for the remainder of the broadcasting day. Other stations, such as Aire and Pennine in West Yorkshire, have experimented in sharing live programmes. DevonAir, Chiltern and Essex Radio are 'twin' contractors, supplying some separate output for parts of their transmission areas at key times. In tune with this thinking, in 1983 the IBA readvertised ILR Bradford, together with a new area around Huddersfield & Halifax, as an enlarged service.

Resource sharing can help in establishing radio companies on a firm financial footing. The capital cost of a new station in 1983 was at least £500,000, while some medium-size and larger companies have cost well over £1m. to launch. A great strength of ILR has been in seeking to raise money locally, and 80% of funding has been achieved in this way.

◀ Les Ross, BRMB's popular breakfast show presenter, helps Birmingham listeners prepare for the day ahead.

AREA	COMPANY	AIR DATE	AREA	COMPANY	AIR DATE
Aberdeen	NorthSound Radio	27.7.81	London	LBC	8.10.73
Aylesbury	<i>to be appointed</i>		Londonderry (with Fermanagh)	Northside Sound	1984
Ayr (with Girvan)	West Sound	16.10.81	Luton/Bedford	Chiltern Radio	Luton 15.10.81 Bedford 1.3.82
Basingstoke & Andover	<i>to be appointed</i>		Maidstone & Medway	Northdown Radio	1984
Belfast	Downtown Radio	16.3.76	Manchester	Piccadilly Radio	2.4.74
Birmingham	BRMB Radio	19.2.74	Milton Keynes ²	<i>to be appointed</i>	
The Borders (Hawick) with Berwick	<i>to be appointed</i>		Newport (Gwent)	Gwent Broadcasting	13.6.83
Bournemouth	2CR	15.9.80	Northampton	<i>to be appointed</i>	1984/85
Bradford ¹	Pennine Radio	16.9.75	North West Wales (Conway Bay)	<i>to be appointed</i>	
Brighton	Southern Sound	29.8.83	Nottingham	Radio Trent	3.7.75
Bristol	Radio West	27.10.81	Oxford/Banbury	<i>to be appointed</i>	*
Bury St. Edmunds	Saxon Radio	6.11.82	Peterborough	Hereward Radio	10.7.80
Cambridge & Newmarket	<i>to be appointed</i>		Plymouth	Plymouth Sound	19.5.75
Cardiff	CBC	11.4.80	Portsmouth	Radio Victory	14.10.75
Coventry	Mercia Sound	23.5.80	Preston & Blackpool	Red Rose Radio	5.10.82
Derby	<i>to be appointed</i>	*	Reading	Radio 210	8.3.76
Doncaster	<i>to be appointed</i>		Redruth/Falmouth/ Penzance/Truro	<i>to be appointed</i>	
Dorchester/Weymouth	<i>to be appointed</i>		Reigate & Crawley	Radio Mercury	1984
Dundee/Perth	Radio Tay	Dundee 17.10.80 Perth 14.11.80	Sheffield & Rotherham ³	Radio Hallam	1.10.74
East Kent	Network East Kent	1984/85	Shrewsbury & Telford	<i>to be appointed</i>	
Eastbourne/Hastings	<i>to be appointed</i>		Southampton	<i>to be appointed</i>	*
Edinburgh	Radio Forth	22.1.75	Southend/Chelmsford	Essex Radio	Southend 12.9.81 Chelmsford 10.12.81
Exeter/Torbay	DevonAir Radio	Exeter 7.11.80 Torbay 12.12.80	Stoke-on-Trent	Signal Radio	5.9.83
Glasgow	Radio Clyde	31.12.73	Stranraer/Dumfries/ Galloway	<i>to be appointed</i>	
Gloucester & Cheltenham	Severn Sound	23.10.80	Swansea	Swansea Sound	30.9.74
Great Yarmouth & Norwich	Radio Broadland	1984	Swindon/West Wilts.	Wiltshire Radio	12.10.82
Guildford	County Sound	4.4.83	Teesside	Radio Tees	24.6.75
Hereford/Worcester	Radio Wyvern	4.10.82	Tyne & Wear	Metro Radio	15.7.74
Hertford & Harlow	<i>to be appointed</i>		Whitehaven & Workington/Carlisle	<i>to be appointed</i>	
Humberside	Humber Bridge Radio <small>Viking Radio</small>	1984	Wolverhampton & Black Country	Beacon Radio	12.4.76
Inverness	Moray Firth Radio	23.2.82	Wrexham & Deeside	Marcher Sound	5.9.83
Ipswich	Radio Orwell	28.10.75	Yeovil/Taunton	<i>to be appointed</i>	*
Leeds	Radio Aire	1.9.81			
Leicester	Centre Radio†	7.9.81			
Liverpool	Radio City	21.10.74			
London	Capital Radio	16.10.73			

*Likely to be among the next franchises to be advertised
†Contract being readvertised

Notes:

1. Readvertised Bradford franchise incorporates Huddersfield & Halifax
2. Milton Keynes to have some form of association with Northampton
3. Sheffield & Rotherham franchise, when readvertised, will incorporate Barnsley

Just Recognition for ILR

Listeners to ILR will not be surprised to learn that various aspects of their local service consistently set high national and international standards. The walls at many ILR stations are adorned with trophies; and one company, Radio Clyde, has gained eight first prizes and ten runners-up certificates over the past year or so.

There are two main industry awards schemes which cover the whole of the UK: the Local Radio Awards (Rediffusion/Radio Magazine) and the Sony Radio Awards (north of the border, the Radio Industries Club of Scotland also presents awards). The Local Radio Awards, last held at the Hilton Hotel in April 1983, are designed to acknowledge the range of programming on both ILR and BBC local stations. This year ILR won nine out of a possible fifteen categories. The Sony Radio Awards encompass both local and national radio services, and are described by the sponsors as Britain's 'Radio Oscars'. At a lunchtime presentation ceremony held in May in the presence of HRH Princess Michael of Kent, ILR, in direct competition with BBC local and national services, took six Sony Awards including major categories in sport, drama and documentary.

Piccadilly Radio's reputation in recent years for community service and documentary material was recognised in the Sony Awards for *Break the Silence* and *Rent Boys* respectively. These programmes dealt in a responsible and purposive way with sensitive issues of incest and male prostitution. For the second year running, Metro Radio gained the Local Radio Award for general documentaries: *Bow School* was a profile of life at a preparatory school in Co. Durham. Clyde's play about Robert Burns, *Till All the Seas Run Dry*, won twice, for Best Drama Production in the Local Radio Awards and for Best Actress at the Sony Radio Awards. Radio City's sports editor, Clive Tyldesley, was judged Sports Broadcaster of the Year in the Sony Awards in competition with some of the best in national broadcasting.

Radio Aire's Mike Hurley had a good year: two of his programmes tied for Best Light Entertainment in the Local Awards and he featured in the three nominations for Local Radio Personality in the Sony Awards. Clyde's Richard Park was winner of this trophy and runner-up also as Sports Broadcaster of the Year. Radio listeners voted Essex Radio's lively Tim Lloyd



◀ HRH Princess Michael of Kent presents awards to John Thompson, the IBA's Director of Radio and Clive Tyldesley, Radio City's Sports Editor.

(‘Timbo’) Local DJ of the Year.

Other winners in the Local Radio Awards were: Swansea Sound’s *A Dream of Alice* (Live Music); Red Rose Radio’s *Red Rose Reports* (News Magazine); Radio Tay’s *Tay Action* (Community Project); Beacon Radio’s *Role Play* (Most Original Programme Idea); Piccadilly Radio’s *Charity Marathon* (Sports Programme); and Radio City’s *Cancer, Kill or Cure* and *Milestones* (Education category).

Increasing international recognition of ILR’s achievements is apparent. The second annual awards at the International Radio Festival of New York attracted more than a thousand entries from thirteen countries, in categories covering programming and advertising. Gold medals went to *Glasgow’s Greatest Hits* (Radio Clyde), a show case of bands recorded by the station prior to chart success; to Radio City’s documentary about the 1981 summer riots, *Toxteth – Lessons from the USA*; and to Radio Forth’s feature series *The History of Golf*.

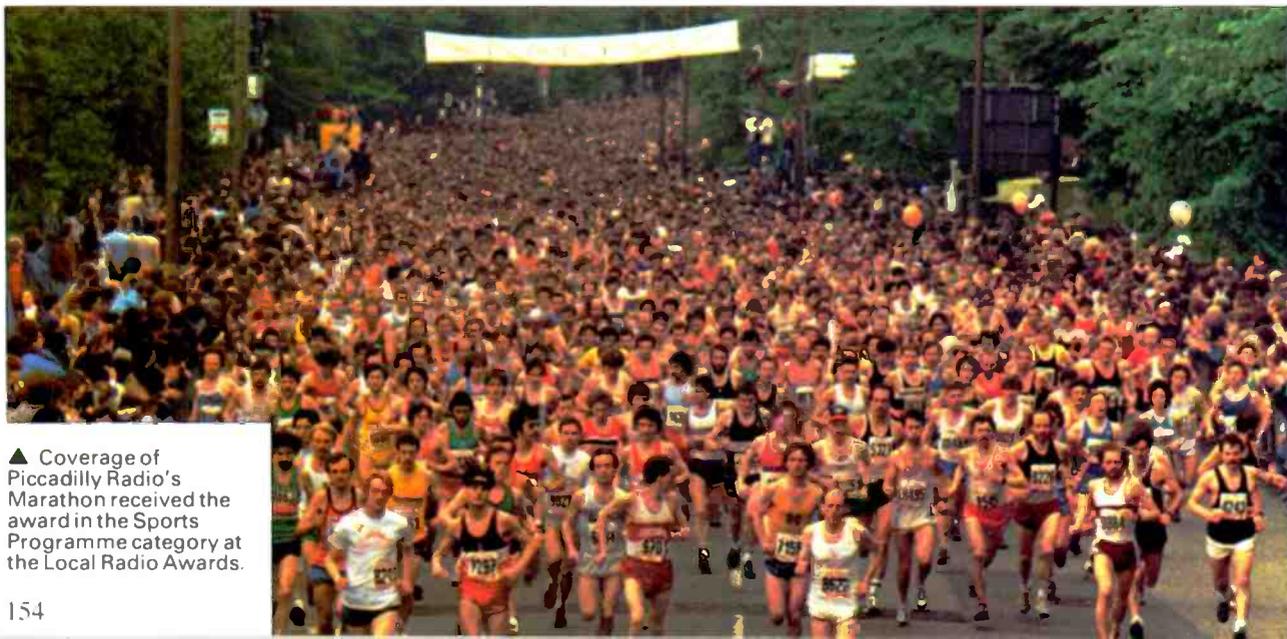
The IBA and the ILR companies are joint members of the European Broadcasting Union. In the spring of 1983, the Brodsky String Quartet represented this membership at the ‘Third EBU International Days for String Quartets’. The Brodsky were originally selected from six British quartets nominated by various ILR companies. The young quartet’s performances at the event were deemed ‘outstanding’ by the judges, and made a fitting tribute to ILR’s commitment to classical music.

In the year of ILR’s 10th anniversary, the IBA’s Director of Radio, John Thompson, was honoured with a special award marking his achievement in the ‘design, construction and continuing development of the ILR system’. It was presented by Princess Michael of Kent at the Sony Radio Awards.

▼ Mary Riggans, Best Actress at the Sony Radio Awards for her part in Radio Clyde’s *Till All the Seas Run Dry*. This programme was also named Best Drama Production in the Local Radio Awards.



◀ The Brodsky String Quartet were deemed ‘outstanding’ by the judges at the ‘Third EBU International Days for String Quartets’. From left to right: Ian Belton, Paul Cassidy, Jacqueline Thomas and Michael Thomas.



▲ Coverage of Piccadilly Radio’s Marathon received the award in the Sports Programme category at the Local Radio Awards.

Breakfast Radio

The biggest audience for ILR, and for other local and national radio services, is at breakfast time (listening tends to be at a lower level during the morning and afternoon, with a small peak at afternoon 'drive-time' before tailing away into the evening). So over the years ILR has refined its techniques for providing the right early morning mix of material, and the right 'sound', for each local area. The introduction of two new breakfast-time TV services in 1983 added some further competitive stimulus.

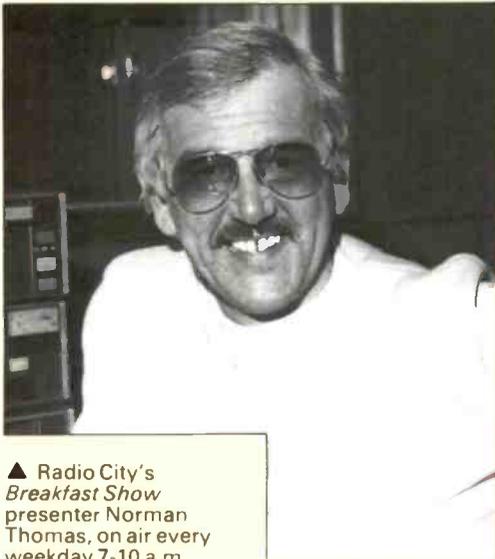
Research has shown that the appetite of the ILR audience is, above all, for news and information. At breakfast time, listeners expect a comprehensive picture of local, national and world events in a concise and digestible form. Hourly bulletins are usually of about ten minutes' duration. Often these incorporate IRN bulletins direct from London, with the smooth intonation of presenter Douglas Cameron. These are supplemented by local items and headline services during the rest of the clock-hour. Many stations also include more extended local and national current affairs items elsewhere in the programmes, as for instance Radio Clyde's *Breakfast Show* and Hereward Radio's *Daybreak*.

Another key element is traffic and travel

news, often supplied by the police, British Rail and the motoring organisations. Coverage is not tied to the ground. For example, Capital Radio's 'Flying Eye' spotter plane has now been joined aloft by Chiltern's 'Skyway Patrol' which scans the roads of Herts., Beds. and Bucks. The weather, especially coastal forecasts, is of the essence; rural areas are served with bulletins for early-rising farmers. Time checks are crucial: some stations include up to 30 per hour.

While basic ingredients are shared in common throughout ILR, the flavour of presentation can vary considerably. Some presenters have their own very distinctive style, for instance Les Ross at BRMB in Birmingham and Norman Thomas at Radio City in Liverpool. 'Double-headed' presentation adds variety, often employing a journalist and a general music/features presenter. This is the format of Wiltshire Radio's *WR-AM*, with Barry Jordan and Simon Cooper.

▼ Jon Scragg with the Essex Radio outside broadcast unit at Liverpool Street railway station where he presented the breakfast show live to meet Essex commuters from the trains.



▲ Radio City's *Breakfast Show* presenter Norman Thomas, on air every weekday 7-10 a.m.



ILR and the General Election

A week is a long time in politics... but four years is a very short space of time in the evolution of broadcasting services. In the period between the 1979 and 1983 elections, the number of ILR stations more than doubled from 19 to 39. Coverage areas extended to 578 out of 650 constituencies. So for the 1983 election ILR was uniquely well placed to cover issues and results as they affected every listener, on his or her home ground.

The law relating to election broadcasting is complex and can be restricting on broadcast output. For instance, if one candidate in a constituency takes part in a programme, then all other candidates must have the option to take part also. It is not hard to envisage the difficulties where up to

ten candidates, including minority parties, are involved.

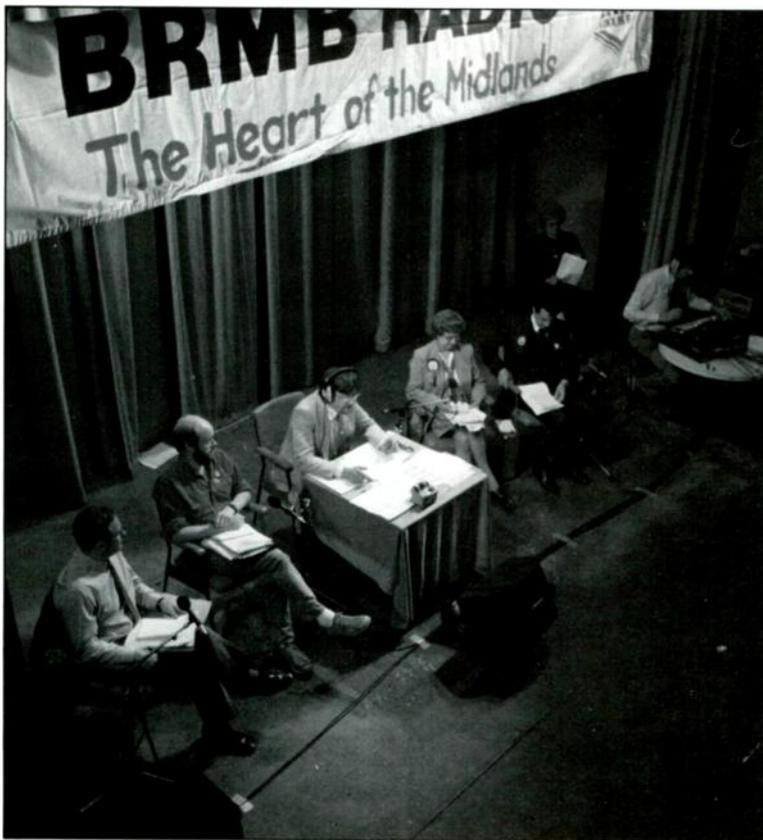
It was to review ILR policies for election coverage, and to explore programming ideas, that the IBA organised a series of regional meetings in April 1983 attended by more than 100 delegates from the ILR companies and IBA staff. In national coverage a broad allocation on a ratio of 5:5:4 (Conservative: Labour: Alliance) was fixed by Independent Radio News. Individual companies were able to adjust this ratio slightly in their own coverage, according to the local picture.

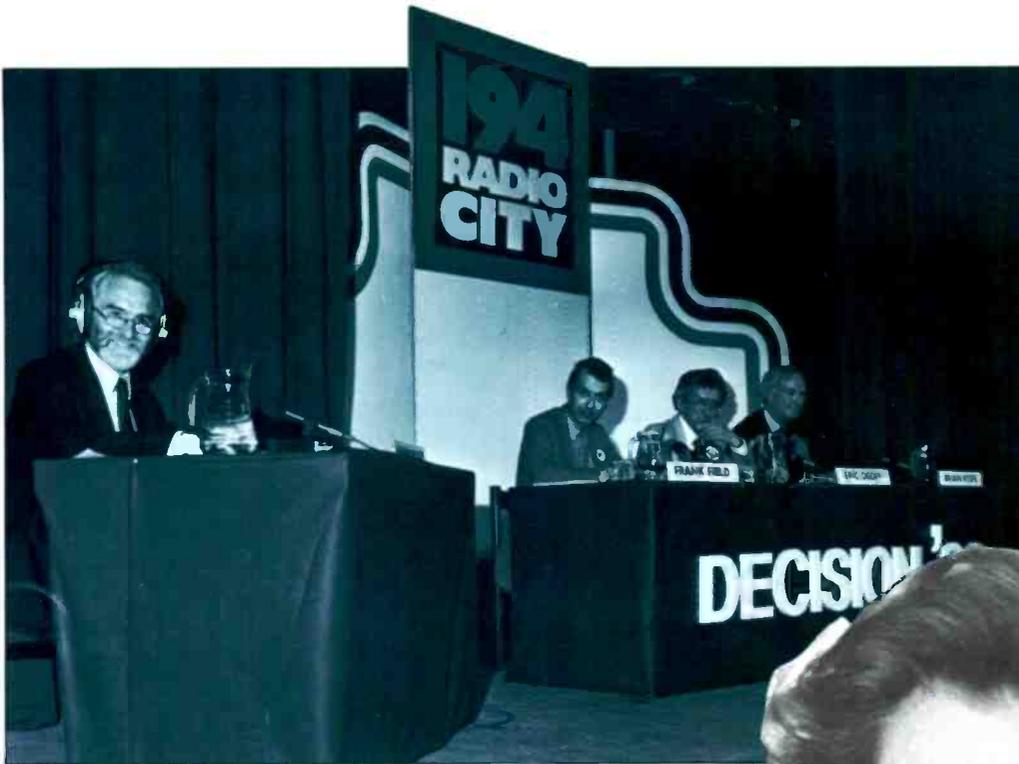
One policy recommended by many ILR broadcasters was to focus on results on the morning after polling day, rather than election night itself. With the likelihood of a clear prediction of the overall result by midnight, it seemed that many listeners might retire to bed early but would require a detailed local and national picture next morning.

The centrepiece of national output was a series of phone-ins to the party leaders: Margaret Thatcher, Michael Foot and David Steel. These were heard in peak listening time on Sunday mornings on all stations in England, and a majority in the other three home nations (where party allocations were somewhat different). Listeners up and down the country were able to quiz the leading politicians on issues as they affected them locally. IRN also provided a constant daily flow of election news prior to the election.

An example of local coverage comes from Radio Tay in Dundee/Perth. Tay mounted four weekly phone-in programmes on the theme 'We deserve your vote because...', featuring senior spokesmen from the SDP/Liberal Alliance, SNP,

◀ BRMB's John Taynton takes the chair in this public debate between the four prospective candidates for the Redditch constituency. Held at the town's Palace Theatre, the debate was broadcast live.





◀ Merseyside Labour politician Frank Field (centre), Eric Ogden (Alliance) and Brian Keefe (Conservative) faced questions from an invited audience in Radio City's *Decision '83*, chaired by Ian Hamilton Fazey.

Labour and Conservative parties. These were followed up by hour-long programmes of analysis on six key Tayside constituencies, with details of boundary changes, profiles of candidates, and news on the progress of each campaign.

Stations in the West Midlands got together for a series of live 'face the press' programmes in which three senior politicians – Denis Healey, David Owen and Norman Tebbit – were questioned by three broadcasters – John Taynton of BRMB, Richard Caperon of Beacon Radio and Peter Lowe of Mercia Sound.

On election night, IRN and local companies co-operated closely with ITN, to make Independent Broadcasting generally first with the results. For LBC in London, analysis was provided by Jo Andrews, and Peter Kellner of the *New Statesman*. Capital's election night special was hosted by Angela Rippon and Nicky Horne; it included plenty of musical nostalgia and reflection on events of the past four years. Whilst waiting for results to come in, Radio City gave an election night party with Paul Daniels, comedian Stan Boardman, astrologer Russell Grant, the Black Bottom Stompers Jazz Band, and even a singing telegram man.

▶ Prime Minister Margaret Thatcher taking part in the first of three ILR national phone-in programmes. LBC/IRN.



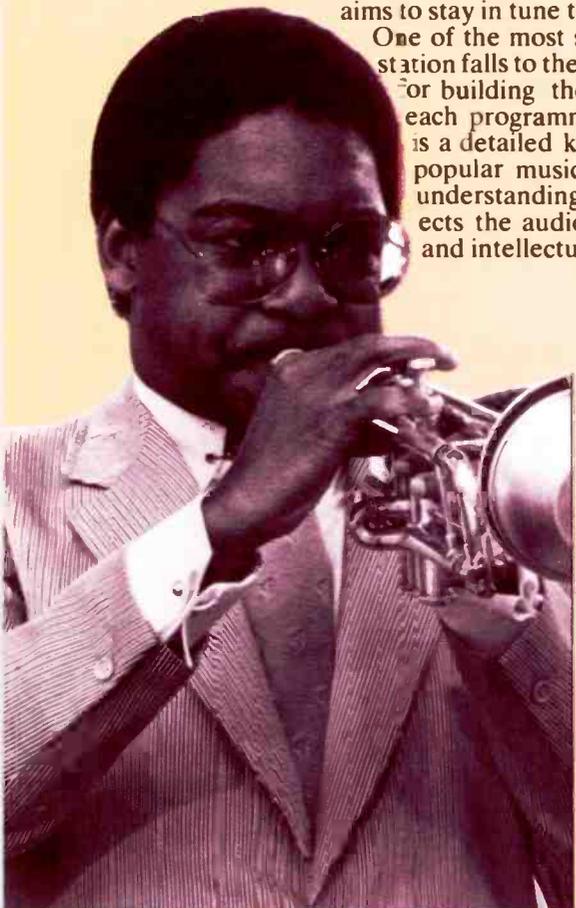
Music on ILR: Creating the Mood

While ILR stations vary in the amount of music they programme, each one carefully structures its output over the day to create a mood in keeping with that of the audience. No one takes kindly to a rowdy awakening, nor do they want to be lulled back to sleep – something bright but not raucous is the order for starting the day. Later, when most people are busy either in the home or perhaps at work, a little up-tempo music can give an extra lift to the work load. During the afternoon the natural pace slows before the hustle and bustle of children coming home from school, followed by the 'drive-time' commuter trek. In the evening there may be time to relax, perhaps with a hobby or listening to a favourite music speciality, be it folk, jazz, country'n'western or rock, new wave, soul or disco. ILR aims to stay in tune throughout the day.

One of the most skilled jobs on a radio station falls to the individual responsible for building the musical content of each programme sequence. Not only is a detailed knowledge of trends in popular music required, but also an understanding of the way music affects the audience both emotionally and intellectually.

When 'pop' radio was first conceived in America, deciding what music to play was relatively easy. 'Top 40' stations played simply that, safe in the knowledge that record sales were sufficiently high to be relied on as an indicator of what the audience wanted to hear. Nowadays it is not so easy. For example, relatively small local sales of a single may now be needed to ensure it a place in a top ten chart. ILR aims to cater for a broad spectrum of tastes across a wide age range, young and old alike.

To obtain the right balance, a careful structure is needed. The convenient tool is a system of playlists. One list will usually contain records currently in the Top 40; another, suitable album tracks; another, a list of popular 'evergreens' or 'oldies'; a fourth, new releases. Each record on these lists is chosen in accordance with each station's own music policy. The audience frequently helps choose the music. For instance, Radio West's 'People's Chart' is compiled from records chosen by telephone



◀ Wynton Marsalis, 21-year-old New Orleans jazz trumpeter, appearing in the Capital Music Festival at the Royal Festival Hall on London's South Bank.

▶ Radio City's *Battle of the Bands* competition is held annually before a large audience and broadcast live. Five local bands compete before a panel of celebrity judges for the top prize of a recording contract. Picture shows B. A. Robertson carrying off Jayne Devine, lead singer of the winning group The D Notes.



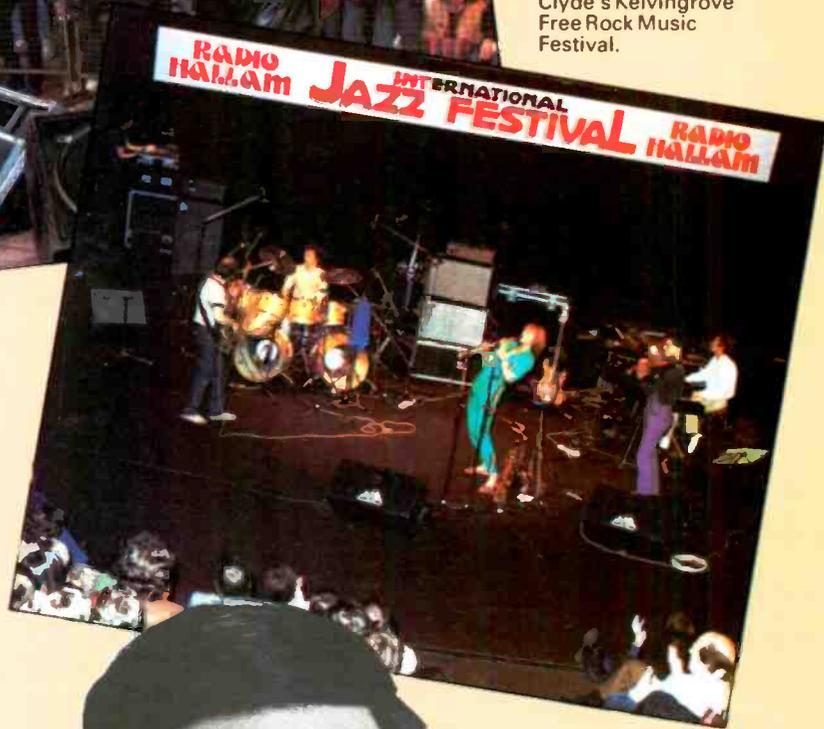


◀ The rock group Glasgow at Radio Clyde's Kelvingrove Free Rock Music Festival.

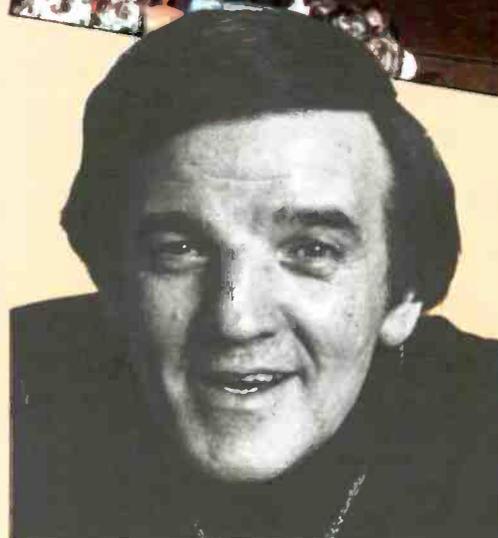
votes. Capital Radio's 'Hit Line' each weekday evening contains the ten most requested records. Many ILR stations, such as Radio Victory, survey local record shops to identify records that have sold well, indicating local preferences. Metro Radio can boast that its local chart in Tyne & Wear has the knack of predicting the following week's national 'climbers'. Playlist systems, however, are only the tools of the trade. The skill is in their compilation.

Essex Radio is one station to have experimented with different approaches to general music output. *The Music of Your Life* has been programmed over Christmas/New Year periods and other Bank Holidays. This draws on an extremely wide spectrum, including popular favourites from the 'thirties and 'forties.

Up to nine hours a day of music output for each ILR station comes from records. The rest is made up largely from studio session, club or concert recordings. These are included throughout the day. Radio Hallam, for instance, includes live sessions from South Yorkshire bands in its afternoon programme.



▲ Barbara Thompson and her band Paraphernalia playing live at Radio Hallam's International Jazz Festival in Sheffield.



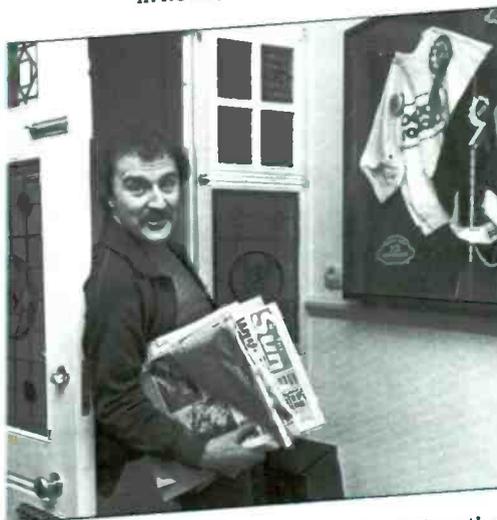
◀ Alan 'Fluff' Freeman – presenter of Capital Radio's *Pick of the Pops* – *Take Two*.

A Day in the Life of Beacon Radio

Beacon Radio has been serving listeners in the LLR Wolverhampton and Black Country area for over seven years. It broadcasts 24 hours a day from its studios in Wolverhampton with a wide range of programming covering the needs and interests of the local audience. These pages illustrate a typical day in the life of Beacon Radio.

05.00 AM

Presenter Gordon Astley arrives at 5 a.m. already well prepared for the important Breakfast Show. He will scan the morning papers and catch up on any overnight developments in news, traffic and weather.

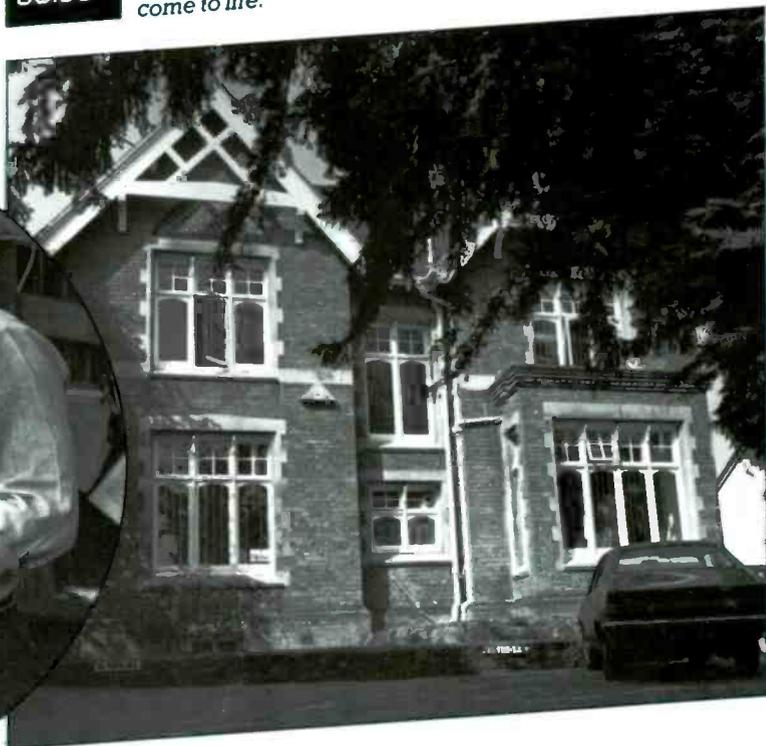


08.00 AM

As Gordon gets into the swing, the Beacon offices and studios start to come to life.

07.15 AM

News is an important part of the breakfast 'mix' and the news editor, Peter Brookes, keeps a sharp eye on developing stories. A different news package is presented every fifteen minutes between 6 a.m. and 9 a.m.



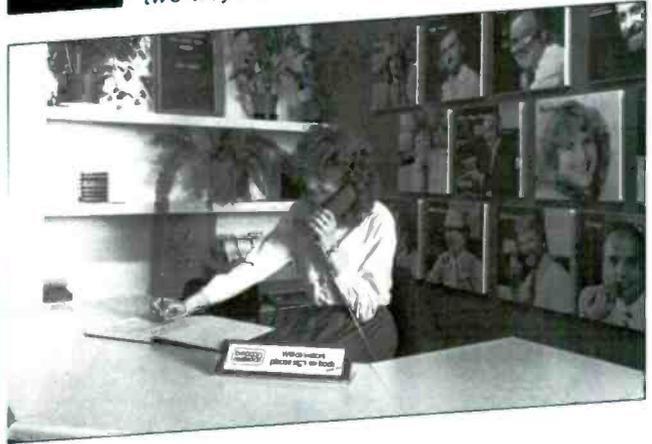
08.30 AM

Office, administration and production staff start to arrive for work.



08.35 AM

As the region starts work, the phones start ringing. The valuable two-way flow of information has begun.

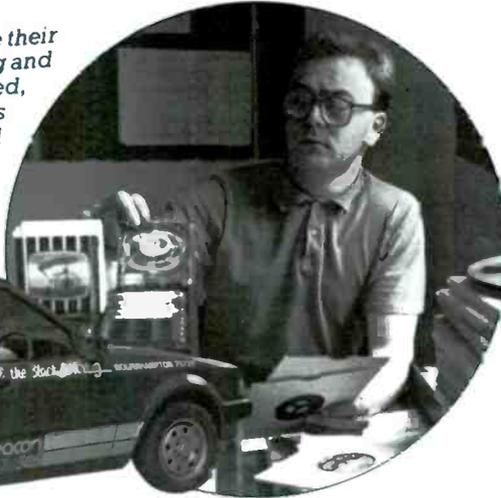


09.00 AM

The Breakfast Show is over and Beacon's mid-morning man Andy Wint is ready with his three-hour programme. Like all the presenters at Beacon, Andy has a commitment far deeper than just three hours on-air. He can be found working many hours day and night at his desk, planning the detail, arranging interviews, writing theatre reviews and completing the burdensome paperwork.

08.45 AM

The sales team receive their early morning briefing and they are soon dispersed, keeping appointments with businessmen and decision makers throughout the area.



10.45 AM

Superstar Cliff Richard drops in to talk to the Beacon audience.



09.15 AM

9.15 a.m. and members of the Programme Information Unit, comprising key editors, producers and presentation staff, gather for their daily meeting to discuss news, features, outside broadcasts and other programme items. What is happening today, tomorrow, next week, next month, and how can it be used, where and how much, to what effect? These are the questions that are asked and answered in the PIU meeting.



11.30 AM

The many and varied guests on the Midday magazine programme discuss their material with the producers before going on air.



12.15 PM

Once in the studio, Midday guests chat to Richard Caperon, often about specific queries from listeners. Here we see Beacon's Home Brewing expert, Dr Bernard Harrison, advising listeners on matters of specific gravity!



05.30 PM

Throughout the day, news stories have been researched and recorded and at 5.30 p.m. Newsday takes an in-depth look at national, local, international news and financial reports. This programme is one of the most complicated of the day and requires a technical operator, news editor, sports editor and several presenters.

02.30 PM

By now the Beacon news team have decided upon their priorities and are out in the field reporting the top local stories. The 31.5th Hill Industrial History Museum at Ironbridge is the ideal location to 'chat-up' an Olde English barmaid to find out why the English Tourist Board feel 'the Birthplace of Industry is such a valuable asset.



08.00 PM

During the day, the engineers have been setting up the equipment and broadcast link in readiness for an unusual outside broadcast. Now at 8 p.m. Beacon swings into jazz live from a local pub.



10.30 PM

The sun goes down. The jazz concert is over. Most of the West Midlands and the Black Country wrap up in bed for the night. Meanwhile Beacon Radio continues broadcasting entertainment and information through the night to complete the seven-day-a-week, 24-hour cycle.



A Friendly Ear— ILR in the Community

ILR is very much a two-way medium. It forms a bridge between different sections of the community – putting people with problems in touch with those who can help. More often than not, all that is needed is someone to talk to... a friendly ear.

The Capital 'Helpline', founded in 1976, was the first of its kind in Britain, and the model on which many ILR 'action desks' are based. 'Helpline' provides on-air information and appeals for help. This is backed up with a comprehensive off-air phone-in advice and referral service. Not all stations can afford to run a service on this scale, but it is surprising how much can be achieved on limited resources. Radio Tay aimed to forge a real partnership with its audience from the start. Tayside Regional Council and the local Community Service Volunteers were drawn in to help set up and

run 'Tay Action'. This provides off-air advice on everything from consumer affairs to adoption, following information items on air. Presentation is the key to Tay Action's appeal. This has been reflected in success at the Local Radio Awards, where a compilation tape illustrating how Tay Action works on air won the station Best Community Project for the second year running in 1983.

In recent months Piccadilly Radio's 'Family Care Line' has received considerable publicity – particularly from its sister ITV channel, Granada. Drawing on the services of the National Children's Home Family Network, it offers confidential telephone counselling to listeners in Greater Manchester for twelve hours a day. Volunteers, working in shifts, are on hand to give advice, and to listen. After initial training, they attend regular courses de-

▼ Essex Radio presenter Andrew Marshall (centre) chats to members of an audience of disabled people gathered at the studios to question a Social Services Minister on issues which affect them.



► The 'Tay Action' team, left to right: Moira Turner, Ken MacLeod and Mandy Ward.



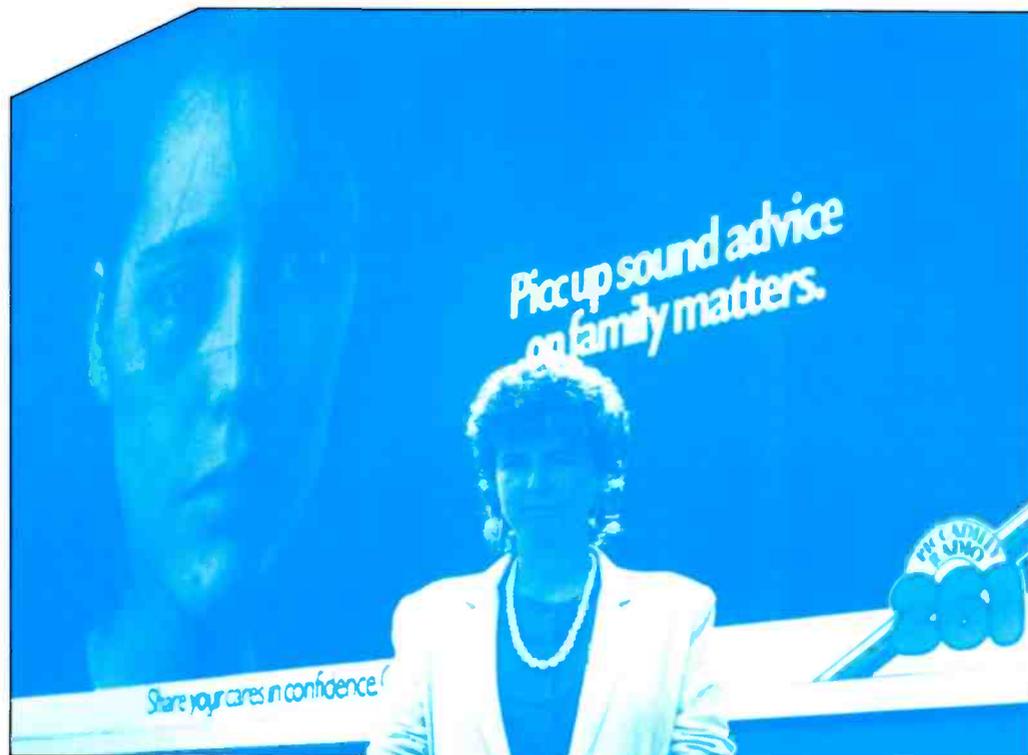
signed to improve their counselling skills.

The Family Care Line was established as part of Piccadilly's commitment to the International Year of the Child. 30,000 calls later it was celebrating its third birthday, and could point to several awards, notably for *Break the Silence*. This two-part programme was the culmination of months of research which took Family Care Line director Su Carroll to the USA. There, child abuse is a matter of widespread social concern. But the scale of the problem is only beginning to become apparent in Britain. The subject is sensitive; it is seldom discussed openly. Family Care Line had been receiving around ten calls a month on incest. Following the programmes, which 'broke the silence', the number of calls shot up dramatically.

Physical and mental health are recurrent

themes. The 'station doctor' has become a familiar, approachable figure to many ILR listeners. Medical ethics prohibit general practitioners from giving their full names on air. They are referred to simply as, for instance, the 'Radio Victory Doctor'. Listeners also can retain anonymity. Thus, although counselling is carried out in confidence, its sharing over the airwaves can benefit a wider number of people. Because of the difficulties in handling medical or personal problems, extreme care is required. Sometimes the station can do no more than refer the caller to his or her own GP, or to other specialists such as Marriage Guidance Counsellors. But at least the ice has been broken, in taking this initial step.

Radio is very personal: it talks to the individual, and it can listen too.



► Su Carroll, Piccadilly's Family Care Line Director, stands in front of a poster which promotes the service.

Consulting the Public

In developing and expanding the ILR system great attention has been paid to collecting views from members of the public and interested organisations. This is right and proper in a democratic society. It is also vital for the health and strength of any broadcasting system. However, public consultation can be expensive and time consuming. Public meetings and local advisory committees cost considerable amounts of money which could be spent on programming or new equipment. A realistic balance is therefore needed which allows for members of the public to help shape the ILR services within a sensible budget and timescale. This is the basis of the present arrangements which are outlined below.

Public Meetings in ILR

Two kinds of public meeting are held by the IBA: before a station is set up to help the Authority in appointing a new contractor; and some time after the start of broadcasting to help assess a station's performance. Both are usually well attended. The meetings are widely publicised in the press, on air if possible, and by posters; hundreds of letters are also sent to interested organisations and individuals. The result is not only a high attendance but also a reasonable balance between ordinary listeners and people with special interests.

Whether a speaker represents just himself or a wider group of people, the views expressed are carefully noted. At the pre-broadcasting meetings members of the public can comment on applicant groups' proposals for the future service. These are published and made available through libraries. Summaries are also circulated locally (in Welsh and English if the meeting is being held in Wales). This means that the merits and defects of the plans, as seen from a local perspective, can be highlighted and discussed before the Authority interviews the competing consortia.

Local Advisory Committees

For stations which are established and operating, the main flow of information and opinion on programming comes to the IBA from local advisory committees (LACs).

Set up in accordance with the Broadcasting Act, these committees in effect constitute monitoring panels of people well versed in the rules governing Independent Broadcasting. They are in a very real sense the IBA's 'ears' in the localities and it would be difficult for the IBA to operate as effectively as it does without them.

Because of their important role, members of LACs are carefully chosen by the IBA for their interest in ILR and their willingness to put in some fairly regular listening and to attend meetings. Members are found through publicity for the committees, personal contacts and by approaches to organisations including local authorities who have the right to nominate at least a third. The aim is to produce a broadly based membership reflecting as far as possible different local interests and tastes. Not surprisingly, members do not always agree on particular issues. Discussions on the records played and the amount of information at breakfast time, for example, can be heated. But usually a consensus is reached which can be used by the IBA and station staff in formulating policies and plans.

With over 40 stations broadcasting it is difficult for the IBA to keep track of what is going on all the time in every corner of the system. So it is very helpful to have a continuous flow of advice from people who listen regularly and attentively.

Listeners' Comments

The LACs, the IBA and the stations are always ready to receive views on programming from listeners. Ideas and suggestions on how the services could be improved are also welcome. Every letter is acknowledged and considered carefully. It may not always be possible to satisfy every request. A station's resources and commitments, for example, have to be taken into account. But this should not discourage members of the public from making their voice heard. The way to get in touch with an LAC is through the relevant IBA Regional Office or through the Information Office in London. Leaflets on ILR and other information are also available from these offices.

Local Advisory Committees for Independent Local Radio

Aberdeen

Miss M. Winchester (*Chairman*); A. Gray; G. Hardie; Cllr. J. Hay; D. Irvine; Cllr. Mrs A. Keay; Cllr. J. McGregor; Miss S. Mair; Cllr. J. Porter; Mrs A. Saunders; Miss L. Singer; Mrs M. Walker.
Secretary: G. S. O'Brien (IBA Regional Executive, Aberdeen)

Ayr

G. Benedetti (*Chairman*); Cllr. T. Dickie, JP; Cllr. T. Ferguson, JP; J. Fleming; P. Fleming; Mrs J. Langford; Cllr. Mrs A. Lennox; Miss F. MacFarlane; G. McIlwraith; Cllr. Mrs E. Mitchell; Mrs A. Park; Miss S. Scobie.

Secretary: B. Marjoribanks, IBA Officer for Scotland

Belfast

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Secretary: A. Bremner (Senior Assistant IBA Officer for Northern Ireland)

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Secretary: R. F. Lorimer (IBA Regional Officer, North-East England)

Wolverhampton & Black Country

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Wrexham & Deeside

J. Gregory (*Chairman*); S. Bell; Cllr. D. Broderick; Mrs R. Evans; Miss J. Harvey; Mrs M. Jelley; Cllr. W. Johnstone; Cllr. G. Morris Jones; G. Nicholls; Mrs P. Pritchard; Mrs J. Smith; G. Williams.

Secretary: Miss J. E. James (IBA Local Radio Officer, Wales)



ILR OUT AND ABOUT

1 'Orchestral Manoeuvres on a Train'. Passengers on a train travelling between Inverness and the Kyle of Lochalsh listen to the music of the Scottish Chamber Orchestra during a programme recorded by Moray Firth Radio.

2 The Mercia Sound team in the Great May Day Fun Run organised by the Coventry 3 Spires Round Table to raise money for the Midland Sports Centre for the Disabled.

3 Radio Trent hosts a fashion show at the Newark and Notts. annual county show.

4 Victoria Innes, 2CR's Promotions Executive, with Malcolm Elliott, winner of the prologue stage of the 1983 Milk Race at Bournemouth.

5 Severn Sound's 'Sunshine Girl 1983', Cheryl Smith, chats with presenter Christopher Musk in the cockpit of a British Aerospace Hawk aircraft during a live broadcast of *Lazy Sunday* from the Staverton Air Show.

6 Rock group Nazareth took particular interest in Radio Forth's Charity Auction and organised various fund-raising events. Two members of the band took time to visit a young leukaemia patient at the local hospital. Picture shows from left to right: Dan McCafferty of Nazareth, four-year-old Grant, Nazareth's Billy Rankin, Nurse Taylor, Dr Tim Eden and Radio Forth's Dave Stewart.



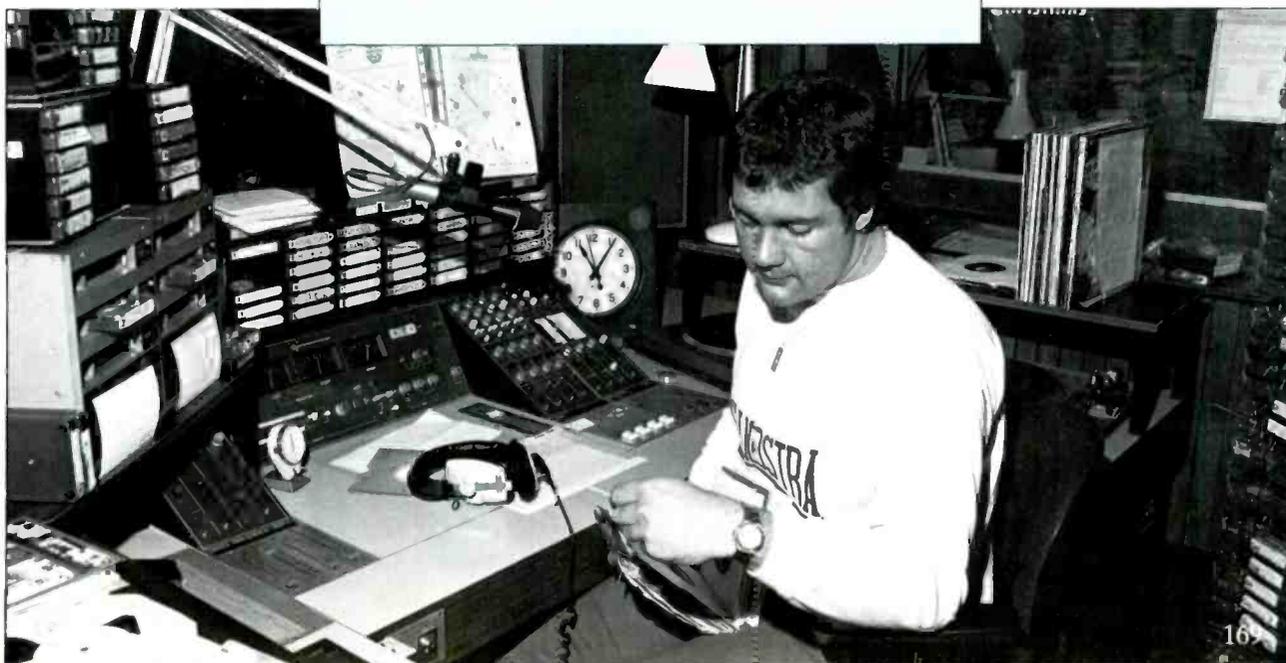
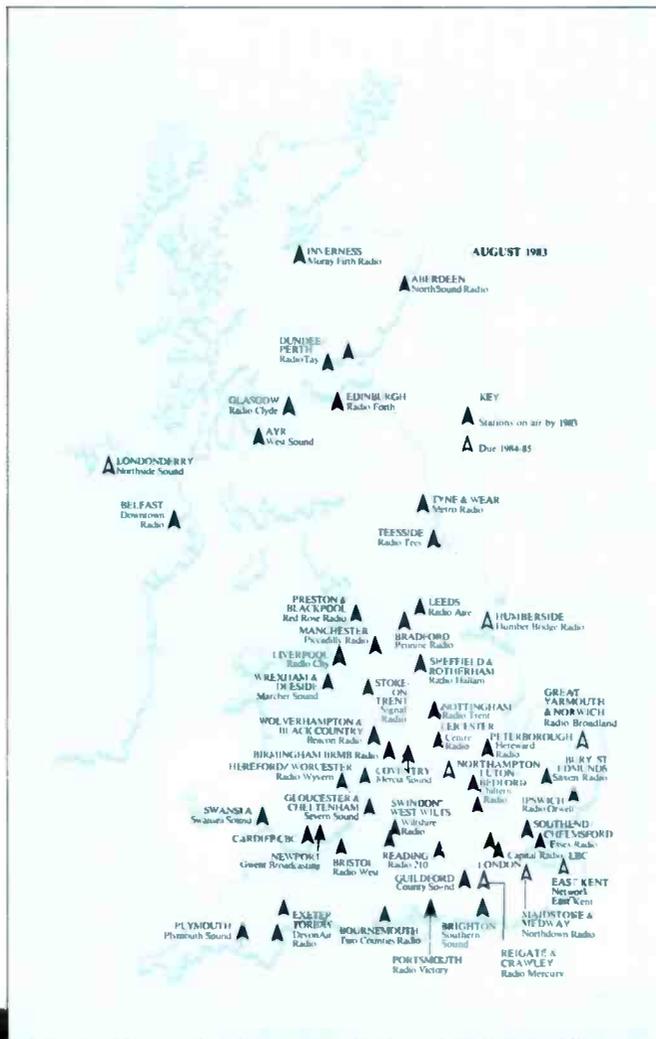


THE ILR AREAS

The following pages give details of the first 50 areas for which contracts will have been awarded or advertised by the end of 1983.

The Association of Independent Radio Contractors (AIRC), 1st Floor, Regina House, 259-269 Old Marylebone Road, LONDON NW1 Tel: 01-262 6681

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. Set up in 1973, its membership consists of radio companies which are presently on air and also those preparing to begin broadcasting by 1984, providing a range of trade association services for its members including relations with advertisers (in line with the IBA's advertisement control system), agencies and other media bodies. AIRC also represents ILR to the public and opinion-leaders. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within ILR.



ABERDEEN

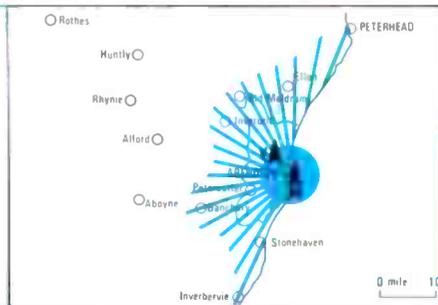


Northsound Radio,
45 Kings Gate,
ABERDEEN AB2 6BL
Tel: 0224 632234

Directors. A. D. F. Lewis (*Chairman*); Miss M. Hartnoll; A. G. Kemp; W. McKinlay; J. Wheeler; D. Young.

Officers. O. Macfarlane (*Acting Managing Director and Head of News and Current Affairs*); J. Martin (*Head of Finance*); B. Barrow (*Chief Engineer*); Mrs G. Grubb (*Head of Sales*).

290 metres (1035 kHz), VHF 96.9 MHz AIR DATE: 27.7.81



AYR

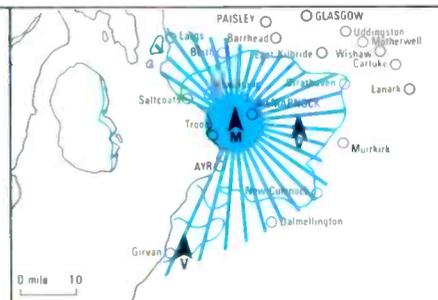


West Sound,
Radio House,
54 Holmston Road,
AYR KA7 3BE
Tel: 0292 283662

Directors. W. B. Miller, OBE (*Chairman*); P. C. McNaught (*Deputy Chairman*); J. Campbell (*Managing Director*); R. Wyllie (*Programme Director*); W. Aitken, MBE; F. G. S. Henderson; R. D. Hunter, MBE; R. A. McKie; Dr W. Manson; W. J. Mowat; Mrs D. M. Sim; Mrs F. Grier.

Executives. M. Vallentin-Wilson (*Sales Manager*); H. Adair (*Chief Engineer*); D. King (*Music Co-ordinator*); T. Cairns (*Financial Controller*).

Ayr: 290 metres (1035 kHz), VHF 96.2 MHz AIR DATE: 16.10.81
Girvan: VHF 97.1 MHz AIR DATE: 4.12.81



BELFAST

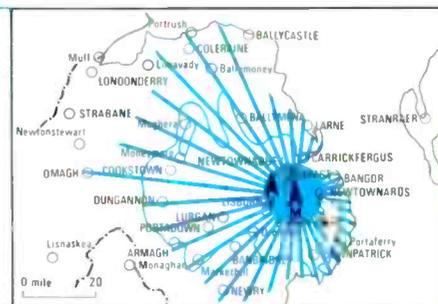


Downtown Radio,
PO Box 293,
NEWTOWNARDS BT23 4ES
Northern Ireland
Tel: 0247 815555
Telex: 747570

Directors. J. P. Hinds (*Chairman*); H. A. Nesbitt (*Vice-Chairman*); I. E. Tinman (*Managing Director*); The Duke of Abercorn; D. E. Alexander; D. S. Birley; R. Crane; J. T. Donnelly; G. Lavery; J. O'Hara; E. B. Walmsley.

Officers. John Rosborough (*Head of Programming*); Gavin Crothers (*Company Secretary*); Brian McCusker (*Chief Engineer*); David Sloan (*Head of News and Sport*); Alastair McDowell (*Publicity/Promotions Manager*); Kieran Boyle (*Sales Manager*).

293 metres (1026 kHz), VHF 96.0 MHz AIR DATE: 16.3.76



BIRMINGHAM

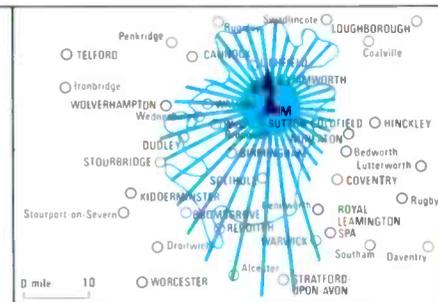


BRMB Radio,
Radio House,
PO Box 555,
Aston Road North,
BIRMINGHAM B6 4BX
Tel: 021-359 4481/9
Telex: 339707

Directors. A. J. Parkinson (*Chairman*); David Pinnell (*Managing Director*); G. N. Battman; M. A. Brown, CBE, JP; A. M. Coulson; Reg Davies, TD (*Sales*); J. F. Howard; M. D. Ishmael, MBE; J. C. Patrick, JP; E. Swainson, CBE.

Executives. David Bagley (*Publicity and Promotions Manager*); R. A. Hopton (*Programme Controller*); Brian Sheppard (*News Editor*); Tony Trethewey (*Company Secretary*); David Wood (*Chief Engineer*).

261 metres (1152 kHz), VHF 94.8 MHz AIR DATE: 19.2.74



BOURNEMOUTH

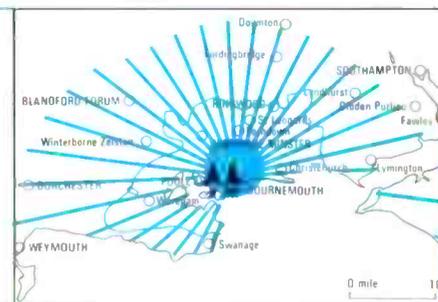


2CR (Two Counties Radio),
Southcote Road,
BOURNEMOUTH BH1 3LR
Tel: 0202 294881
Telex: 418362

Directors. The Lord Stokes, TD, DL (*Chairman*); Miss C. E. Austin-Smith; D. O. Gladwin, CBE, JP; A. R. Hartwell; L. Jackson; Dr G. V. Jaffe; M. R. Pascall; Mrs P. Seeger; D. J. Spokes; T. G. Stevenson; J. N. R. Wilson.

Executives. David J. Porter (*Managing Director*); S. Horobin (*Chief Engineer*); Lawrence Williams (*Sales Manager*); C. Kelly (*News Editor*); R. Gwynn (*Programme Controller*).

362 metres (828 kHz), VHF 97.2 MHz AIR DATE: 15.9.80



BRADFORD



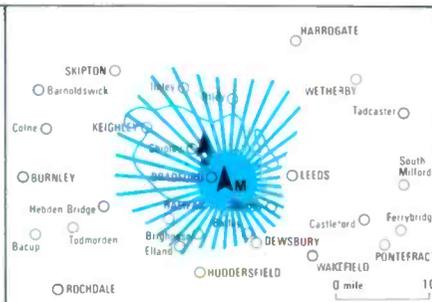
Pennine Radio,
PO Box 235,
Pennine House,
Forster Square,
BRADFORD BD1 5NP
Tel: 0274 731521

Directors. Sir Richard Denby (*Chairman*); K. Marsden (*Vice-Chairman*); M. S. Boothroyd (*Managing Director*); D. V. Brennan; E. Haigh; S. W. Harris; A. H. Laver; P. J. D. Marshall; D. Roebuck; J. N. Smallwood; J. S. D. Towler.

Officers. B. McAndrew (*Sales Manager*); R. S. Bowley (*Chief Engineer*); W. Venters (*News Editor*).

The readvertised Bradford franchise incorporates Huddersfield & Halifax from 1985.

235 metres (1278 kHz), VHF 96.0 MHz AIR DATE: 16.9.75



BRIGHTON

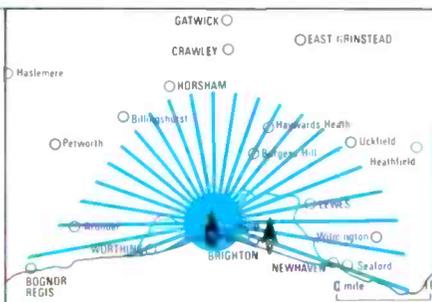


Southern Sound,
Radio House,
Franklin Road,
PORTSLADE BN4 2NS
Tel: 0273 422288

Directors. Quintin Barry (*Chairman*); Keith Belcher (*Managing Director*); Rory McLeod (*Programme Controller*); Cdr. H. S. Marland (*Deputy Chairman*); John Powell (*Financial Director*); Raymond Chandler; Susan Stranks; David Kelsey; Faynia Williams; Lord Briggs; David Hobman, CBE; John Spiers; Mike Smith; Lord Romsey; Robert Stiles; Linda Savell-Boss; John King; David Kennedy.

Staff. John Sharman (*Head of Sales*); Paul Woodley (*Head of News*); Mel Bowden (*Chief Engineer*); Andrew Steggall (*Sports*); Andrew Winter (*Community Information*); Wyn Jones & Marco Pelloni (*Commercial Production*); Derek Austin (*Engineer*).

225 metres (1332 kHz), VHF 103.4 MHz AIR DATE: 29.8.83



BRISTOL

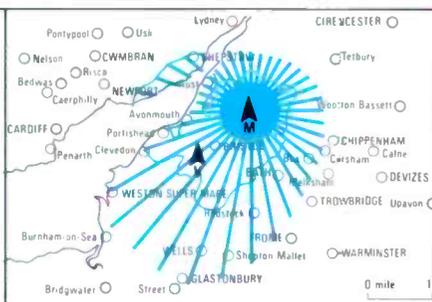


Radio West,
PO Box 963,
Watershed,
Canon's Road,
BRISTOL BS99 7SN
Tel: 0272 279900
Telex: 449238

Directors. Prof. G. W. Wickham (*Chairman*); F. J. F. Lyons (*Deputy Chairman*); J. R. F. Bradford (*Managing Director*); A. A. Ball; W. G. Beloe; J. H. Elliot; D. W. G. Johnstone; J. King; Miss G. Kitto; Mrs S. Pirie; J. Pontin; J. N. Tidmarsh; P. Tod; T. E. Turvey; Mrs V. Womersley; M. Slaughter.

Executives. Mike Stewart (*Programme Controller*); Bernard Driscoll (*Director of Sales*); Tim Lyons (*Chief Engineer*); David Pottier (*Chief Accountant/Administrator*); Sieve Egginton (*Head of News*); Roger Day (*Head of Music and Presentation*); John Proctor (*Promotions*).

238 metres (1260 kHz), VHF 96.3 MHz AIR DATE: 27.10.81

BURY
ST. EDMUNDS

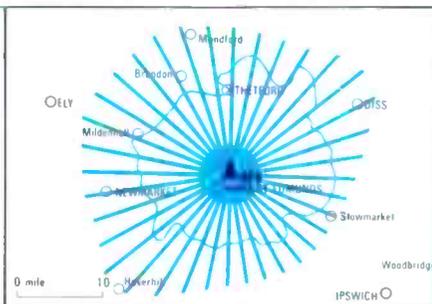
Saxon Radio,
Long Brackland,
BURY ST. EDMUNDS,
Suffolk, IP33 1JY
Tel: 0284 701511

Directors. Robin Scott, CBE (*Chairman*); Sam Alper; Kathryn Blanshard; David Cocks; Dr Bernard Donoghue; Nick Duval; Jill Dyer; Cdr. John Jacob; Arthur Mills; John Murphy; Dennis Packman; Augustus Ullstein; Bart Ullstein.

Executives. Brian Cook (*Station Manager*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*); Sally Gordon (*Company Secretary*); Mike Ashby (*Accountant*); Rob Young (*Local Sales Manager*); Wendy Robinson (*Promotions Manager*); Janet Pryke (*Traffic Manager*); J. Harvard-Davis (*National Sales Controller*).

Saxon Radio is associated with Radio Orwell (Ipswich) through Suffolk Group Radio PLC.

240 metres (1251 kHz), VHF 96.3 MHz AIR DATE: 6.11.82



CARDIFF

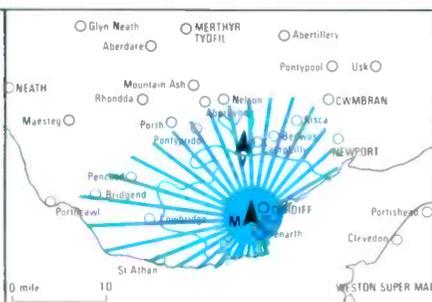


CBC
(Cardiff Broadcasting Company),
Radio House,
West Canal Wharf,
CARDIFF CF1 5XJ
Tel: 0222 384041
Telex: 497572

Directors. David Williams (*Chairperson*); Jane Hutt (*Vice-Chairperson*); Sonia Davies; Terry Dimmick; Paul Eddins; David Greensmith; Pat McAleavy; Robert Maskrey; Alun Michael; Peter Powell; Theodore Shepherd; Pat Teagle.

Senior Executives. Jeff Winston (*Chief Executive/Secretary/Programme Controller*); Gwyn Williams (*Sales Manager*); Jon Hawkins (*News Editor*); Peter Frost (*Chief Engineer*).

221 metres (1359 kHz), VHF 96.0 MHz AIR DATE: 11.4.80



GLASGOW

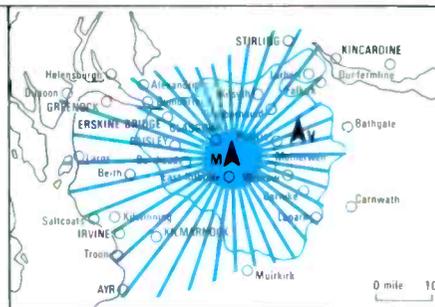


Radio Clyde,
Clydebank Business Park,
Clydebank,
GLASGOW G81 2RX
Tel: 041-941 1111

Directors. F. Ian Chapman (*Chairman*); James Gordon (*Managing Director*); William Brown, CBE; Alick Macmillan; Kenneth McKellar; A. J. Murray; David Nickson, CBE; Sir Charles O'Halloran; Sir Iain Stewart.

Executives. Alec Dickson (*Programme Controller*); Grae Allan (*Chief Engineer*); Douglas McArthur (*Sales & Marketing Controller*); Norman Quirk (*Chief Accountant*).

261 metres (1152 kHz), VHF 95.1 MHz AIR DATE: 31.12.73



GLOUCESTER & CHELTENHAM

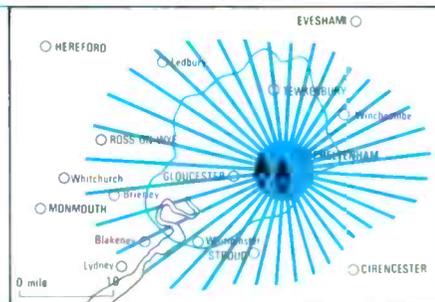


Severn Sound,
PO Box 388,
GLOUCESTER GL1 1TX
Tel: 0452 423791

Directors. Clive Lindley (*Chairman*); Mark Davison (*Vice-Chairman*); Eddie Vickers (*Managing Director/Programme Controller*); Oliver Blizard; Mike Burton; Sandra Driscoll; Jean Elliott; Mac Hammond; Roderick A. Neale; Mike F. Orchard; Dennis Potter; George Sigsworth; Sue Webster; F. B. Houben (*Secretary*).

Executives. Glyn Evans (*Head of Sales*); Mervyn Marshallays (*Chief Engineer*); Geoff Barratt (*Head of News*).

388 metres (774 kHz), VHF 95.0 MHz AIR DATE: 23.10.40



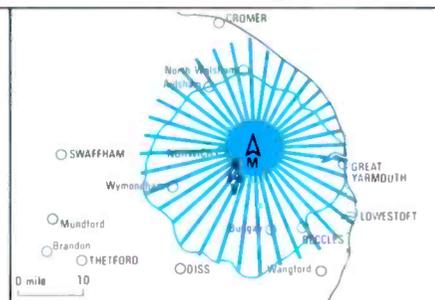
GREAT YARMOUTH & NORWICH

RADIO BROADLAND

Radio Broadland,
The Old Rectory,
METTON,
Norfolk, NR11 8OX
Tel: 0263 761765

In July 1983 the Independent Broadcasting Authority announced that, subject to agreement on some points of detail, it proposed to offer the contract for the provision of the ILR service for the Great Yarmouth & Norwich area to Radio Broadland. Members of the group include: Jeremy Hardie, CBE (*Chairman*); Prof. Malcolm Bradbury; David Cargill; Francis Cheetham; Edward Douglas, Viscount Coke; Raymond Frostick; Douglas Hampson; Dr Patricia Hollis; Mrs Anne Jeffrey; Edward Lytton; John Myatt; Dr Walter Roy; John Swinfield; Mark Taylor; Very Revd Alan Webster.

MF and VHF frequencies to be announced AIR DATE: 1984



GUILDFORD

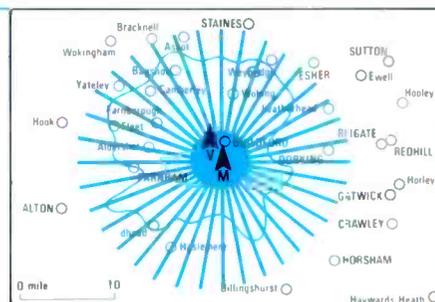


County Sound,
The Friary,
GUILDFORD GU1 4YX
Tel: 0483 505566

Directors. J. Norman Cunningham (*Chairman*); David Lucas (*Managing Director*); Kenneth Loughnan (*Company Secretary*); Roger Haynes; Doreer Bellerby, JP; Margaret Gammon; Frank Muir, CBE; Les Reed; Robert Symes Schutzmann; Ian McKenzie; Cllr. Peter Drake-Wilkes, OBE; Ronald Hill, MBE; John Downham; Peter Wannell; Jane Wyatt.

Executives. Nigel Reeve (*Sales Director*); Michael Bartlett (*Programme Organiser*); Mike Powell (*News Editor*); Richard Lawley (*Chief Engineer*); Doug Roberts (*Accountant*).

203 metres (1476 kHz), VHF 96.6 MHz AIR DATE: 4.4.83



HEREFORD/WORCESTER

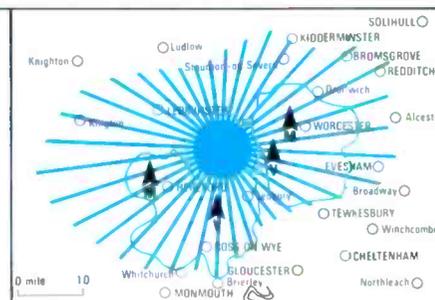


Radio Wyvern,
5/6 Barbourne Terrace,
WORCESTER WR1 3JN
Tel: 0905 612212

Directors. Sir John Cotterell (*Chairman*); J. Manley (*Managing Director*); R. Corbett; P. Hill; R. Jenkins; Suzannah Mallalieu; P. Marsh; Margaret Mason; Evelyn Mears; A. Mollett; A. Organ; Daphne Owens; L. Pike; D. Pinnell; M. Vockins; F. Whitehead; R. Yarnold (*Technical Director*).

Executives. M. O. Henfield (*Head of Programming*); C. J. Scott (*Head of Sales*); D. Holdsworth (*News Editor*).

Hereford: 314 metres (954 kHz), VHF 95.8 MHz
Worcester: 196 metres (1530 kHz), VHF 96.2 MHz
AIR DATE: 4.10.82



HUMBERSIDE

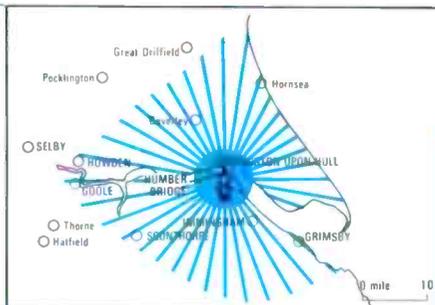
VIKING
RADIO

Viking Radio,
King William House,
Market Place,
HULL HU1 1RB
Tel: 0482 28691

Directors. Tony Wilbraham (*Chairman*); Ian Blakey (*Deputy Chairman*); Roger Brooks (*Managing Director*); Janet Blackman; Jack Clayton; Peter Carver; John Davis; John Dixon; James Jackson; Bill MacDonald; John McDermott; Alan Plater; Dudley Ramsden; Jack Sturman; George Wright.

Executives. Dave Jamieson (*Presentation Controller*); Colin Palmer (*News Editor*).

258 metres (1161 kHz), VHF to be announced AIR DATE: EARLY 1984



INVERNESS

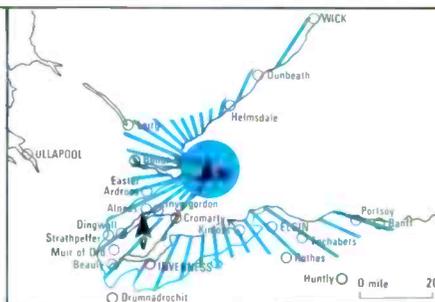


Moray Firth Radio,
PO Box 271,
INVERNESS IV3 6SF
Tel: 0463 224433
Telex: 75643

Directors. D. Alastair Gardner (*Chairman*); Douglas R. R. Graham (*Deputy Chairman*); Thomas Prag (*Managing Director*); R. Glen Grant; Derek Henry; Roma Hossack; Charles MacRae; Mrs Christine G. MacWilliam; Dr Samuel G. Marshall; A. Mollett; F. George Murray; William C. H. Phillips.

Officers. Rod Webster (*Head of Sales*); Brian Smith (*Chief Engineer*); Neil Shaw (*Office Manager*); Brian Anderson (*Programme Organiser*); Rob Smith (*Head of News*).

271 metres (1107 kHz), VHF 95.9 MHz AIR DATE: 23.2.82



IPSWICH



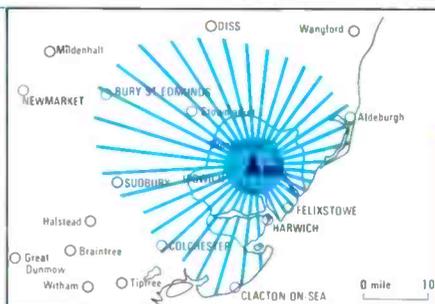
Radio Orwell,
Electric House,
Lloyds Avenue,
IPSWICH IP1 3JZ
Tel: 0473 216971
Telex: 98548

Directors. Cdr. John Jacob (*Chairman*); David Cocks (*Managing Director*); R. Blythen; A. H. Catchpole; T. R. Edmonson; W. Le G. Jacob; D. H. Missen; Mrs R. A. Skerritt; S. F. Weston.

Executives. Chris Opperman (*Station Manager*); Andy Kluz (*Head of News*); Nigel Hunt (*Chief Engineer*); Sally Gordon (*Company Secretary*); Mike Ashby (*Accountant*); Rob Young (*Local Sales Manager*); Wendy Robinson (*Promotions Manager*); Janet Pryke (*Traffic Manager*); J. Havard-Davis (*National Sales Controller*).

Radio Orwell is associated with Saxon Radio (Bury St. Edmunds) through Suffolk Group Radio PLC.

257 metres (1170 kHz), VHF 97.1 MHz AIR DATE: 28.10.75



LEEDS

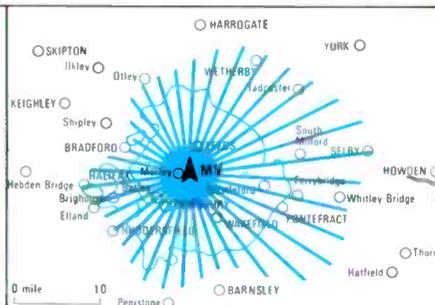


Radio Aire,
PO Box 362,
LEEDS LS3 1LR
Tel: 0532 452299

Directors. D. M. Corbett (*Chairman*); P. A. H. Hartley (*Deputy Chairman*); A. K. Banerjee; R. R. A. Breare; Mrs M. R. Cooney; D. Daniel; Dr A. Fingret; J. W. H. Hartley; Mrs P. J. Landey; J. E. Parkinson; M. P. Robinson; Dr J. R. Sherwin; L. H. Silver; R. M. Walker; C. Welland.

Officers. Tony Grundy (*Sales and Marketing Controller*); Christa Ackroyd (*News Editor*); James Fearnley (*Financial Controller*); John Orson (*Chief Engineer*).

362 metres (828 kHz), VHF 94.6 MHz AIR DATE: 1.9.81



LEICESTER



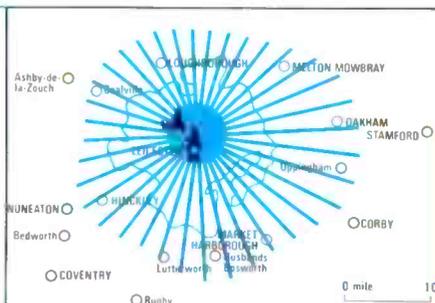
Centre Radio,
Granville House,
Granville Road,
LEICESTER LE1 7RW
Tel: 0533 551616
Telex: 341953

Contract being readvertised

Directors. Peter Bailey (*Chairman*); A. G. Mollett; Leon Page; Miss Bridget Paton; Mrs Annette Piper; Geoffrey N. Pointon; Charles Yeates; John M. Dale.

Officers. Mark Hurrell (*Head of Programmes*); Tony Cook (*News Editor*); David Bowen (*Head of Features*); Mrs Hazel Hallam (*Sales Manager*); R. L. Smith (*Chief Engineer*).

238 metres (1260 kHz), VHF 97.1 MHz AIR DATE: 7.9.81



LIVERPOOL

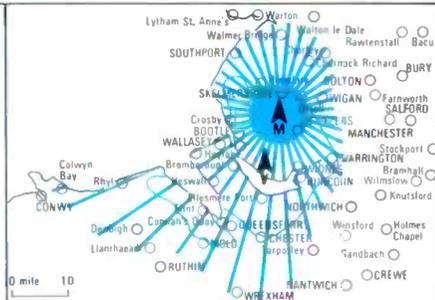


Radio City,
PO Box 194,
LIVERPOOL L69 1LD
Tel: 051-227 5100
Telex: 628277

Directors. G. K. Medlock, JP (*Chairman*); G. L. Corlett (*Vice-Chairman*); T. D. Smith (*Managing Director*); W. H. Alldritt; Miss R. Barrack; A. Bleasdale; K. A. Dodd; I. A. Maiden; Mrs P. Marsden; G. B. Marsh; Mrs M. G. Rogers; W. D. C. Rushworth; G. C. Thomas.

Management Staff. G. W. Moffatt (*Deputy Managing Director*); R. F. Wilkes (*Programme Controller*); P. Duncan (*Chief Engineer*); W. J. Nelson (*Company Secretary*); I. Mann (*News Editor*); F. Gill (*Sales Manager*).

194 metres (1548 kHz), VHF 96.7 MHz AIR DATE: 21.10.74



LONDON General and Entertainment

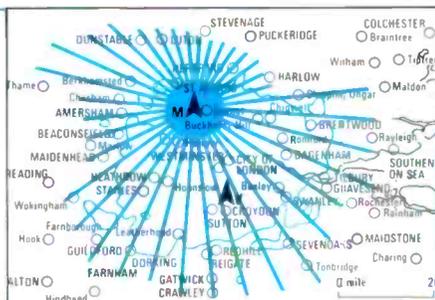


Capital Radio,
Euston Tower,
LONDON NW1 3DR
Tel: 01-388 1288

Directors. Sir Richard Attenborough, CBE (*Chairman*); J. R. Storar (*Deputy Chairman*); Nigel Walsley (*Managing Director*); Keith Gierre (*Finance Director*); Philip Pinner (*Sales Director*); Jo Sandilands (*Programme Director*); B. Barclay White; A. F. Bartlett; W. H. Beets; R. F. G. Dennis; Bryan Forbes; D. R. W. Harrison; I. A. N. Irvine; Joanna Lumley; G. N. M. Mellersh; Lady Porter; Lord Romsey; Cob Stenham; R. A. Stiby; Lord Willis.

Senior Executives. Peter Black (*Controller of Administration and Programme Services*); John Burrows (*Controller of Promotions*); Peter Jackson (*Chief Engineer*); Pete James (*Head of Programme Operations*); Jan Reid (*Press & Public Relations Officer*); Keith Reynolds (*Controller of Marketing and Business Development*).

194 metres (1548 kHz), VHF 95.8 MHz AIR DATE: 16.10.73



LONDON News and Information

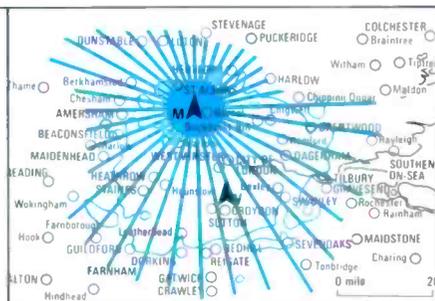


London Broadcasting
Company (LBC),
Communications House,
Gough Square,
LONDON EC4P 4LP
Tel: 01-353 1010

Directors. Rt. Hon. Christopher Chataway (*Chairman*); George Ffitch (*Managing Director*); Kenneth Baker; George Bogle, CBE (*Deputy Chairman*); John Bowman; Bill Coppen-Gardner (*General Manager*); Bill Gibbs; Roger Gilbert; Sarah Hogg; Gerald Margolis (*Director of Finance/Company Secretary*); Peter Thornton (*Editorial Director LBC/IRN*).

Executives. Roger Francis (*Chief Engineer*); John Perkins (*Managing Editor*); Philip Bacon (*Assistant Editor*); Robin Malcolm (*Assistant Editor*); David Wilsforth (*Assistant Editor IRN*).

261 metres (1152 kHz), VHF 97.3 MHz AIR DATE: 8.10.73



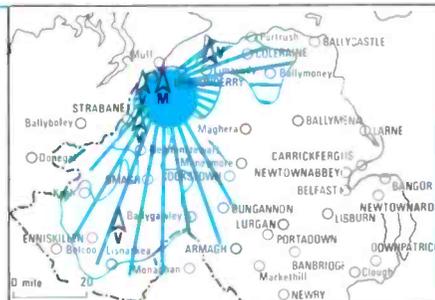
LONDONDERRY

NORTHSIDE
SOUND

Northside Sound,
Unit 8,
Springtown Industrial Estate,
LONDONDERRY
Tel: 0504 267294

Directors. R. Ryan (*Chairman*); P. Campbell (*Vice-Chairman*); H. Barton; Mary Britton; C. Casey; J. Nash; R. Ryan; I. Wilson; B. Duddy; P. McGuinness; W. McCartney; J. Hadden.

MF and VHF frequencies to be announced AIR DATE: EARLY 1984



LUTON/BEDFORD

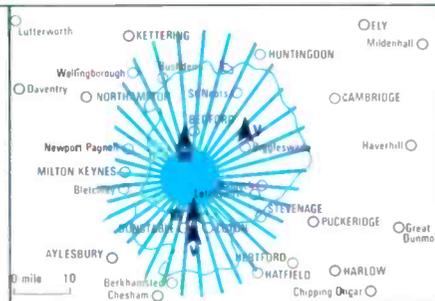


Chiltern Radio,
Chiltern Road,
DUNSTABLE LU6 1NQ
Tel: 0582 666001
55 Goldington Road,
BEDFORD MK40 3LS
Tel: 0234 49266

Directors. P. L. Burton (*Chairman*); C. R. Mason (*Managing Director*); Mrs J. E. Austin; M. B. Blackledge; R. D. Clark; Mrs S. Comer; H. G. Darbon; P. W. Desborough; E. Francis; R. F. J. Howard; B. W. King; Nigel King; D. C. Laval; J. P. Margetson; Mrs J. M. Moody; P. G. Sharman; R. A. Stiby; J. Stollery.

Executives. Phil Fothergill (*Programme Controller*); Tony Gillham (*Operations Organiser*); Jim McVicar (*New Editor*); Stuart Reed (*Financial Controller/Company Secretary*); John Rees (*Sales and Marketing Manager*); Richard Robinson (*Chief Engineer*).

South (Luton): 362 metres (828 kHz), VHF 97.6 MHz
North (Bedford): 378 metres (792 kHz), VHF 95.5 MHz
AIR DATES: 15.10.81 (LUTON); 1.3.82 (BEDFORD)



MAIDSTONE & MEDWAY

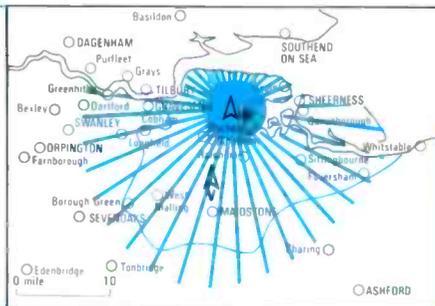


Northdown Radio,
32 Earl Street,
MAIDSTONE,
Kent, ME14 1ND
Tel: 0622 686721

Directors. Mrs June Ayling (*Chairman*); Jim Andrews; The Hon. Neil Campbell, DSC; Carol Davies; Roger Francis; Richard Harvey; Judith Knight; Harry Lambert; Nigel Douglas Leigh Pemberton; Geoffrey Leonard; Colin Robinson.

Executive. Gerry Zierler (*Chief Executive*).

314 metres (954 kHz), VHF to be announced AIR DATE: EARLY 1984



MANCHESTER



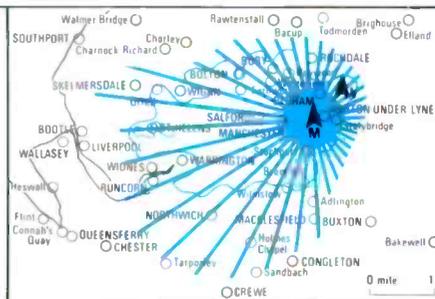
Piccadilly Radio,
127-131 The Piazza,
Piccadilly Plaza,
MANCHESTER M1 4AW
Tel: 061-236 9913

Directors. N. Quick (*Chairman*); P. T. Birch (*Vice-Chairman/Chief Executive*); C. Walters (*Managing Director*); A. Blond; Sir Paul Bryan; S. Friedland; A. Hopcraft; Mrs M. E. Mason; D. H. May; I. M. Peacock; J. H. Perrow; Mrs J. Taylor; Lord Winstanley.

Senior Executives. Bert Tatlock (*Sales Controller*); G. Jones (*Company Secretary*); S. Barnes (*Chief Engineer*); T. Ingham (*Programme Controller*).

Senior Staff. M. Briscoe (*Head of News*); B. Beech (*Promotions*); J. Hancock (*Current Affairs*); R. Keys (*Sport*); S. Cole (*Production*); Liz Bracken (*Commercial Traffic*); M. Winson (*OBs*).

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 2.4.74



NEWPORT (GWENT)

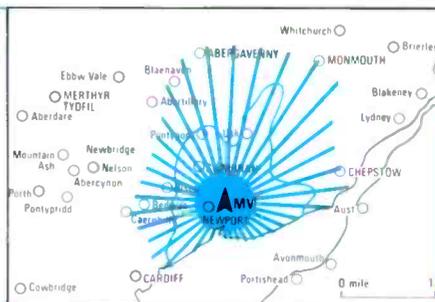


Gwent Broadcasting,
PO Box 230,
173 Chepstow Road,
NEWPORT,
Gwent, NPT 8GH
Tel: 0633 56230

Directors. Mike Hughes (*Chairman*); Russ Stuart (*Managing Director*); Adrian Babbidge (*Company Secretary*); Bob Bradley; Tom Coughtrie; Tom Crowther; Martin Dean; Patrick Dodsworth; Roy Fox; Maureen Lindley; Joe Miller; John Oliver; Lord Raglan; Shelagh Salter; Ray Tindle; Don Toughig.

Executives. Mike Joseph (*Programme Controller*); Charles Williams (*Sales Controller*); Brian Barr (*Station Engineer*); Peter Milburn (*News Editor*).

230 metres (1305 kHz), VHF 104.0 MHz AIR DATE: 13.6.83

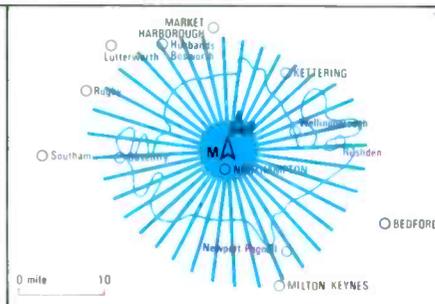


NORTHAMPTON

**CONTRACT
ADVERTISED**

Applications from groups wishing to provide the Independent Local Radio service in the Northampton area were invited by the IBA on 13th April 1983.

MF and VHF frequencies to be announced AIR DATE: LATE 1984 EARLY 1985



NOTTINGHAM

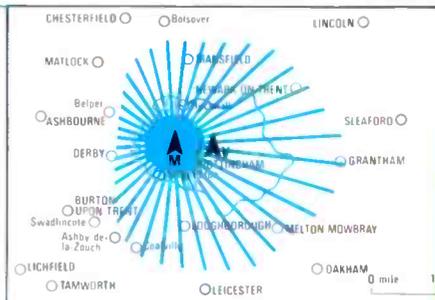


Radio Trent,
29/31 Castle Gate,
NOTTINGHAM NG1 7AP
Tel: 0602 581731

Directors. F. E. Doherty (*Chairman*); Mrs A. Stanley (*Vice-Chairman*); R. J. Coles (*Managing Director*); J. R. Clayton; R. J. Godfrey; T. W. H. Kearton; Ms M. J. Lyon; A. G. Mollett; B. Porter.

Executives. Tony Churcher (*Sales Manager and Deputy Managing Director*); Chris Hughes (*Programme Controller*); Geoff Woodward (*Chief Engineer*); Dave Newman (*News Editor*); John Lockwood (*Company Secretary*).

301 metres (999 kHz), VHF 96.2 MHz AIR DATE: 3.7.75



PETERBOROUGH

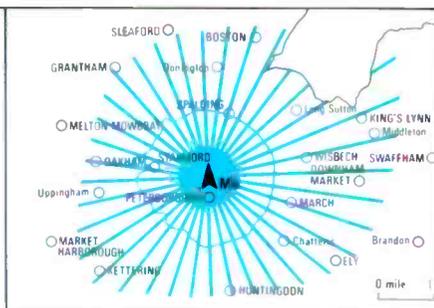


Hereward Radio.
PO Box 225,
Bridge Street,
PETERBOROUGH PE1 1XJ
Tel: 0733 46225

Directors. Patrick Sharman (*Chairman*); Martin George (*Deputy Chairman*); Cecilia Garnett (*Managing Director*); Jean Barker; David Burall; Stewart Francis (*Programme Controller*); Harry Giltrap; Derek Harrison; John Margetson; Mark Michelmore; John Sharman (*Company Secretary*); Dick Shaw; Phyllis Stedman; John Westcombe.

Senior Staff. Paul Needle (*Head of News*); John Armstrong (*News Editor*); James Warrack (*Chief Engineer*).

225 metres (1332 kHz), VHF 95.7 MHz AIR DATE: 10.7.80



PLYMOUTH

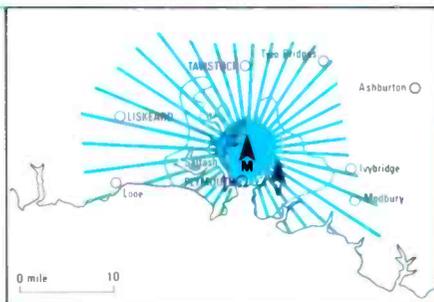


Plymouth Sound,
Earl's Acre,
Alma Road,
PLYMOUTH PL3 4HX
Tel: 0752 27272
Telex: 45682

Directors. The Earl of Morley, JP (*Chairman*); S. E. Jcumbe (*Vice-Chairman*); R. B. Hussell (*Managing Director/Programme Controller*); J. A. D. Campbell; D. J. Cherrington; J. A. Constable; G. E. H. Creber, CBE; S. J. Day; Mrs J. Doyle; R. Gilbert; Mrs S. Grier; R. K. L. Hill, CBE; Mrs E. Sitters; J. Trafford; P. G. Vosper.

Executives. J. M. Carroll (*Head of News*); Louise Churchill (*Deputy Programme Controller*); T. Mason (*Chief Engineer*); M. Allen (*Head of Sales*).

261 metres (1152 kHz), VHF 96.0 MHz AIR DATE: 19.5.75



PORTSMOUTH

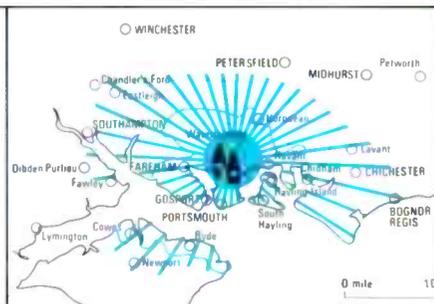


Radio Victory,
PO Box 257,
PORTSMOUTH PO1 5RT
Tel: 0705 827799
Telex: 86856

Directors. J. P. N. Brogden (*Chairman*); B. H. Jenkins (*Managing Director and Company Secretary*); P. C. Brown (*Programme Director*); J. H. Roach (*Sales Director*); Mrs K. E. Childs; G. A. Day, TD; F. P. Faulkner; R. T. Glanville, MBE; Miss C. Hurlin; The Earl of March; K. Mason; Mrs L. McCormack; J. S. McKechar; J. L. S. Mitchell; J. A. Nye; M. Poland; A. S. Reynolds; B. A. Wallis.

Senior Executives. Russ Tollertield (*Chief Engineer*); Brian Pinfield (*Sales Manager*); Chris Rider (*News Editor*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 14.10.75



PRESTON & BLACKPOOL

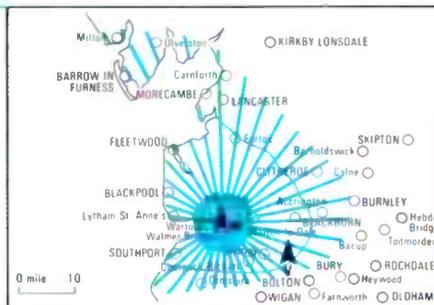


Red Rose Radio,
PO Box 301,
St. Paul's Square,
PRESTON PR1 1YE
Tel: 0772 556301
Telex: 677610

Directors. Owen J. Oyston (*Chairman*); Raschid P. Gibrail (*Vice-Chairman*); David Maker (*Managing Director*); Peter Taylor; Billy Beaumont; Clive Lloyd; Gareth Williams; Mrs Petipha Prevost; Mrs Marion Taylor; Miss Victorie Wood; Russell Harty; David Moore; Sir Frank Pearson (*President*).

Executives. Keith Macklin (*Head of Programmes*); Julian Allitt (*Head of News and Current Affairs*); Peter Salt (*Sales Manager*); Tony Wadson (*Financial Controller*); David Cockram (*Chief Engineer*).

301 metres (999 kHz), VHF 97.3 MHz AIR DATE: 5.10.82



READING

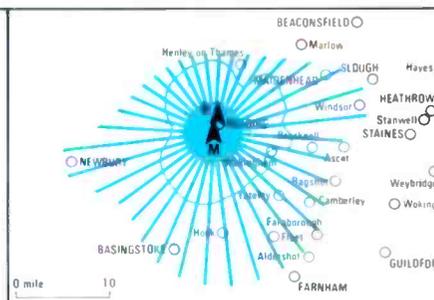


Radio 210,
(Thames Valley Broadcasting),
PO Box 210,
READING,
Berkshire, RG3 5RZ
Tel: 0734 413131

Directors. Sir John Colville, CB, CVO (*Chairman*); The Marquess of Douro (*Deputy Chairman*); Tony Stoller (*Managing Director*); F. A. Butters; Brian Cowgill; John Fowles; R. Gilbert; Brian Harpur; Alan Jones; Max Lawson; H. McGhee; Mrs F. M. B. Nash; Richard Palmer; Mrs E. Salisbury; A. Steel.

Executives. David Addis (*Programme Controller*); Phil Coope (*Head of News*); Ian Gilchrist (*Head of Features*); Mike Matthews (*Head of Presentation*); David Porter (*Director of Sales/Company Secretary*); Paul Robbins (*Chief Engineer*); Brian Spiller (*Sales Development Manager*).

210 metres (1431 kHz), VHF 97.0 MHz AIR DATE: 8.3.76



SWINDON/WEST
WILTS.

Wiltshire Radio,
Lime Kiln Studios,
Wootton Bassett,
SWINDON SN4 7EX
Tel: 0793 853222

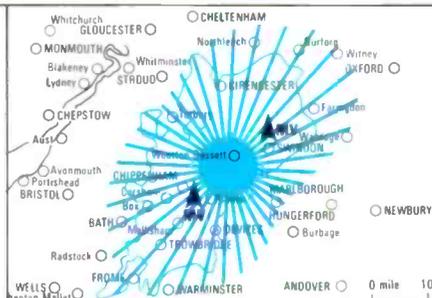
Directors. Nicholas S. Tresilian (*Chairman*); H. F. W. Cory (*Vice-Chairman*); Ralph Bernard (*Managing Director/Programme Controller*); Richard Baldwin; Ron Banks; Dr Barbara Clay; Jill Dann; Jane Grigson; Piers S. Harford; Miss Cyd Hayman; Lord Kennet; Helen M. Kime; Henry P. J. Meakin; Ronald Nethercott; Ashley Roberts; Gareth Roberts; Robert K. B. Savage; William J. Wilder.

Executives. Malcolm Frith (*Head of News*); Quentin Howard (*Chief Engineer*); Paul Angus (*Head of Sales*); Patrick Eade (*Head of Music & Presentation*); Simon Cooper (*Programme Co-Ordinator*).

Jeremy Lewis (*Company Accountant*).

Swindon: 258 metres (1161 kHz), VHF 96.4 MHz

West Wilts: 320 metres (936 kHz), VHF 97.4 MHz AIR DATE: 12.10.82



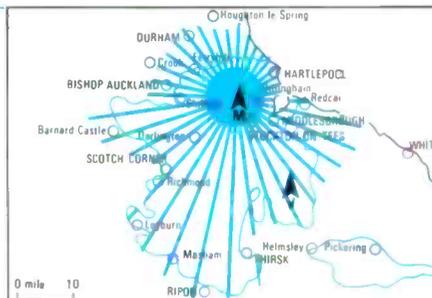
TEESSIDE

Radio Tees,
74 Dovecot Street,
STOCKTON-ON-TEES,
Cleveland, TS18 1HB
Tel: 0642 615111

Directors. T. W. G. Jackson (*Chairman*); J. Blood (*Managing Director*); W. Allison; D. Bowles (*Sales Director*); E. Cline (*Programme Director*); M. L. Cohen; The Lord Crathorne; R. Crosthwaite; M. A. Heagney; D. Hellewell; P. A. Hill-Walker; G. T. A. W. Horton; M. E. Humphrey; K. Lister; Mrs R. MacKenzie; H. Whitehead; T. R. C. Willis.

Executives. David Fawcett (*Company Secretary*); Dave Moss (*Chief Engineer*); Hugh Morgan-Williams (*News Editor*).

257 metres (1170 kHz), VHF 95.0 MHz AIR DATE: 24.6.75



TYNE & WEAR

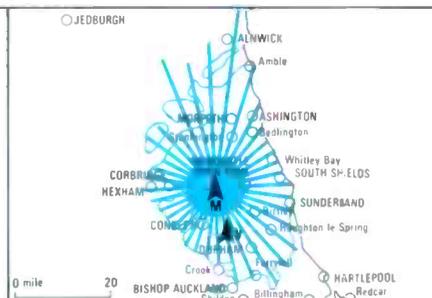
Metro Radio,
NEWCASTLE UPON TYNE
NE99 1BB
Tel: 091 4883131

Executive Directors. Sir William Elliott (*Chairman*); Neil S. Robinson (*Managing Director*); Mic Johnson (*Programme Director*); Maurice Dobson (*Sales Director*); John Josephs (*Financial Director*).

Directors. R. Baker; J. Harper; CBE; L. Harton, JP; K. Lister; E. Ward; H. Whitehead; M. Davidson; D. S. Vernon; Mrs J. R. Jacobson; Ms J. Wright.

Executives. Tony Cartledge (*News Editor*); Charles Harrison (*Sports Editor*); Tony Johnson (*Chief Engineer*); Anthony Atkinson (*Company Secretary*).

261 metres (1152 kHz), VHF 97.0 MHz AIR DATE: 15.7.74

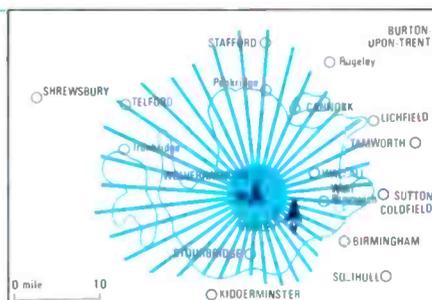
WOLVERHAMPTON &
BLACK COUNTRY

Beacon Radio,
PO Box 303,
267 Tattenhall Road,
WOLVERHAMPTON WV6 0DD
Tel: 0902 757211
Telex: 336919

Directors. A. W. Henn (*Chairman*); R. P. Tomlinson (*Station Manager and Managing Director*); R. H. Pierson (*Executive Director/Programme Controller*); K. Baker; B. F. Blackmore; M. G. D. Graham; H. J. Hill; B. Wallis; F. Selwyn.

Senior Staff. A. Mullett (*Sales Manager*); P. Brookes (*Head of News*); J. Plant (*Company Secretary*); B. Warburton (*Chief Engineer*); M. Wright (*Head of Music*); P. Noyes Thomas (*Press, Public Relations and Promotions*); R. Capera (*Programme Manager*); J. Watson (*Executive Producer*).

303 metres (990 kHz), VHF 97.2 MHz AIR DATE: 12.4.76

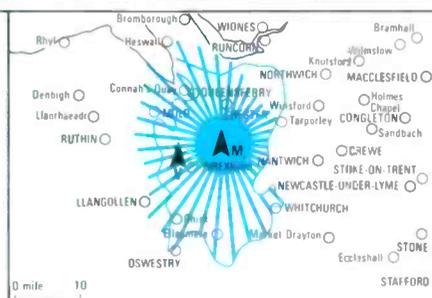
WREXHAM &
DEESIDE

Marcher Sound/
Sain-Y-Gorau,
The Studios,
Gwersyllt,
WREXHAM,
Clwyd, LL11 4AF
Tel: 0978 752202
Telex: 61340

Directors. The Rt. Hon. Lord Evans of Cloughton (*Chairman*); M. Thomas, OBE (*Vice-Chairman*); Martin T. Bennett (*Managing Director*); His Grace The Duke of Westminster; J. P. B. Bell; N. Dickens; D. E. H. Edwards; B. Hogg; D. L. Jones; K. P. Jones; H. S. Martin; G. K. Medlock, JP; Mrs M. G. Rogers, JP; E. Stansfield; G. C. Thomas.

Executives. Ivor Godfrey-Davies (*Programme Controller*); Paul Mewies (*Head of News*); Eifion Jones (*Head of Music/Welsh*); David W. Rutherford (*Company Secretary*); D. L. Jones (*Accounts/Admin. Manager*); Julie Whittle (*Traffic Manager*); Kenneth Penrhyn Jones (*Community Liaison Officer*); P. Duncan (*Consultant Chief Engineer*).

238 metres (1260 kHz), VHF 95.4 MHz AIR DATE: 5.9.83





BETTER VIEWING AND LISTENING

For some viewers, the ability to receive excellent colour pictures accompanied by good sound remains one of the ultimate endorsements of modern technological achievement. But for many more, as the years go by, television has become just one part of modern living, taken for granted just as we take for granted that lamps will light, refrigerators will cool, machines will wash and dry clothes, all at the touch of a switch – technological marvels that are noticed perhaps only when something goes wrong and we are temporarily deprived of their services.

The old limitations have largely gone: black-and-white pictures are for most a vanished art-form seen only in the classic cinema films; electronic cameras roam the world over, bringing into homes up-to-the-minute news and sport from every corner of the world via the miracle of the hovering space satellites; electronic production and computer-assisted editing makes possible spectacular productions that are a far cry from the days when television first strove to rival the cinema. ORACLE teletext provides an all-day service of 'written' news and information.

All this is now taken for granted – has become 'plain, ordinary television'. Seeking new worlds to conquer, television people speak now of 'new technology' as the solution to the few remaining limitations, the impracticality of providing unlimited 'choice' over the airwaves. 'Cable', direct broadcast satellites (DBS), video cassettes, high-definition large-screen television, international television and viewing across frontiers – there is change in the air and there will be change in the

airwaves. But 'plain, ordinary television' from the existing television transmitter network will remain the prime means of bringing entertainment, information and education into our homes for many years to come.

The IBA builds, owns and operates all the transmitters for Independent Broadcasting – ITV, Channel 4/S4C, ILR. It also sets the technical standards for these services and ensures that the technical quality is of a high standard. The studio centres, outside broadcast vehicles and the like are owned and operated by the individual programme companies. In the case of S4C the transmissions are from IBA-owned and operated transmitters, although the programme service is the responsibility of the Welsh Fourth Channel Authority.

The IBA's engineers are currently responsible for over 1,000 transmitting installations in all parts of the UK, Channel Islands and Isle of Man; and they have the task of increasing this number still further over the next few years, both for Channel 4 and ITV and for the growing number of ILR stations. ITV programmes from the joint IBA/BBC network of UHF transmitters reach over 99% of the population, with Channel 4/S4C now reaching about 95%.

Engineering accounts for a major part of the Authority's staff commitment and capital resources. The work is organised through a structure that includes a purpose-built Engineering Centre at Crawley Court, Winchester; four Regional Engineers and staffs at Southampton, Birmingham, Leeds and Glasgow; four Regional Operations Centres near London, Huddersfield, Glasgow and Cardiff; fifteen Area Engineers with field engineering staffs; and 22 mobile maintenance bases. Engineering staff training facilities include the Harman Engineering Training College at Seaton, Devon.

◀ The IBA's transmitter mast at Emley Moor near Huddersfield radiates Channel 4 and the regional ITV service provided by Yorkshire Television.

Tomorrow's Television – Satellites, Cable and 'Pot'



▲ On behalf of the IBA's Engineering Division Lord Thomson receives the Queen's Award for Technological Achievement 1983 from the Lord Lieutenant of Hampshire, Lt. Col. Sir James Scott.

Throughout 1983 viewers have been bombarded with media reports of what lies in store: direct broadcasting from satellites (DBS) with its possibility of viewing the programmes of other countries; multi-channel cable TV that may give you – if you are willing to pay for it – the choice of perhaps 25 different TV programmes; teletext receivers that provide a print-out of any information you want to retain; high-definition television (HDTV) with a large flat-screen picture as clear as a good cinema film, or alternatively a take-with-you-anywhere pocket wristwatch or walk-about TV set with a tiny screen; TV sets that can be fully 'programmed' for a week ahead; TV with high-quality digital stereo sound ... television engineers are actively working towards all such systems – and some will be with you in a few years' time. IBA engineers, for example, have made a major contribution to DBS by developing the

MAC (multiplexed analogue component) colour transmission system that will be used for all UK space broadcasting and has already been endorsed by the European Broadcasting Union as a standard for Europe.

But all these developments, important and significant though they are, should not make us forget how good are the pictures (and the programmes) of 'plain, ordinary television' that we now watch, and which have been steadily improving ever since ITV colour began in 1969. The modern TV set, with its remote control unit, its teletext, its four terrestrial networks planned on a nation-wide basis, links the viewer with the best-equipped, most modern, colour TV studios and OB units in Europe, and possibly in the world. Lightweight cameras, outside-broadcast links that can even bring clear ITN pictures of the Prime Minister being driven through central London,

▶ The Philips LDK 6 computer-controlled microprocessor camera system with distributed intelligence can report and diagnose the varying situations in studio work, freeing the camera operator to give more of his attention to creative content.



videotape recorders and post-production editing systems that make tape editing as precise and accurate as the best film editors, the remarkable ability to enlarge, contract or manipulate a whole series of picture sources for opening titles. And for the 'plain, ordinary television' viewer there is the vastly improved reliability of colour sets and the absence of colour fringes that the experts called mis-convergence of the early 'shadow-mask' picture tubes.

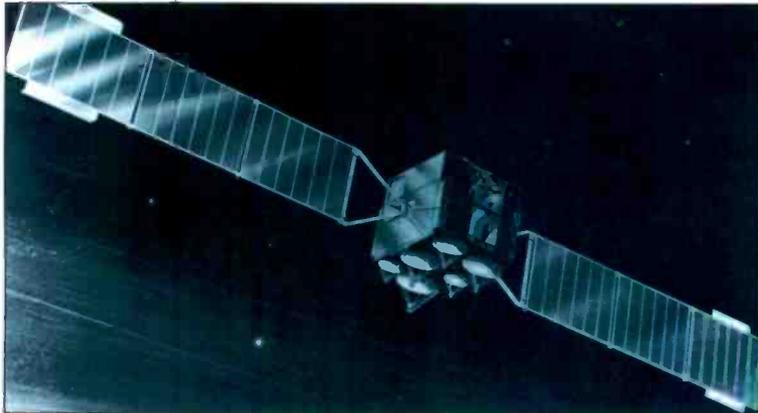
In mid-1983 British teletext broke the one-million set barrier as the number of users zoomed upwards. On 10th June 1983 ORACLE teletext viewers were provided with an up-to-the-minute listing of the full voting results in all 650 constituencies as they were announced. In April, IBA and BBC engineers received a merited Queen's Award for Technological Achievement for 'pioneering work on the development and transmission of teletext, the basic concept of which has been adopted world-wide'. Over one-million teletext sets are in use in the continental European countries; but teletext was an all-British development and Britain retains its lead. More and more deaf and hard-of-hearing viewers, for example, benefit from ORACLE sub-titling of programmes. Teletext financial information is invaluable to business men and investors;



▼ The European Space Agency's European Communications Satellite, under development by the MESH consortium led by British Aerospace Dynamics Group, Stevenage, is a fully operational European regional satellite communications system capable of carrying a significant proportion of future European television, telephone and telex traffic.

▼ The new satellite colour television system MAC, invented at IBA's Engineering Centre at Crawley Court, Winchester, has been tested and demonstrated over this receiving dish aerial. IBA

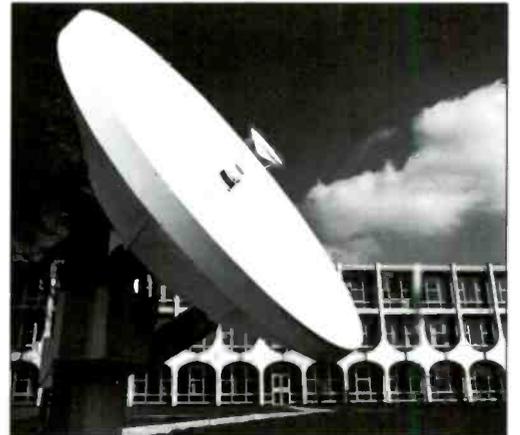
▲ Reel-to-reel VTRs complete the major 2½-year re-equipment at the Euston studios. The central group of four machines can be controlled by an RES desk-mounted editing system permitting accurate time code editing. *Thames*



and sports enthusiasts have an unrivalled service. The British semiconductor industry has received a shot in the arm from the growing demand for millions of complex decoder chips.

Colour television remains an engineering marvel even though many of us take it all for granted. We reach towards the future ... but we watch the excellent 'plain, ordinary television'. Tomorrow's television today.

▶ The three items of equipment required in the home on a switched star cable system: the television set, a hand-held remote control and a wall outlet plate. *Rediffusion*



For the viewer it is often only when something goes wrong that he or she catches an impression of the complexity and sophistication of the enormous amount of high-technology equipment that goes into ITV programme-making. Yet behind the scenes 1982-83 has witnessed the culmination of the most intensive and extensive programme of expansion and modernisation of ITV studio, OB and news-gathering technology since the coming of colour in 1969 — the latest complex 1-inch videotape machines with 'intelligent' computer editing facilities; the latest 'digital' units that can manipulate pictures to create effects undreamed of a few years ago; cameras that call on the miracle microprocessor chips to help the

with some 20 ENG equipments used by 29 crews. A show-piece demonstration of its versatility came when ITN, in conjunction with LWT, scored another 'first' in TV news by providing extremely clear 'live' pictures of Mrs Thatcher from inside her official Daimler during the 1983 General Election — the signal from the LWT camera was first picked up in a special ITN links vehicle, beamed up to an Augusta Bell 109 helicopter over London, and then relayed to LWT's South Bank centre for transmission to ITN and thence to viewers all over the country.

Ulster Television has become the first ITV company — and one of the first broadcasters in Europe — to adopt on a year's experimental basis one of the new lightweight 'Betacam' portable one-unit colour camera-recorders

— In and Out of the Studios —

cameramen; new telecines that provide ever better reproduction from film. The new presentation and master control centre for Channel 4 in central London; the new north London centre for TV-am; the TVS studio centre in Maidstone; Central's new studio centre for the East Midlands; the new £14 million HTV centre just outside Cardiff; extensive refurbishing of studios and technical areas by Anglia, LWT, Tyne Tees, Yorkshire TV and virtually every other programme company. Then there has been the rapid expansion of independent production houses resulting from Channel 4, with its unique policy for British TV of 'buying in' virtually all of its programmes to encourage the independent programme makers.

During 1982-83 ITN completed its change-over to electronic news-gathering

with 1/2-inch tape. Until very recently, even for ENG, European and American broadcasters have used separate videotape recorders with 3/4-inch tape, which although compact are too big and heavy to become part of the actual shoulder-carried camera assembly. During 1982-83, a number of Japanese, European and American manufacturers have developed 'one-piece' camera/recorders, with 1/2-inch and 1/4-inch tape, using 'component-coding' techniques similar to those developed by the IBA for the MAC satellite transmission systems. These appear to be extremely promising, but unfortunately with four different non-compatible tape 'formats'. Most broadcasters are waiting to see what happens — Ulster Television has opted to go ahead with the Sony system.



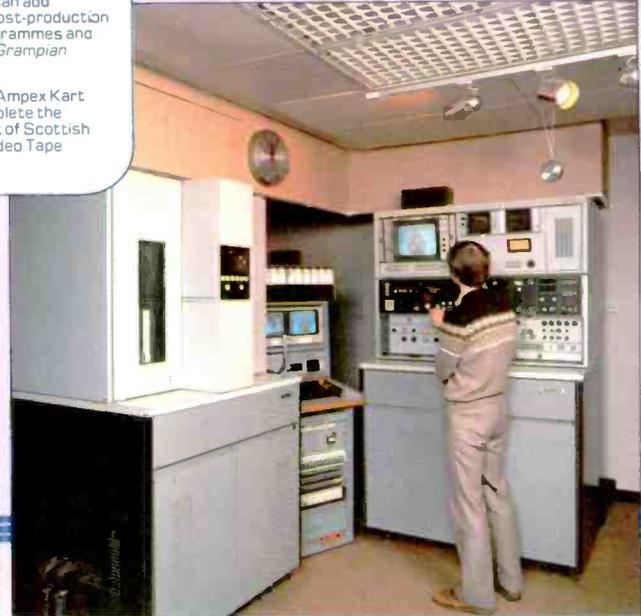
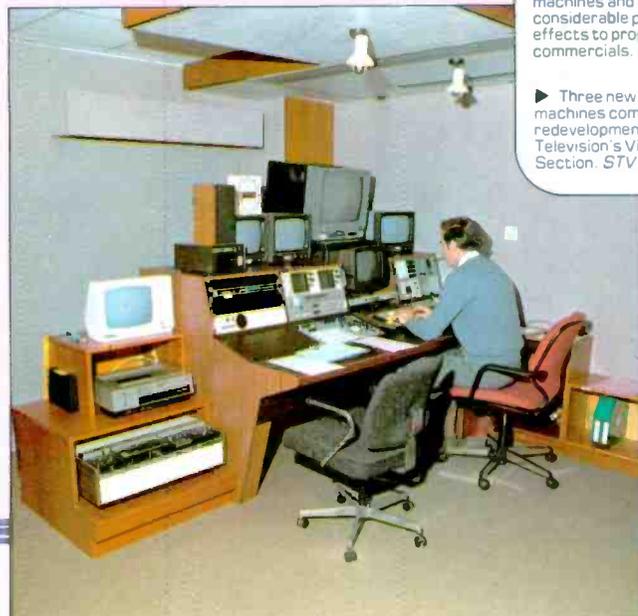
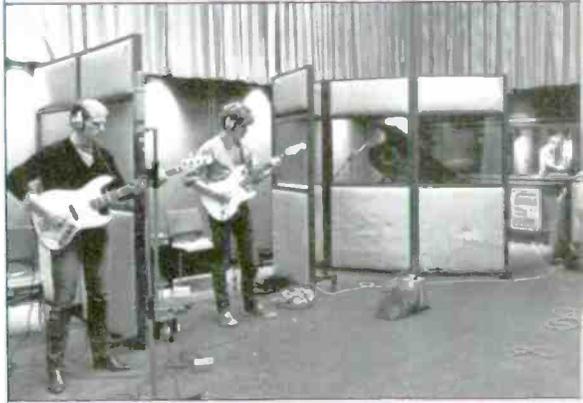
▲ The £4.7m. expansion and re-equipment of TSW's Plymouth studios provides two new studios, increased scenery construction and storage areas, and improved accommodation for support activities such as design, graphics and planning. *TSW*

◀ The lightweight Sony electronic camera positioned inside Mrs Thatcher's official Daimler to transmit live pictures of the Prime Minister, via a link vehicle and helicopter, to ITN during the election programme *The Nation Decides*. *LWT/ITN*

▶ Musicians try out the sound quality of Granada's new sound studio which has been rated 'one of the best of any British TV company'. The new music control room houses a 24-track Neve computer-assisted mixing console. *Granada*

▼ The Datatron Super Tempo VTR editing desk which can be dedicated to five 1-inch VTR machines and can add considerable post-production effects to programmes and commercials. *Grampian*

▶ Three new Ampex Kart machines complete the redevelopment of Scottish Television's Video Tape Section. *STV*



Expanding World of Channel 4

In November 1982 Britain's Fourth Channel television services – the IBA's Channel 4 and S4C (the Welsh service which is transmitted by the IBA) – were launched from 31 'main' transmitters and 126 local relay transmitters, capable of providing good colour pictures to 87% of the population, over 45 million people.

Channel 4 made British television history: the first transmitter network ever to open at the same time in all fourteen 'regions' of the United Kingdom and Channel Islands.

This did not mean – and could not have meant – that Channel 4 was immediately available to all viewers in all parts of the country. The other three programme channels had taken fifteen years to build, install and commission enough transmitters to reach 99% of the population: it had taken some 51 'main' and some 600 local relay transmitters to do this – and even today, and for more years yet, more than one new local relay a week is opened to fill in the remaining gaps.

The remarkable opening figure of 87% coverage was made possible by the impressive work of British industry, British Telecom and several hundred IBA engineers. By the nature of television coverage, a relatively small number of high-power transmitters can each reach some millions of viewers, but natural barriers in the form of hills and valleys mean that there will inevitably be pockets of poor reception that have to be filled in by many lower-power local relays. The 51 'main' stations do in fact serve over 90% of the population; over 600 local relays are needed to cover less than 10% of the population.

But then again in some parts of the country – particularly in the north of Scotland, the Orkneys and Shetlands – even a 'main' transmitter reaches only a few tens of thousands of viewers. Inevitably priority must be given to transmitters serving the most viewers – although for Channel 4 the IBA is building up coverage on a regional basis; priority is given wherever possible to those regions where the channel coverage is lowest. Bluebell Hill in north Kent was opened in December 1982, only weeks after the launch.



During 1983 eleven more 'main' transmitters have opened together with about 30 local relays that serve relatively large numbers of viewers. This impressive engineering programme has brought Channel 4 to over 4 million *more* viewers. By the end of 1983 coverage is roughly 95% of the population, leaving less than 3 million people unserved.

1984 sees the completion of work on the more remote 'main' stations with the planned opening of the final eight: *First*



quarter: Rumster Forest (nr. Wick), NE Scotland, serving about 52,000 more viewers. *Second quarter:* Knock More, Grampian, serving about 25,000 more viewers; Keelylang Hill, Orkney, serving about 15,000 more viewers. *Third quarter:* Huntshaw Cross, north Devon, serving about 59,000 more viewers; Eitshal, Isle of Lewis, serving about 20,000 more viewers; Chatton, Northumberland, serving about 31,000 more viewers. *Fourth quarter:* Torosay, Island of Mull, serving about 11,000 more viewers; Bressay, Shetland Islands, serving about 10,000 more viewers.

As these main stations are completed it will become possible for some of the more recently built local relays (which are already equipped) to begin carrying Channel 4. 1984 will also see Channel 4 on about 90 more of the long-established local relays. These (in alphabetical not date-of-opening order) are: Aldeburgh, Alderney, Armagh, Auchmore Wood, Auchtermuchty, Ballygowrie, Ballycastle Forest, Bassenthwaite, Beary Park, Berwick-upon-Tweed, Black Mountain, Bleachgreen, Bridport, Calne, Cambret Hill, Campbelltown, Cirencester, Cornholme, Cow Hill, Crieff, Cupar, Dartmouth, Darwen, Douglas, Fodderty, Galashiels, Girvan, Glenluce, Glossop, Gosforth, Grantown, Hawick, Henley-on-Thames, Hertford, High Wycombe, Hutton, Ilfracombe, Innerleithen, Isles of Scilly, Ivybridge, Jedburgh, Kendal, Kenmore, Keswick, Kilkeel, Killowen Mountain, Kingsbridge, Kingussie, Kirkconnel, Kirkcudbright, Langholm, Larne, Laxey, Leamington Spa, Leek, Les Touillets, Lethanhill, Lochwinnoch, Londonderry,

Millom Park, Newcastle, Newhaven, Newry North, Newton, Newton Abbot, Nottingham, Okehampton, Peebles, Perth, Peterhead, Pitlochry, Plymouth (North Road), Port St. Mary, Rosneath, Rostrevor Forest, Saddleworth, Skipton, Stranraer, St. Austell, St. Bees, St. Just, Tavistock, Teignmouth, Thornhill, Tiverton, Todmorden, Westward Ho!, Weymouth, Wharfedale, Whitby, Windermere, Woolwich, Workington.

There will remain some 300 local relays to be modified during 1985 and 1986. Some cover quite large numbers of viewers but are mostly in regions, such as the London region, where the main station(s) reaches a large proportion of all viewers; Crystal Palace, for example, reaches over 11,730,000 people - 97% of the London region.

Remember that when the first Channel 4 transmitter opens in your area it will be necessary to ensure that a spare tuning button on the TV set is correctly adjusted to receive the extra channel. This is usually quite easy to do yourself, but there are several different types of tuning with push-buttons, touch-buttons etc and it is advisable to check the instruction leaflet that came with the set, if you still have it. If in any doubt ask a knowledgeable friend or consult your dealer or rental company.

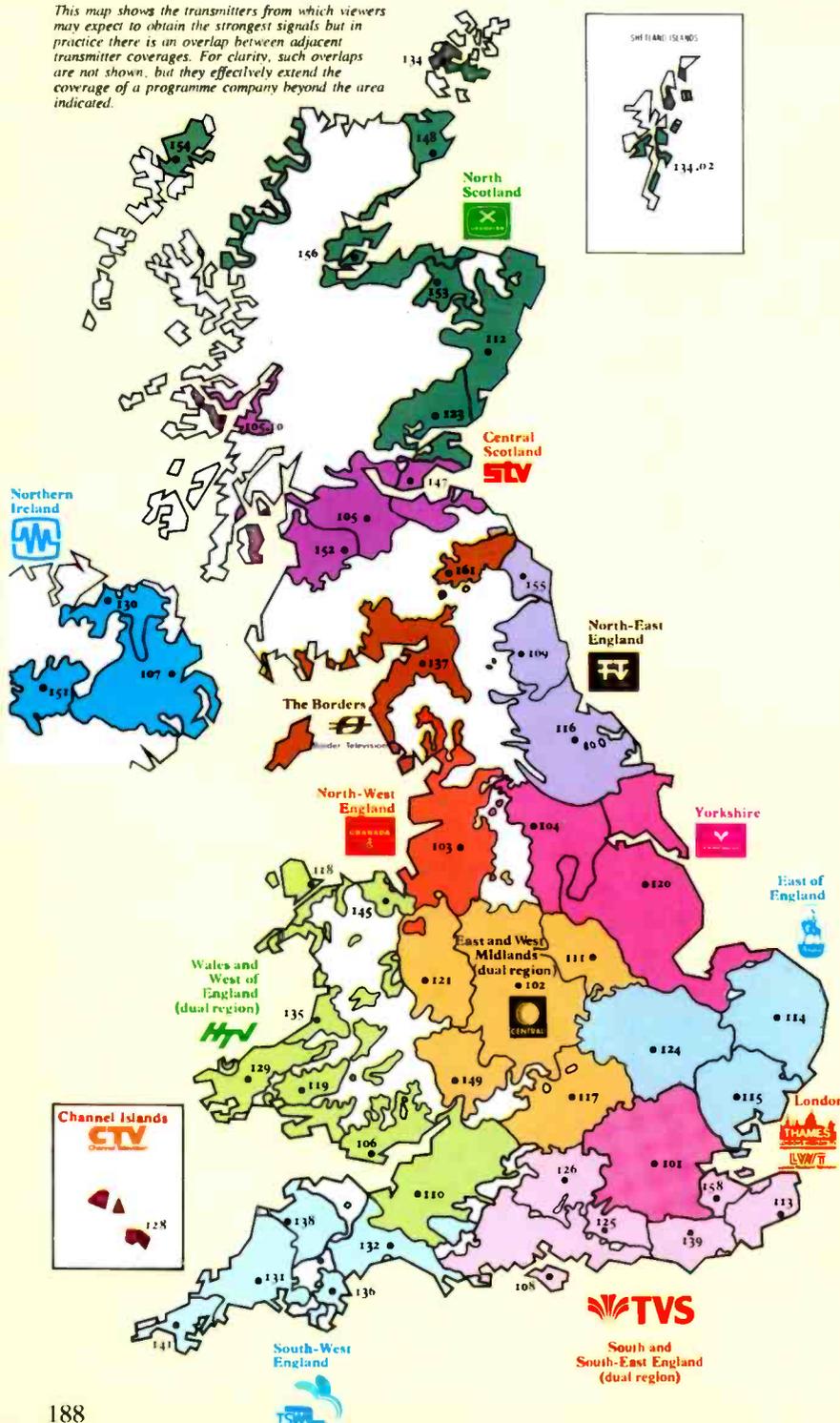
In most cases, if you are using a satisfactory aerial for the other three programme channels, this should prove equally satisfactory for Channel 4. In just a very few cases it may not be possible to get as good a picture on Channel 4 as on the other channels without some adjustment of the aerial.

▲ Part of the videotape and telecine control area at Channel 4 where all the station's prerecorded programmes and filmed material is eventually routed through to the IBA's transmitters.

UHF Television Coverage

Overlaps not shown

This map shows the transmitters from which viewers may expect to obtain the strongest signals but in practice there is an overlap between adjacent transmitter coverages. For clarity, such overlaps are not shown, but they effectively extend the coverage of a programme company beyond the area indicated.



Over 99% of the population is covered by the IBA's transmissions of the ITV services on 625-lines UHF. The map shows the location and coverage of the main stations on air and some of their relays. The stations in each ITV area are listed. Main stations are shown in bold type.



Breakfast-time Television is transmitted by all ITV stations.



Channel 4 (and S4C in Wales) now covers 95% of the population. Air dates so far announced are noted against the station names in the list as follows:-

- 82 1982 } 1st quarter.
- 83 1983 } 2nd quarter.
- 84 1984 } 3rd quarter.
- } 4th quarter.

* Date to be announced

Full technical details from the IBA's Engineering Information Service.

* From early 1983 Wrexham: Rhos will transmit S4C and BBC Wales only.

EAST OF ENGLAND (Ch 4)

114.00	Tacolneston	82
114.01	West Runton	*
114.02	Aldeburgh	84
114.04	Thetford	*
114.05	Little Walsingham	*
114.06	Creake	*
114.07	Wells next the Sea	*
114.08	Burnham	*
114.13	Bury St Edmunds	83
115.00	Sudbury	82
115.01	Woodbridge	*
115.02	Ipswich (Stoke)	82
115.03	Wivenhoe Park	82
124.00	Sandy Heath	82
124.01	Northampton	*
	(Dall. Park)	*

124.02	Luton	83*
124.03	King's Lynn	*

THE BORDERS

137.00	Caldbeck	82
103.36	Kensal	84
103.38	Windermere	84
103.45	Coniston	*
103.50	Hawkhead	*
137.01	Whitehaven	82
137.02	Keswick	84
137.03	Threlkeld	*
137.04	Ainstable	*
137.05	Hailwhistle	*
137.06	Gosforth	84
137.07	Bassenthwaite	84
137.10	Douglas	84
137.11	Beary Peak	84
137.12	Port St. Mary	84
137.14	Laxey	84
137.15	Langholm	84
137.16	Thornhill	84
137.17	Barskeoch Hill	*
137.18	New Galloway	*
137.19	Stranraer	84
137.20	Portpatrick	*
137.21	Cambricht Hill	84
137.23	Creotown	*
137.24	Kirkcudbright	84
137.26	Glenluce	84
137.27	St. Bees	84
137.28	Workington	84
137.29	Bleachgreen	84
137.30	Dumfries South	82
137.31	Dentdale	*
137.32	Union Mills	*
137.34	Pimwherry	*
137.35	Ballantrae	*
137.37	Lorton	83*
137.42	Ravenstonedale	83*
137.43	Orton	82
137.44	Sedburgh	*
137.45	Grasmere	*

161.00 Selkirk

161.01	Eyemouth	84
161.02	Galashiels	84
161.03	Hawick	84
161.04	Jedburgh	84
161.06	Lauder	*
161.07	Peebles	84
161.08	Innerleithen	84
161.09	Berwick-upon-Tweed	84
161.10	Stow	*
161.11	Yetholm	83*

EAST AND WEST MIDLANDS

(i) East Midlands

111.00	Waltham	82
102.12	Ashbourne	*
102.35	Ambergate	*
111.01	Nottingham	84
111.04	Belper	*
111.05	Eastwood	*
111.07	Parwich	84*

(ii) West Midlands

102.00	Sutton Coldfield	82
102.01	Kinver	83*
102.02	Kidderminster	*
102.03	Brierley Hill	83*
102.06	Bromsgrove	83*
102.07	Malvern	83*
102.08	Lark Stoke	*
102.09	Stanton Moor	*
102.10	Leek	84
102.11	Fenton	83*
102.13	Bolehill	*
102.14	Hartington	83*
102.16	Over Norton	82
102.17	Bretch Hill	82
102.19	Icomb Hill	*
102.21	Leamington Spa	84
102.27	Allesley Park	*
102.28	Cheadle	*
102.29	Tenbury Wells	*
102.30	Redditch	*
102.32	Ironbridge	83*
102.33	Guiting Power	*
102.34	Ashford-in-the-Water	*
102.36	Ipsstones Edge	82
102.37	Whittinglow	*
102.38	Oakamoor	*
102.39	Mallock	*
102.42	Turves Green	82

117.00 Duxford

117.05	Ascot-under-Wychwood	83*
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121.00 The Wrekin

121.02	Clun	83*
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149.00 Ridge Hill

149.01	Kington	*
149.02	Garth Hill	*
149.03	Ludlow	*
149.05	Hazler Hill	*

Your Guide to Good TV Reception

Even modern television sets need adjustment from time to time so that the pictures you watch are as good as they should be.

Ensure that the set is correctly used by all the family. Learn to operate the user controls correctly – leave all other adjustments to those who have the ‘know-how’.

Channel 4 comes from the same transmitting stations as ITV and should be received on the same aerial.

The Controls

A modern television set has only a few controls that may need to be adjusted by the user. It does, however, also have other adjustments which need to be set up carefully by the manufacturer, dealer or installation engineer so that you get the best possible picture of the right shape and size. You should expect your service engineer to make sure these controls are correctly set, *but you should not attempt to do it yourself*.

Many dealers and rental companies provide operating instructions for their sets, and you should always read these carefully and make sure that other members of the family do so as well. The following guidance applies to most sets, but remember that there may be some differences between individual models. Some controls will probably need adjustment only rarely.

Remote control is almost always provided for ORACLE teletext, with the same compact ‘key-pad’ unit (which is pointed at the set) also controlling the picture and sound. ORACLE is easy to use – but it does take a little practice. Always make sure you and the family can all use the key-pad effectively, both on teletext and television.

STATION SELECTION. Some sets have ‘touch’ or ‘remote’ selection; many more have push-buttons for selecting the programmes. There are several different ways of adjusting the buttons or associated small knobs (usually concealed when the set is being used) so that the set may be tuned to different channels. Just occasionally it may be necessary to re-tune to the station for the best picture detail – and for the best colour on a colour receiver. As the tuning controls vary between different models of receivers, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the manufacturers’ or rental companies’ instruction leaflet.

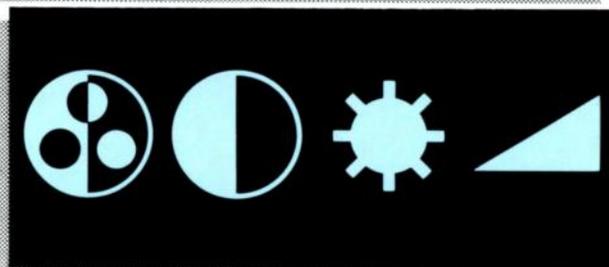
BRIGHTNESS AND CONTRAST. These two knobs (if both are provided) need setting together. It is easier to set them correctly on a black-and-white picture, so the first thing to do on a colour receiver is to turn the colour ‘saturation’ control to a minimum. Then adjust ‘brightness’ (or

‘brilliance’) and ‘contrast’ alternately so that you get good reproduction of both ‘highlights’ and ‘dark’ areas of the picture, with good detail in the mid-tone areas but without everything becoming rather grey. Adjust for a well-balanced crisp picture in which you are not losing all detail in the dark areas; but, equally, so that the picture is not turning milky grey. Often only a single ‘brightness’ control needs adjusting.

COLOUR. Most colour sets have one colour control knob. At minimum setting the picture will be black-and-white. If you turn it up too much the colour becomes ‘garish’ with the faces too red. So having set the ‘brightness’ and ‘contrast’ controls, turn up the ‘colour’ control for natural colour. There is often a tendency to overset this knob for rather too much colour. Some colour sets also have a ‘hue’ or ‘tint’ control as a further adjustment to the colour picture. This control should be set after adjusting all other controls, to give natural ‘flesh tones’.

Very infrequently, a transmitter goes off the air during broadcasting hours. Transmissions are usually restored after a short break, which may last up to five minutes if the standby transmitter has to be automatically switched into service. *So, do not adjust the controls if the picture goes off.* Change to another channel; if you can then receive a programme, this almost certainly means that your set is working properly and the fault is at the transmitter. *Do not adjust controls* to try to eliminate interference caused by weather conditions.

TYPICAL SYMBOLS FOR



COLOUR CONTRAST BRILLIANCE VOLUME

Maintenance

You will probably find it worthwhile having your equipment checked periodically by your dealer or rental company. This will enable any necessary internal

adjustments to be made to your receiver, and the whole installation checked for electrical safety. Your aerial installation can also be checked: all aerials exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, poor reception is caused more by old or faulty aerials than by faulty sets.

Sometimes an aerial may still be in good condition but the picture may be poor because:

The foliage of trees or bushes may be obstructing and reducing the signal.

A new high building may be blocking the signal, or another domestic aerial may have been put very close to your own.

Moisture may have got into your aerial cable, or the indoor flexible lead may have broken internally or become disconnected from the plug.

Installation and maintenance of UHF aerial systems for colour/black-and-white 625-line reception needs technical knowledge and special test instruments – it really is not a job for any 'do-it-yourself' enthusiast. Your local rental company or dealer should be able to advise you on suitable aerials for your locality.

Remember that if a local relay transmitter opens in your area it could make a considerable improvement to your reception and justify the relatively low cost of changing your aerial. Again, your local dealer or rental company will be able to advise you. It will also be necessary to re-tune your set to the new channels.

Electrical Safety

Do have the equipment checked periodically by your dealer. This will not only ensure that you are getting good pictures but also he can check that the whole installation is electrically safe.

Don't continue to use your set if you are in any doubt about it working normally, or if it is damaged in any way – withdraw the mains plug and call your dealer.

Don't remove any fixed cover unless you are qualified to do so – and even then withdraw the mains plug before you start and afterwards replace and fix the cover.

Don't leave the set switched on when it is unattended – always check that it is switched off at night or when you go out.

Don't obstruct the necessary all-round ventilation; especially don't stand the set close to curtains or on soft furnishings such as carpets (unless legs are fitted). Overheating can cause unnecessary damage and shortens the life of the set.

Don't use makeshift stands and *never* fix legs with wood screws – for complete safety always use the manufacturer's approved stand or legs.

Never let children push anything into holes or slots.

Disconnect the receiver from the mains supply before cleaning or polishing it.

Particular care is necessary with *any* mains-operated equipment used in bathrooms or kitchens.

Never guess or take chances with electrical equipment of any kind.

The Need for a Good Aerial

In recent years television sets have become very reliable and the average number of electrical failures of modern colour receivers is now 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 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 and/or plugs and sockets 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 Independent Television.

The 625-line Service

All modern sets sold in the UK are intended for use on the 625-line system, used by ITV since 1969. The 405-line service, which is being phased out by the end of 1984 carries exactly the same programmes that are transmitted on the 625-line system.

There are now over 600 transmitting stations providing 625-line ITV transmissions on UHF (ultra high frequencies) and reaching over 99% of the population, using Channels 21 to 34 (Band IV) and 39 to 68 (Band V). Some of these stations are very high power, intended to serve audiences of millions; but others use extremely low power 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 received in black-and-white. Channel 4 is available to 19 out of 20 viewers.

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 adjusted, and tuned to receive Channel 4 as well as ITV.

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 much reduce the strength of UHF signals. New relay stations continue to be opened at the rate of about one a week, and similarly more and more of the relays are providing Channel 4 programmes.

Basically the power of the transmitter is a guide to its coverage area, but often more significant are the size and position of intervening hills. A high-power UHF main station may have an overall coverage area with a radius of 30-40 miles or more. However, some areas which are screened by hills or situated in valleys may still need low-power relay stations to fill gaps in coverage from the main transmitter. The quality of reception at any

particular point is often governed by the position of local hills and other obstacles such as tall buildings.

Details of new 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, Hampshire, SO21 2QA. You can phone: *Winchester (0962) 822444*, or the London number if more convenient, *01-584 7011*, and ask for Engineering Information. You can then request your dealer to adjust or change your aerial to pick up signals from the new transmitter and retune your TV set to the channels of the new relay.

The Aerial

The UHF band covers a very large number of channels, and each transmitter is allocated a set of channels which falls into one of five groups denoted either by a letter or a colour code:

Channel	Aerial Group	Colour Code
21-34	A	Red
39-53	B	Yellow
48-68	C/D	Green
39-68	E	Brown
21-68	W	Black

Receiving aerials are manufactured to correspond to these groups of channels, and it is essential that the correct type be used. An aerial of the incorrect type is likely to prove very unsatisfactory. A few aerials are designed to cover all UHF channels (Group W).

The aerial must be mounted either with the rods horizontal or vertical, depending on whether the transmission to be received is of horizontal or vertical polarisation. The aerial should be mounted as high up and as clear of obstructions as possible. For best results, the aerial needs a clear line of sight towards the horizon. Increasing the height by only a few feet can often give an increase of signal equivalent to doubling the size of the aerial. The positioning of the aerial is reasonably critical and might require some trial and error to give satisfactory results on all channels. A 'cranked' fixing arm facilitates adjustment.

Although a simple 'set-top' aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception can often be marred by the effects of people moving within the room, or cars passing by the house. These can produce unpleasant ghosting or smearing on the picture. Any nearby movement, 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 and ORACLE reception an outdoor aerial should preferably 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.

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 may be necessary to mount the aerial on a very tall mast, and to use a special pre-amplifier to boost the signals.

Feeder Cable

The lead connecting the aerial to your set also plays an important role. The lead should be a 'low-loss' 75-ohm coaxial cable. There is inevitably some loss of signal between the aerial and the set; the amount of loss depends on the length, type and size of cable. The shorter the cable run, and generally the thicker the cable, the less loss there is likely to be. The loss also increases with frequency, i.e., the higher the channel number, the greater the loss. It is important to avoid sharp kinks and bends in the cable, as these can affect the signal and degrade the picture quality.

Ghosting

Ghosting can sometimes be a problem, especially in built-up areas and hilly regions, and is often experienced when using indoor aerials. Ghosting is caused by signals reaching the aerial after reflection from one or more hills or buildings. Because these reflected signals travel along paths slightly longer than that of the direct signal from the transmitter, they may result in one or more images displaced to the right of the main picture. Since the reflected signals come in at an angle to the direct signal, such 'ghost' images can usually be greatly reduced by using an aerial with good directional properties and with careful mounting, adjusted for minimum ghosting on ITV and Channel 4.

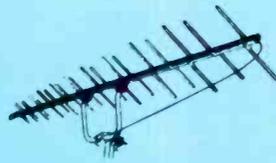
The requirements for good ORACLE teletext reception – that is to say the avoidance of 'errors' in the displayed characters – are rather more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, in other respects, any aerial that provides good television reception should also be suitable for ORACLE.

Portable Receivers

The use of portable TV sets (in breakfast rooms, bedrooms, in caravans etc.) is now very common. However, these types of receiver do bring their own

The Essentials for Good Reception

To enjoy the best in your TV viewing, make sure that your TV set is in good working order and correctly adjusted. Where possible, install an outdoor aerial, suitably high up and clear of obstructions. Use an aerial of the correct group, mounted either with the rods horizontal or vertical as appropriate to the transmitter providing the best signals in your area. Use good quality, low-loss coaxial cable between the aerial and TV set. To ensure a good, lasting connection, ensure that the inner conductor of the cable is properly connected to the aerial and soldered to the receiver connecting plug.

**A Log-periodic Aerial**

Picture ghosting can often be reduced 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.

**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 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.

reception problems. While the set itself may be portable, it still needs an adequate signal from the aerial. The built-in aerial may not be satisfactory, for example, inside a metal-skinned caravan.

Check beforehand whether you are taking your portable set to an area well served by a UHF transmitter. Remember that not all transmitters yet carry both Independent Television services.

A wide-band aerial such as the log-periodic type, preferably mounted above roof-level, is probably the best aerial to use for UHF reception if you are travelling around. It can be used over the whole UHF range, so that a single aerial will be satisfactory anywhere in the British Isles, provided that you are within the range of a UHF transmitter and provided that it can be mounted for either a horizontal or vertical polarisation.

Receiving more than one ITV Service

For ITV programmes the country is divided into fourteen areas and viewers normally expect to watch only the ITV service which is intended for reception in their area. Inevitably, there are some overlaps in the coverage of some adjacent transmitters carrying programmes of different ITV areas, and viewers living in these 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 unshielded by local or high intervening hills, it is quite frequently possible to receive distant transmitters which carry programmes of other ITV areas. In some areas where Channel 4 is not yet transmitted from the local station it may be possible to receive the service from an alternative station (possibly at somewhat poorer technical quality); this may require a second aerial.

The main requirement for reception at long distances (up to about 100 miles from a main high-power transmitter) is to use a very efficient aerial system. 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 unit fitted near the TV.

Such 'out-of-area' reception is quite likely to be marred by interference from another station using similar channels. This produces patterning.

Interference to the Picture

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.

Any nearby electrical apparatus – for example, a thermostat, 'CB' rig, power drill or car – may cause interference. Parliament has introduced legislation which restricts the amount of radiation which may legally be produced by new equipment. Where the source of interference appears to be 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.

Community Aerials, Wired Distribution and Self-help Transmitters

In a few areas, satisfactory 'off-air' reception may not be possible even with elaborate aerials and additional amplifiers: the options open to people living in such places are described in the IBA leaflet *Community Aerials* and the joint IBA/BBC booklet *Self-Help Television for Small Communities*.

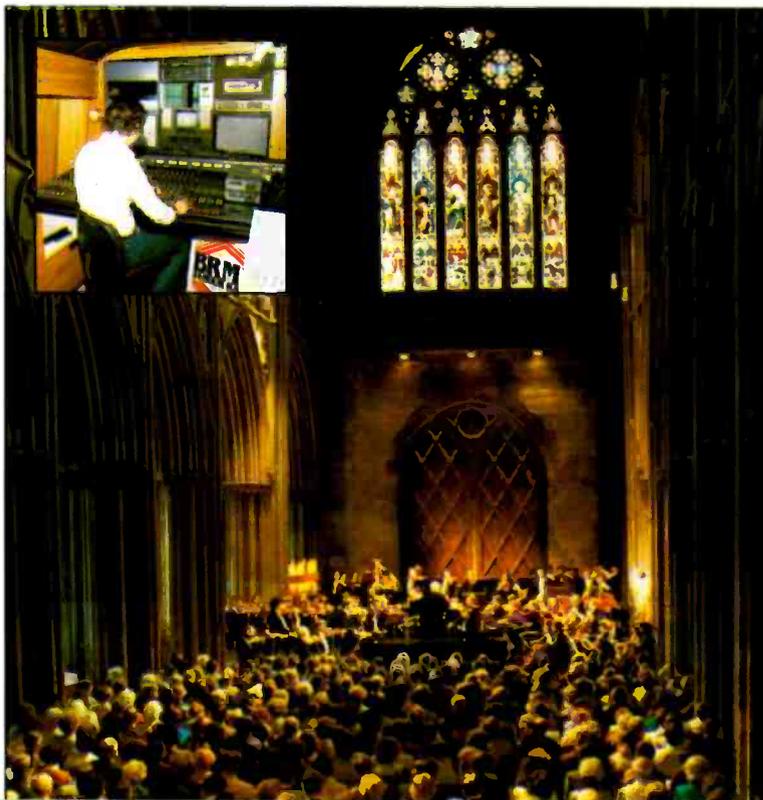
Spreading the Words and Music

ILR stations and studios differ enormously though all place great emphasis on modern technology that is simple to use yet providing stereo sound of high technical quality.

To provide a viable and attractive ILR service, meeting the rigorous IBA technical standards, dependent for its entire income on local and national advertising, to a potential audience of sometimes under half-a-million people makes it essential that the technology pays its way by keeping capital and revenue costs to a reasonably low figure – without the technical quality suffering.

For this reason the layout and scope of the ILR studio centres show refreshing variety, reflecting the differing scale of operations. Few ILR programme companies can afford the luxury of large purpose-built studio centres, though many have adapted existing buildings so that these – like the voices of the presenters – project the friendly feeling of a local station serving its own community.

▼ For the first Lichfield Festival, Sir Charles Groves conducts the Hallé Orchestra in the City's Cathedral while Ian Edwards records the music for BRMB Radio which sponsored the occasion.



In 1983 Gwent Broadcasting became the first of several new ILR stations to make use of a new form of prefabricated or modular studio in which the various acoustically-treated sections are factory-built and then assembled in an existing building. The Newport studio built in this way met the IBA's specification on acoustic insulation, a promising start for the new technique.

The number of studios, the outside broadcast facilities, the engineering area and maintenance workshop, the newsroom, the administrative offices and the reception area may vary enormously from one station to another – but all ILR technical facilities and studio acoustic requirements have one thing in common: they must meet the standards set out by the IBA.

The IBA, since before the start of ILR, has issued mandatory technical codes of practice and these are frequently revised in consultation with the programme company engineers to take advantage of technical progress. These codes ensure the use of high-quality equipment throughout the programme chain.

Effective sound-proofing needs to be coupled with good, pleasant acoustics, whilst the task of 'driving' the equipment and compiling 'logs' has to be simplified to permit programmes to flow smoothly and professionally from 'self-drive' studios.

By old-time broadcasting standards it all looks and sounds informal; yet the programmes, the jingles and the commercials all need, if they are to flow smoothly and with a minimum of hiccups, sophisticated technology that overlays a measure of automation on to an essentially 'live' presentation.

The ILR companies are also constantly adding to their technical facilities, particularly those designed to let them get out and about in their local areas. Then there are the more formal OB events such as the First Lichfield Festival in July 1982 when a concert by the Hallé Orchestra was sponsored by BRMB.

It all adds up to the use of advanced yet economical technology in the interests of local broadcasting – spreading the words and music.

Reception Tips for ILR

The Independent Local Radio programmes are of high 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 or night; and a constant level of reception, summer and winter.

The large number of stations and the effect of the ionosphere at night (which brings in distant stations as 'interference') mean that it is not possible to provide high-fidelity broadcasting on medium waves. But medium waves do have some advantages: they enable simple receivers to be used and allow easier reception in cars. You do not automatically obtain 'high-fidelity' by listening to VHF/FM. It needs good quality loudspeakers and amplifiers and an effective aerial to do that – and also care in tuning. But VHF/FM usually gives lower 'background' noise and allows you to listen in stereo if you wish: something not available yet on medium waves.

All ILR services are broadcast from both medium-wave (MF) and VHF/FM transmitters. After dark the medium-wave service area is often drastically reduced by interference from distant stations; in daytime, however, reception may be possible on some receivers well beyond the recognised service area. But remember, the ILR transmitters are intended to provide a *local* service.

Some recent and planned ILR VHF/FM services (e.g. Gwent Broadcasting) use the new frequency sub-band 102.2 to 104.5 MHz whereas earlier VHF broadcasting has been between 88 to 97.6 MHz. Listeners to those new services need to tune to beyond the frequencies (97.7 to 102.1 MHz) still being used in many parts of the country for police and emergency radio communications. Unfortunately some receivers – particularly car radios – do not tune above 104.0 MHz.

Good Aerial and Earth for MF

For all reception the importance of a good aerial and earth system is often overlooked and many listeners

needlessly put up with electrical interference and other forms of poor reception. Many sets have built-in ferrite rod aerials which can help overcome interference from other stations by turning the set for minimum interference. On MF a good outdoor aerial and earth system will greatly extend the daytime range. Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service (see page 192).

Stereo Reception

ILR provides local stereo broadcasts throughout the UK and most programmes on VHF/FM are in stereo. Stereo is a worthwhile improvement over conventional reception, providing an illusion of a 'sound stage'. We can use our directional hearing and our ability to analyse sound to pick out and concentrate on individual instruments.

To receive broadcast stereo, a dual-channel amplifier is needed and two loudspeakers; a 'stereo decoder' is normally part of a stereo receiver.

A stereo signal occupies a wider channel; it is more susceptible to interference from other stations and needs a significantly stronger minimum signal than mono. It is usually no use making do with an odd piece of wire or an inbuilt set aerial: very often good 'hiss-free' stereo needs an outdoor or loft aerial with two (sometimes more) elements, properly installed. There are bound to be a few places, at the limit of the service area, where listeners can get satisfactory mono but just cannot get rid of all the 'hiss' on stereo. A good outdoor aerial may also be advisable to help overcome 'multipath distortion' due to reflected signals.

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 the carpeting.

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.

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!

Advertising on Independent Broadcasting

Facts at a Glance



ADVERTISING PAYS



Independent Broadcasting receives no part of the licence fee. The cost of the services is met entirely from advertising revenue. The ITV and ILR programme companies under contract to the Independent Broadcasting Authority obtain their revenue from the sale of advertising time in their own areas. They pay a rental to cover the cost of the IBA in administering the system and broadcasting the programme services. The total budget for the Channel 4 television service is determined by the IBA and the money is raised by the ITV companies who sell the advertising time on Channel 4.

TOTAL DISTINCTION BETWEEN PROGRAMMES AND ADVERTISEMENTS

Television and radio advertisers buy time on ITV (and TV-am), Channel 4 and ILR just as they buy space in newspapers.

IBA

INDEPENDENT
BROADCASTING
AUTHORITY

The IBA
Code of
Advertising
Standards and
Practice

IBA CONTROLS CONTENT

The IBA controls the content of the advertising. The Broadcasting Act 1981 makes it the IBA's duty to exclude any advertisement that would be likely to mislead; to draw up a comprehensive code of advertising standards and practice; and to enforce the code. It follows that the Authority is one of the country's official instruments of consumer protection. 9,406 new television and 8,480 radio advertisement scripts a year are checked in relation to the code.

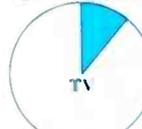
ADVERTISING INTERVALS



Of the 180 programmes in a typical week on ITV: 100 programmes have no internal advertising; 60 programmes have one internal advertising interval; 20 programmes have two advertising intervals.

<p>9,406 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1982-83</p>	<p>General 8,327 scripts</p>	<p>Medical 160 scripts</p>	<p>Semi-medical 420 scripts</p>	<p>Financial 499 scripts</p>
<p>8,480 ORIGINAL SCRIPTS SUBMITTED FOR APPROVAL 1982-83</p>	<p>General 7,686 scripts</p>	<p>Medical 68 scripts</p>	<p>Semi-medical 326 scripts</p>	<p>Financial 400 scripts</p>

6 mins an hour



9 mins an hour



LIMITED AMOUNT

Television advertising is limited to six minutes an hour, averaged over the day's programmes, with normally a maximum of seven minutes in any 'clock-hour' (e.g. 6-7 p.m., 7-8 p.m.). In each hour radio advertising is normally limited to a maximum of nine minutes.

ADVERTISING

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

Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV, Channel 4 and ILR.

The controls over the advertising are among the most comprehensive in the world. The frequency, amount and nature of the advertisements must be in accordance with the Broadcasting Act and the extensive rules and principles laid down by the Authority. There must be a total distinction between programmes and advertisements. The frequency and duration of advertising intervals are strictly regulated by the IBA to ensure that they do not detract from the value of the programmes as a medium of information, education and entertainment.

The Authority's basic principles of broadcast advertising are set out in the IBA Code of Advertising Standards and Practice, drawn up in consultation with its Advertising Advisory Committee on which consumer, medical and advertising interests are represented.

The Broadcasting Act does not lay down precisely the amount of advertising that may be allowed; it simply places upon the Authority the duty to secure 'that the amount of time given to advertising in the programmes shall not be so great as to detract from the value of the programmes as a medium of information, education and entertainment'.

Since the beginning of television transmissions in 1955 the Authority has allowed a maximum of six minutes of spot advertising an hour, averaged over the day's programmes. In accordance with the Authority's requirements advertising in any single 'clock-hour' (e.g. from 6 to 7 p.m., 7 to 8 p.m., etc.) is normally limited to a maximum of seven minutes. The interests of programme presentation or changes in transmission times could result in an advertising interval falling just one side rather than the other of the striking of the clock, so carrying a minute or two of advertising from one clock-hour to another. If the presentation of adjoining programmes can be improved by a small

re-distribution of advertising, this is within the Authority's rules. When this happens the excess in the one clock-hour is counter-balanced by an equivalent reduction, usually in the adjacent clock-hour.

Some television and radio programmes do not easily lend themselves to advertising – for example classical music concerts, opera, Parliamentary broadcasts, or programmes of a sensitive or emotional character. In such cases the Authority is prepared to allow the transfer of advertising to adjacent clock-hours when this appears desirable in the interests of good programme presentation.

The Broadcasting Act provides for the insertion of advertisements not only at the beginning or the end of a programme but 'in natural breaks therein'. This arrangement allows an even spread of television advertising and does not militate against long programmes which might otherwise be followed by impractically long periods of advertising. In variety and light entertainment programmes, the succession of items offers a succession of natural breaks between them. In sports programmes there are natural breaks between events. Panel games contain obvious natural breaks between rounds of questions or when one contestant gives way to another. For much of the rest of the television programmes the theatrical convention is observable – breaks marked in presentation by a change of scene, a significant lapse of time or a new sequence of events which in the theatre may coincide with the dropping of the curtain between two or three acts, or the darkening of the stage between scenes.

The length and nature of each television programme determines the amount of advertising which the IBA allows to be inserted. No internal advertising at all is allowed in the following: certain current affairs and documentary programmes, including *TV Eye* and *World in Action*; half-hour documentaries; programmes for schools; half-hour adult education programmes; religious services and devotional programmes; half-hour children's programmes; some half-hour plays; formal Royal ceremonies or occasions; Parliamentary broadcasts; and any programme lasting less than 20 minutes.

Free air-time is given to Government Departments for the transmission of public service films on health, safety and welfare. The Independent Local Radio service also regularly broadcasts similar items.

Control of Advertising Standards

The Broadcasting Act 1981 is among the most powerful Acts of Parliament in the areas of fair trade and consumer protection. For television and radio advertising this Act is concerned directly with prevention and not with prosecution after the event. It gives to a public board – the Independent Broadcasting Authority – the duty and the power to exclude any advertisement that could reasonably be said to be misleading, and to decide as to the classes and descriptions of advertisements and methods of advertising that should be excluded from television and radio.

As regards the unacceptable classes and methods of advertising, the Act requires the Authority to consult with the Home Secretary from time to time, and to carry out any directions that he may issue in these fields, over and above anything the Authority itself, with his concurrence, may propose to do. The Authority fulfils its obligations by drawing up and publishing a Code to govern standards and practice in advertising (this it does in consultation with its Advertising Advisory Committee, a Medical Advisory Panel, and the Home Secretary) and in co-operation with the programme companies, the 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 Broadcasting Act 1981 the Authority is required to appoint:

a committee so constituted as to be representative of both (i) organisations, authorities and persons concerned with standards of conduct in the advertising of goods and services (including in particular the advertising of goods or services for medical or surgical purposes), and (ii) the public as consumers, to give advice to the Authority with a view to the exclusion of misleading advertisements . . . and otherwise as to the principles to be followed in connection with the advertisements . . .

The Act requires that the Chairman of the Committee should be independent of any financial or business interests in advertising. The Committee is consulted by the 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 IBA recommendations as to any alterations which appear to the Committee to be desirable.

The Committee plays an important part in the preparation and periodic review of the Code. There is

in the Committee, with its balanced membership, a first-class forum for the exchange of views on general standards between advertising experts and others outside the advertising industry.

The Medical Advisory Panel

The Broadcasting Act 1981 requires the Authority to appoint, or arrange for the assistance of, a medical advisory panel to give advice to the Authority as to:

- (a) advertisements for medicines and medical and surgical treatments and appliances;
- (b) advertisements for toilet products which include claims as to the therapeutic and prophylactic effects of the products;
- (c) advertisements for medicines and medical and surgical treatments for veterinary purposes, and 'such other advertisements as the Authority may think fit to refer to the panel'.

After consultations with professional organisations 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 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 ADVERTISING ADVISORY COMMITTEE

Prof. Aubrey Diamond (*Chairman*); E. Burleton; Mrs M. F. Chalkley; Dr H. Fidler, MA, BM, BCH; Dr G. Fryers, MD, MRCP; J. Jackson; R. Kaner; D. F. Lewis, OBE, FPS; R. Singh, JP; Mrs J. Welshman.

THE MEDICAL ADVISORY PANEL

Sir Richard Bayliss, KCVO, MD, FRCP; Dr P. A. Emerson, MA, MD, FRCP, FACP; Prof. R. D. Emslie, M.Sc., BDS, FDS; Dr P. Evans, CBE, MD, M.Sc., FRCP; Miss D. Hollingsworth, OBE, B.Sc., FRIC, FIFST, F.I.Biol.; Prof. H. Keen, MDS, FRCP; Mr T. L. T. Lewis, FRCS, FRCOG; Dr M. J. Linnett, OBE, MB, FRCGP; Mr I. G. Robin, MA, FRCS, LRCP; W. B. Singleton, CBE, FRCVS; Dr P. A. J. Smith, MB, BS, FRCP.

IBA ADVERTISING LIAISON COMMITTEE

The Rt. Hon. The Lord Thomson of Monifeth, KT (*Chairman*); W. Brown, CBE; A. P. Hallatt; C. Leach; D. N. A. McLure; K. Miles; R. Morgan; R. Oliver; R. Wordley; A. R. Pearson; N. H. Phillips; G. Russell; B. Sanctuary; H. Theobalds; D. Wheeler; John Whitney.

The IBA's Advertising Liaison Committee

The Advertising Liaison Committee normally meets quarterly. It was established in 1980 as envisaged by the Authority in its proposals for the fourth television channel as a means of creating a climate of mutual understanding which would allow matters of principle to be discussed by the IBA, ITCA, ISBA and IPA and problems to be solved. The Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising are represented from their highest levels, as are the Independent Television companies. The Committee is chaired by IBA Chairman Lord Thomson of Monifieth and the IBA is represented by a Member of the Authority, the Director General and the Head of Advertising Control. The Committee's terms of reference are:

to consider matters of principle relating to commercial relationships which may be raised by the participating bodies;

to improve liaison and communications on advertising matters between advertisers, agencies, the ITV programme companies and the IBA;

to examine ways in which outstanding differences might

be resolved; and
to provide any guidance, advice and information which it may consider helpful to all whom are involved in the Committee.

The IBA Code of Advertising Standards and Practice

The IBA Code of Advertising Standards and Practice, which applies to radio and television, has been drawn up by the Authority in consultation with its advisers. It is a comprehensive document of general rules and three main Appendices which deal in more detail with advertising in relation to children, financial advertising and the advertising of medicines and treatments.

As well as rejecting misleading claims and presentations which might cause harm, the 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 likely to see or hear, anything that might result in harm to them physically, mentally or morally or which would take advantage of their natural credulity or sense of loyalty.

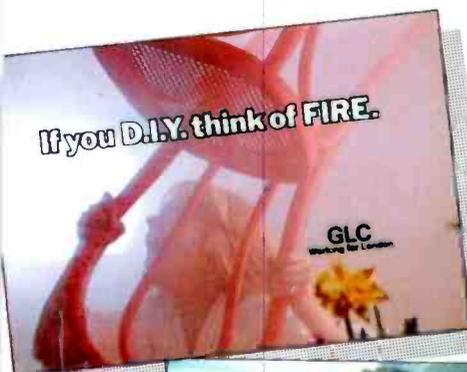
Appendix 2 of the IBA Code sets out searching controls over financial offers of all kinds.

Appendix 3 of the Code deals with the Advertising of Medicines and Treatments and with all health claims. It stresses that proper use of medicines requires great care in their advertising, and refers to the requirements of the Medicines Act 1968 and to the advice given by the Medical Advisory Panel referred to above.

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 a total of over 12,000 television advertisement scripts a year.

The television scripts are considered in relation to the Code, with the help of independent consultants in



◀ Many advertisements on Independent Television are devoted to important aspects of health, safety and welfare.

▼ Research into public attitudes confirms that the great majority of the viewing and listening public favour advertisements as a good way of paying for ITV and ILR.



◀ Some TV commercials succeed in being both informative and entertaining.

special fields; and discussion of any seemingly doubtful points with the advertising agencies ensures that the television advertisements in their final form are likely to comply with the Code. These inquiries involve the questioning of words and phrases to be used in advertisements; the substantiation of claims and the submission of the advertisements to the appropriate independent consultant or consultants for advice; checking the validity of testimonials and the identity of persons to be introduced by name; discussion of the total impression that might be given by an advertisement, whatever its line-by-line purport may appear to be; discussion of the general effects to be given in vision and sound; and many other points arising from the far reaching provisions of the Code of Advertising Standards and Practice.

At the end of these discussions and investigations, over eight out of ten television advertisement scripts are found to meet the requirements of the Code as originally submitted. Eighteen per cent are returned for amendment by the advertisers to bring them into line with the accepted interpretation of the Code. In due course the specialist staff of the Authority and the programme companies join in a daily closed-circuit viewing of finished films before the advertisements are accepted for broadcasting, to ensure that they conform with the agreed script and that there is nothing unacceptable about the tone and style of presentation or other aspects of the film treatment of the subject. Between 2-3% of the finished films need revision before final acceptance.

For radio the ethical standards demanded by the Authority are no less than those required for television, and all advertisements for Independent Local Radio must comply with the IBA Code of Advertising Standards and Practice.

Reviewing the IBA Code

The Advertising Advisory Committee is the central body appointed by the Authority to recommend whether any changes should be made in the IBA's Code of Advertising Standards and Practice in the light of its day-to-day application, new legislative measures, new practices and knowledge, or changes in public attitudes. This continuous process of analysis and debate by the Committee – which under independent chairmanship represents consumers, people professionally concerned with advertising and medical advisers – is a valuable means of ensuring that broadcast advertising continues to maintain the highest possible standards.

The Committee is kept informed about all problems arising during the everyday control of advertising. Through television and radio publicity the Authority has encouraged members of the public to comment on the advertising, and during 1982-83 over 1,000 letters and telephone calls of complaint or comment were received. These were helpful to the Authority in ascertaining the opinions of viewers and listeners, although the great majority of the comments related to



▲ Members of the IBA's advertising control staff at a closed-circuit viewing of new commercials.

minor matters of individual taste or opinion, difficulties experienced in obtaining advertised products, or expressed opposition to certain general aspects of advertising.

During the year thirteen complaints were upheld, compared with sixteen the previous year. In all cases the commercials concerned were immediately withdrawn.

Six of these complaints related to ITV. Advertisements for a video recording machine using slow motion shots was considered to be exaggerating the clarity of these sequences when compared with typical use. A record offer was found to be advertising an LP that had been retailed previously under a different title – and this was resulting in duplication by purchasers. A Channel ferry company was alleged to be denigrating a competitor and – in the absence of any rebuttal – their commercial was withdrawn. A Central Office of Information (COI) family supplement announcement was challenged because it omitted a qualification that distinguished between the rights of husbands and of wives. An imported wine, although 'bottled in Germany', failed to point out that the blends contained were not from Germany itself. And a British Telecom commercial advertising '... phone now ... during cheap rate ...' was accidentally transmitted before the time applicable to this rate.

Seven complaints related to radio advertisements. A locally made version of the IBA's own announcement about Advertising Control was criticised as 'strident' and it had to agree, on reviewing it. A venetian-blind company – '... the cheapest in town' had to withdraw the claim when a competitor matched their prices and then challenged the claim. A car hire advertisement was challenged on price by a competitor and although the complaint itself was not upheld, it was found that VAT was not being included in the terms offered. A retail electronic equipment shop was found to have a dual pricing policy (for cash and credit) and this was not stipulated in the commercial. A local pleasure park advertisement, presented by a well-known actor, was considered by the station concerned to be directed too much towards children and was amended after one transmission. An airline commercial that referred to '... take an age on the train ...' was challenged by British Rail, as denigratory. And a car hire firm using the word 'taxi' (which has a legal definition) had to amend this when challenged by a taxi company.

Changes in the Code in recent years have included a

strengthening of the rules applying to advertising directed to children and the advertising of vitamins, medicines and treatments. The strict requirements relating to the advertising of alcohol were formalised. Although the Code rules prohibit the advertising of contraceptives this does not preclude advertising of official or officially sponsored family planning services.

Changes in the law have also required Code amendments in the areas of financial advertisements, lotteries and price offers.

Sponsorship

Seven years ago the Annan Committee on the Future of Broadcasting recommended sponsorship as one source of revenue for the Fourth Channel, though on no other.

Major industrial and financial companies which now help to finance cultural and sporting productions are able to sponsor the events which may be broadcast live or recorded for later transmission. It is also possible that companies could finance the making of certain original programmes which could be offered to the Fourth Channel or the ITV companies for transmission.

The legal position under the Broadcasting Act (Section 8(6) and 8(7)) allows for sponsored programmes made specifically for Independent Television provided that they consist of factual portrayals of 'doings, happenings, places and things' which in the opinion of the Authority are proper for inclusion in the programmes by reason of their intrinsic interest and instinctiveness and do not comprise an undue element of advertisement.

It is perfectly possible for an organisation not directly concerned with broadcasting to make a programme of intrinsic interest to viewers. It is also important that advertising in and around such a programme must be carefully controlled and when a programme contains an acknowledgement to a funder no advertisement incorporating the funder's name is allowed in or around that programme.

The Authority examines each case on its individual merits, but acceptance of a programme funded by a non-broadcaster does not revoke the general requirement that nothing should be done which might give viewers the impression that material in the programme could reasonably be supposed to have been included in return for payment or other valuable considerations to the programme contractor or the Authority.

ORACLE

ORACLE, Independent Television's teletext service, was launched in September 1981 thus becoming the first commercial teletext service in the world. ORACLE's objective is to become a self-sufficient service via advertising revenue in the same way as the normal Independent Television programme services. A limit has been imposed on the number of advertisements ORACLE can carry - 30% of ORACLE's total number of full pages.

The advertiser can choose between a fractional page, a full page, a multi-page for extended messages, or an interleaved page (which slots between editorial pages). Advertising can be booked both for national and regional transmission.

Ensuring High Radio Advertising Standards

Since the beginning of Independent Local Radio in 1973, the Authority's policies have been to ensure that the high standards of advertising achieved in Independent Television should be maintained in the developing system of Independent Local Radio. For the first few years of ILR, the Authority delegated the clearance of most radio copy to the stations and the national selling organisations, who had immediate access to IBA staff for advice on matters of principle or on the application of the Code to individual scripts. However, the Authority required central clearance of the 'sensitive' areas of advertising - alcohol, medicines, finance and that involving children.

With the development of the system and the greater use of ILR by the national advertising agencies, a new system of advertising control was introduced in 1979. This involved an expansion of the existing ITCA Copy Clearance Secretariat to allow for radio commercials for broadcasting on more than two adjacent stations to be cleared centrally at one source. The new system provides for consistency in broadcasting advertising standards and is a natural development following the formation earlier of a Joint ITCA/AIRC Copy Committee on which both television and radio companies are represented. The Authority's role is to oversee the operation, and IBA staff are available for discussion on the application of the Code to specific advertising proposals.

Many advertisements on ILR are locally originated and specialist staff at the companies are authorised by the IBA to clear their local scripts but to refer to ITCA/AIRC or the IBA any controversial scripts or material which might require specialised consideration.

The copy clearance machinery is designed to avoid, so far as is possible, delays in clearance prior to transmission.

In addition to the use of radio for the advertising of consumer products and services, the medium is ideally suited for the advertising of local events and public service announcements by local authorities, Government agencies and other public bodies.

As with television and the press, advertising that is created for radio has to be compatible with the medium that carries it.

Complaints and Comments

If you have a complaint or comment about any television or radio commercial, please write to the Advertising Control Division, Independent Broadcasting Authority, 70 Brompton Road, London SW3 1EY.



WORKING IN BROADCASTING

The full-time permanent staff of Independent Broadcasting as a whole amounts to some 18,750 people, of whom over 15,000 are employed by the ITV programme companies, ITN and Channel 4; about 1,500 by the Independent Broadcasting Authority; and about 2,000 by the ILR programme companies. This is apart from the many thousands of artists and musicians who obtain employment each year with the programme companies and also excludes the considerable numbers employed in ancillary industries serving Independent Broadcasting. The majority of programmes shown by Channel 4 (totalling some 60 hours every week) are commissioned from a wide variety of independent production companies or from the ITV companies, extending the employment opportunities in the industry as a whole.

The 16 separate ITV programme companies under contract to the IBA are each responsible for engaging their own staff. So too is the Channel Four Television Company, the wholly-owned subsidiary of the IBA.

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, including cameramen, lighting, sound and vision; engineering; general administration, including finance and personnel; and sales.

The rapid growth and development of Independent Local Radio continues to provide new scope and opportunities for many people in the stations' localities. Forty-three ILR companies will be broadcasting by the end of 1983 and the Home Secretary has approved plans to provide stations in 26 more localities, bringing the total to 69. The permanent staff at an ILR station, however, is relatively small – usually between 30 and 100 or so people.

Staff working in the IBA's specialist divisions have frequent dealings with the programme companies. Television Division is concerned with the supervision

of programme planning, and helps ensure that the ITV companies and Channel 4 produce the right balance of good quality programmes to inform, educate and entertain the viewing 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 programme output. Radio Division's staff are also concerned with all aspects of the provision of a quality service and as ILR has grown so the advisory and monitoring work carried out by the Division has been extended.

Specialist staff in the Advertising Control Division examine the scripts for all television advertisements to ensure that there is no breach of the IBA's Code. The advertising on ILR is also closely monitored.

Staff in the Information Division co-ordinate media and public relations matters for the Authority, with separate departments responsible for publications and exhibitions.

Some two-thirds of the IBA's staff are employed in the Engineering Division. Their activities cover the selection of suitable transmitter sites, the building, operation and maintenance of transmitters, and investigation and development for the future. The operational engineering function is organised on a regional basis under the control of four Regional Engineers, and at Crawley Court, near Winchester, staff at the engineering headquarters contribute specialised skills to all aspects of broadcast engineering.

Other divisions are concerned with finance and general administration.

Ten National and Regional Officers lead small teams in their respective areas and are in contact with the local ITV and ILR companies. They also fulfil a public relations and information function for interested groups and the general public within their areas.

A Career In Independent Broadcasting

The broadcasting industry draws on the skills and talents of many people from a wide range of professions; and large numbers of men and women continue to seek career opportunities in Independent Television and Independent Local Radio.

However, there is a lot of competition and inevitably many well-qualified applicants are disappointed.

Enthusiasm and a keen interest in television or radio are essential, and prospective applicants need to have a clear idea of where their ambitions lie.

Working in a creative environment certainly has its advantages, with many highly specialised departments working very closely with each other – often under stress – to achieve a common goal, which is the provision of quality television and radio services.

The Independent Television Programme Companies

It is impossible to recommend a fixed path which must be followed by someone wishing to make a career in Independent Television since the industry offers such a wide range of jobs, each requiring a different background of interests and abilities. There are technical posts, creative posts, and administrative posts, and many jobs which combine all three. So it is essential that would-be applicants have a clear idea of where their abilities lie.

Academic achievement is essential for most jobs, but it is even more important for applicants to be able to demonstrate a genuine interest in and flair for the job. The right kind of personality is also essential, since the majority of jobs involve working as a member of a team, often under considerable physical and mental pressure. It is important that staff should have a mature understanding of how to work with others, and for this reason most jobs are only open to applicants over the age of eighteen and in some cases 21.

In the eyes of many people, working in television means making programmes. Many jobs in this area, however, are open only to people with previous experience in some aspect of television. Programme directors, producers, floor managers, lighting directors, production assistants, vision mixers and video tape editors are usually recruited from inside the companies. There are, however, many jobs which are available to external applicants, and although some experience may be useful it is not essential. Trainee sound technicians, camera operators, assistant film editors, make-up artists, set and graphic designers and engineers are all recruited externally in addition to secretarial and administrative staff.

The academic qualifications which are needed vary from job to job. Applicants for trainee sound technician and trainee camera operator posts should have a minimum of four or five 'O' level passes including English and Mathematics. Trainee make-up artists should have completed a nationally recognised course such as City & Guilds or DATEC in hairdressing and/or beauty while art school training is essential for trainee set designers and graphic designers. Applicants for trainee engineer posts should preferably have a TEC, City & Guilds or other recognised qualification in electronics or telecommunications.

One of the most popular and most difficult areas to break into is research. It is so competitive that applicants need to have some specialised knowledge to offer, and usually a degree as well. Previous experience in television or journalism is often essential.

Another very popular job is journalism, and there are always many more applicants than there are vacancies. Most journalists in ITV have previous experience in radio or press journalism while ITN, which employs about half of all the journalists in the ITV network, recruits mainly from the other ITV companies.

In addition to jobs which are specific to the television industry, ITV offers a wide range of more general posts. Applicants for clerical and secretarial jobs should have a good education, preferably to GCE 'O' level standard. Applicants for posts as electricians, painters, carpenters, etc., should normally have completed an approved apprenticeship, although from time to time the companies offer a limited number of apprenticeships to sixteen-year-olds with a flair for the job and the ability to undertake further study.

Training is provided mainly on the job and new employees in most grades can expect to spend nine months or more as trainees after appointment. Off-the-job training courses are provided where appropriate; for example, trainee engineers normally attend a course in broadcast engineering which converts their knowledge of electronics to the television industry. Two of the companies, Thames Television and Independent Television News, have their own training centres and technical trainees attend courses mainly on the companies' own premises. Technical trainees from the remaining companies attend a small number of colleges which have a close working relationship with the industry.

Training does not cease once the employee is no longer a trainee. Experienced staff in all grades attend

courses which are organised by the company, by equipment manufacturers and colleges, etc. In addition, the ITCA Training Adviser organises courses and seminars on a range of subjects which are likely to be of interest to all the ITV companies. Recent examples have included Law refresher courses for journalists, Continuity for production assistants, ENG editing for film editors, and basic training for trainee programme directors.

In addition, experienced staff may be seconded to another department in order to learn more about the total operation of the company, and to assess their ability to do another job. All staff are encouraged to discuss their training needs with their managers and with their company Training Officer.

The companies recognise the need to encourage more women to apply for posts which have traditionally been held by men, particularly in technical and managerial areas. There is an increasing number of female trainee engineers, camera operators and sound technicians but more applicants would be welcome.

Applications for job vacancies should be addressed to the Personnel Department at the appropriate regional television company, while queries about careers opportunities may be directed to the ITCA Training Adviser. The Channel Four Television Company employs only a small number of staff as almost the total programme output is commissioned from a wide range of sources including independent programme producers and the ITV companies.

The Independent Local Radio Companies

Like ITV, ILR is a plural system. Each radio station is independent and is responsible for recruiting and training its own staff. This means that people looking for jobs or training opportunities need to approach the individual stations of their choice. Usually the programme controller is the best person to write to if a programme job is being sought; otherwise the managing director. A useful list of station addresses, frequently updated, is available from the Information Office of the IBA. (See also pages 169-179.)

Inevitably most applicants face fierce competition for jobs and traineeships. For those interested in presentation or news it is a big advantage to have had some previous experience, however limited, perhaps in hospital radio or in helping to produce a college publication. Applicants are also assessed on the basis of their personality, education, local knowledge and, if they intend to broadcast, their voice. The degree of commitment to Independent Local Radio is important.

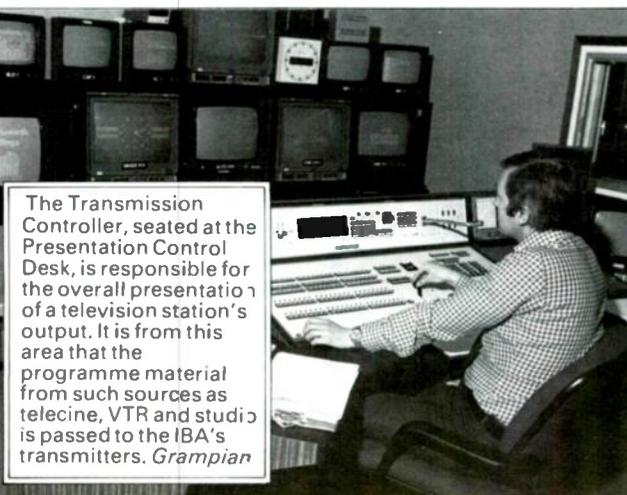
For the lucky ones who find themselves a place in an ILR station the sense of making an immediate contribution to other people's lives can be exhilarating. The atmosphere at stations is usually fresh and vigorous. New projects in the pipeline and a ready welcome for promising ideas keep the momentum of innovation going and create an environment in which the organisation and the individuals working in it are continuously developing and expanding. Whereas local radio might once have been seen mainly as a stepping stone to television, for many talented and hard working individuals it is now an absorbing career in itself, and it attracts many from other media.

For anyone looking to ILR for a career but without much practical experience of local radio there are several useful training centres worthy of consideration. One of these, the National Broadcasting School, has been set up with financial support from Independent Broadcasting. The standard of teaching is high, with an emphasis on acquiring practical skills. While a job at the end cannot be guaranteed, attendance at the NBS would be a significant advantage to an aspiring presenter, engineer or journalist. Information on courses can be obtained by writing to the NBS at 14 Greek Street, London W1 or by telephoning 01-434 2411. Some ILR stations send trainees to the NBS; otherwise, finance to cover the cost of fees, accommodation and other expenses must be arranged by the individuals concerned. Other institutions offering training in radio journalism include the Centre of Journalism Studies, University College, Cardiff; Preston Polytechnic; and the London College of Printing. It may also be worth checking with local colleges or education authorities for information on what is available.

In addition to extended courses many ILR stations run structured training programmes in-house, using experienced staff or visiting 'experts' as lecturers. These are designed for people already employed by the stations wishing to enhance their skills. However, a small number of opportunities are available for non-employees to join stations for short periods to obtain work experience. Often these are arranged as part of a Government training scheme or through an educational establishment.

The strength of ILR depends heavily on attracting a high calibre of staff and retaining them. The standards set by the stations and the IBA are high. Local radio is not an easy option. But it can be an exciting and worthwhile career.

Cont. ►



The Transmission Controller, seated at the Presentation Control Desk, is responsible for the overall presentation of a television station's output. It is from this area that the programme material from such sources as telecine, VTR and studio is passed to the IBA's transmitters. *Grampian*

The IBA

The staff of the IBA, numbering some 1,500, deploy a wide range of skills and abilities. Owing to the specialist or supervisory nature of many posts, a high level of expertise needs to be maintained. Some two thirds are employed in the Engineering Division based at Crawley Court near Winchester and at the Regional Operations Centres, transmitters and offices throughout the United Kingdom. Staff whose concern is programming or advertising are based mainly at the London headquarters, while financial and general administrative functions are found at both these main locations. Staff in regional offices maintain close contact with local programme contractors and with the public.

The IBA's recruitment policy ensures that equal consideration is given to all applicants, irrespective of sex, race or religion, and that the employment needs of disabled persons are recognised. In the appointment of staff, the criteria are aptitude and ability, whilst individuals' career aims and the opportunities which the IBA can offer are additional factors in promotion and development decisions.

The training and development needs of the IBA's staff are catered for first by General Training Section, in the Staff Administration and Services Department. This section is responsible for meeting the general training needs of all staff. Technical Training deals with engineering training, the professional development of the IBA's engineering staff, in liaison with professional engineering institutions and with academic bodies.

General Training Section is responsible for the effective operation of the staff appraisal system which serves to identify individual training needs in all fields by ensuring an annual discussion between each member of staff and his or her manager. Attendance at a large variety of courses and training events results from these discussions, with topics ranging from managerial and supervisory activities and skills to languages, computing skills, report writing, presentation and specialist professional skills. The section also arranges and conducts a regular programme of induction courses for new members of staff, and pre-retirement events for those coming up to retirement age. More emphasis is now being given to in-house courses, which enable specifically IBA procedures and issues to be discussed. Secondments to other organisations are used to provide development opportunities. Younger members of the staff are supported on day release and evening class vocational training in secretarial, clerical, business and professional subjects. A number of staff members over a wider age range follow relevant Open University courses and enjoy a measure of support.

The IBA recognises the needs of members of the wider community by providing places for students engaged in studies at degree level and at levels catered for by the Business & Technician Education Council,



Match of the Week presenter Gerry Harrison explains the technicalities of a soccer commentator's job to 10 year-old Jane Hewitt who was a VIP guest for a day with an ITV company's outside broadcast unit after winning a sports reporting competition.
Anglia

to enable them to fulfil the work experience requirements of their courses. Training places have been offered in the past to unemployed young people under the Youth Opportunities Programme and the IBA continues to participate in such initiatives following the introduction of the Youth Training Scheme.

Technical Training provides a range of courses and training schemes to meet the engineering training needs of the IBA staff. Particularly important is the Trainee Broadcast Engineer Scheme under which young engineers newly recruited are prepared for careers as transmitter engineers. The scheme includes two full-time college terms at Newcastle Polytechnic, together with a total of 35 weeks' study and practical training at the IBA's Harman Engineering Training College at Seaton in Devon. Successful completion results in the award of a Diploma in Broadcast Engineering. Studio training, arranged by Thames Television, is included, as is practical experience at Regional Operations Centres and on IBA transmitter sites throughout the country.

A Graduate Apprentice Scheme gives newly qualified engineers a broadly based training in Engineering Division before individuals are appointed to specific posts. Training schemes also operate in the Division to provide opportunities for potential drawing office and workshop staff. Students on sandwich degree courses in engineering are offered places to gain work experience and fulfil their course requirements.

In engineering training, as in the general field, use is made of a wide variety of external courses and training events to enhance and support the skills of staff in service and to assist them in meeting the challenges of new technology and equipment. Professional institutions, consultants, universities and polytechnics and manufacturers all play a role.

For all members of staff, the IBA's career and training provisions seek to ensure the continuing effectiveness of the Authority in carrying out its role in Independent Broadcasting and in meeting the challenges of changing circumstances. At the same time they aim to help staff to find satisfaction in their jobs and, if desired, to further their careers.

IBA Senior Staff

John Whitney (Director General)

K. W. Blyth (*Chief Assistant (Director General)*).

D. Glencross (Director of Television)

To be appointed (*Deputy Director of Television*); J. F. X. Harriott (*Chief Assistant (Policy) Television*); Miss C. Mulholland, S. D. Murphy (*Chief Assistants (Television)*); N. E. Clarke (*Senior Television Programme Officer*); C. O. B. Rowley (*Senior Television Scheduling Officer*); M. Gillies (*Television Administrative Officer*); to be appointed (*Religious Broadcasting Officer*); J. C. Hatton, D. P. O'Hagan (*Television Programme Officers*); Dr R. Moss (*Head of Educational Programme Services*); C. D. Jones (*Deputy Head of Educational Programme Services*); Dr R. C. Towler (*Head of Research*); Dr J. M. Wober (*Deputy Head of Research*).

J. B. Thompson, CBE (Director of Radio)

P. A. C. Baldwin (*Deputy Director of Radio*); A. B. Blackstock (*Head of Radio Finance*); E. Riddell (*Chief Radio Programming Officer*); Mrs S. Porritt (*Principal Radio Programming Officer*).

T. S. Robson, OBE (Director of Engineering)

R. C. Hills (*Assistant Director of Engineering (Operations)*); J. B. Sewter (*Assistant Director of Engineering (Network & Development)*); A. L. Witham, OBE (*Assistant Director of Engineering (Policy)*); J. L. E. Baldwin (*Staff Engineer (Development)*).

S. G. Bevan (*Chief Engineer (Transmitter Operations)*); to be appointed (*Head of Operations & Maintenance Group*); J. A. Thomas (*Head of Masts & Aerials Group*); to be appointed (*Head of Operations Section*); to be appointed (*Head of Maintenance Section*).

H. W. Boutall, MBE (*Head of Station Design and Construction Department*); R. Wellbeloved (*Head of Transmission Group*); D. S. Chambers (*Head of Transmitter Project Section*); P. J. T. Haines (*Head of Building Section*); J. Belcher (*Head of Power Section*); P. A. Crozier-Cole (*Head of Telemetry & Automation Section*).

R. J. Byrne (*Head of Network and Service Planning Department*); B. F. Salkeld (*Head of Network Planning Section*); K. J. Hunt (*Head of Service Area Planning Section*); W. McGeorge (*Head of Site Selection Section*).

T. J. Long (*Head of Experimental and Development Department*); G. A. McKenzie (*Head of Automation & Control Section*); G. S. Twigg (*Head of Engineering Services Section*); J. Lothian (*Head of Radio Frequency Section*); Dr M. D. Windram (*Head of Video & Colour Section*).

Dr G. B. Townsend, MBE (*Head of Engineering Information Service Department*); B. T. Rhodes (*Deputy Head of Engineering Information Service*); P. J. Darby, MBE (*Senior Assistant to Head of Engineering Information Service*).

A. James, MBE (*Head of Network Operations & Maintenance Department*); G. Salter (*Studio Technical Systems Adviser*); C. W. B. Reis (*Head of Lines Section*); C. P. Daubney (*Head of Technical Quality Control Section*).

W. N. Anderson, OBE (*Head of Long Range Studies*); B. R. Waddington (*Senior Assistant (Engineering Operations)*).

A. W. Reading, OBE, MC, TD (*Head of Technical Training*); J. W. Morris (*Principal, Harman Engineering Training College*).

G. Mason (*Head of Safety Group*).

REGIONAL ENGINEERS

M. C. W. Gulliford (*East and South*); H. N. Salisbury (*Midlands and North*); L. Evans (*Scotland and Northern Ireland*); G. W. Stephenson (*Wales and West*).

AREA ENGINEERS

A. V. Sucksmith (*The Borders*); D. H. Rennie (*Central Scotland*); W. D. Kidd (*Channel Islands*); P. T. Firth (*East of England*); G. E. Tagholm, MBE (*London*); A. D. Campion (*Midlands*); E. Warwick (*North and West Wales*); D. M. Hancock (*North Scotland*); D. E. Rider (*North-East England*); W. G. Learmonth (*North-West England*); R. Cameron, MBE (*Northern Ireland*); E. Howarth (*South Wales*); A. B. Gee (*South of England*); K. Archer (*South-West England*); A. J. Parker (*Yorkshire*).

P. B. Rogers (Director of Finance)

M. W. J. Reid (*Deputy Director of*

Finance); R. N. Rainbird (*Chief Accountant*); B. W. J. Crane (*Deputy Chief Accountant*); J. I. Griffiths (*Financial Accountant*); S. M. Dorward (*Capital and Costing Accountant*); A. Tierney, MBE (*Cashier*); C. J. Glover (*Principal Internal Auditor*); B. J. Green (*Chief External Finance Officer*); R. L. Thakrar, P. H. Young (*Senior Accountants*).

Mrs S. Littler (Director of Administration)

B. Rook (*Secretary to the Authority*); F. B. Symons (*Head of Staff Administration*); D. A. Horn (*Industrial Relations Officer*); G. Whitaker (*Head of Personnel Administration Section*); G. Story (*Head of General Services Section*); D. Henderson (*Head of General Training Section*); C. F. Tucker (*Data Processing Manager*); A. Brady (*Operations Manager*); R. Chamberlain (*Programming Manager*); M. F. Bull (*Systems Manager*); to be appointed (*Purchasing and Supply Manager*).

Miss B. N. Hosking (Head of Information)

J. Guinery (*Deputy Head of Information*); E. H. Croston (*Head of Publications*); B. J. Conway (*London Area Officer*); M. H. G. H. Hallett (*Publicity & Broadcasting Gallery Manager*).

H. G. Theobalds (Head of Advertising Control)

D. J. R. Coulson (*Deputy Head of Advertising Control*); Mrs Y. A. Millwood (*Senior Advertising Control Officer*); J. B. Smith (*Advertising Control Officer*).

National and Regional Officers

NATIONAL OFFICERS

A. D. Fleck (*Officer for Northern Ireland*); G. B. Marjoribanks (*Officer for Scotland*); E. T. Lewis (*Officer for Wales and West of England*).

REGIONAL OFFICERS

Miss S. A. Thane (*East of England*); N. J. Reedy (*Midlands*); R. F. Lorimer (*North-East England, The Borders, Isle of Man*); D. M. Lee (*North-West England*); J. A. Blair Scott (*South of England*); F. W. L. G. Bath (*South-West England, Channel Islands*); to be appointed (*Yorkshire*).



JOHN WHITNEY
Director General



D. GLENCROSS
Director of Television



J. B. THOMPSON
Director of Radio



T. S. ROBSON
Director of Engineering



P. B. ROGERS
Director of Finance



MRS S. LITTLER
Director of
Administration



MISS B. N. HOSKING
Head of Information



H. G. THEOBALDS
Head of
Advertising Control

The IBA's Advisory Bodies

Membership as at Summer 1983

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 600 members of the public from a variety of different walks of life, they render a valuable service to the Authority and their views help it to form its policy.

General Advisory Council

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. At the Council's request, a Member of the Authority usually attends its meetings. 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, sometimes with another member, on each occasion attends the subsequent Authority meeting to present the Council's minutes and to discuss with the Authority points concerning the Council's work and recommendations. A Steering Committee meets between meetings of the full Council and is available for consultation at short notice.

The Chairman of the General Advisory Council is Miss P. Lamburn (*Editorial Director, IPC Magazines Ltd., London*).

MEMBERS: P. J. M. Bell, JP (*Director, Raw Wool Services, International Wool Secretariat, West Yorkshire*); Mrs L. R. Bevan (*Liaison Officer, Wales, National Federation of Women's Institutes*); J. C. Black (*Group Computing Adviser, Coats Patons Ltd., Glasgow*); The Viscount Chandos (*Banker, Kleinwort Benson*); Mrs J. Crawley (*Data processing technician (statistics), Gateshead*); Mrs S. Cross (*teacher, Northampton School for Girls*); Dr J. W. Emberson (*Head of Education Department, Stranmillis College, Northern Ireland*); R. M. Emms (*Manager of a commercial printing firm, Norwich*); Ms M. Floyd (*formerly Theatre and Dance Officer, South West Arts, Exeter*); Mrs D. D. Jackson (*local government officer, Twickenham*); F. G. Larminic, OBE (*General Manager, Environmental Control Centre, British Petroleum Company Ltd., London*); W. Morris (*National Secretary, Passenger Services Group, TGWU, London*); Prof. Phyllida Parsloe (*Professor of Social Work, University of Bristol*); O. Philpot, MC, DFC (*formerly Managing Director, Remploy Ltd., London*); E. J. M. Potter, MA (*Greffier of the States of Jersey*); Mrs D. Randerson (*former actress and programme presenter*); A. Reeves (*Secretary of the Deaf Broadcasting Campaign, Coventry*); Ms V. Stern (*Director of NACRO, London*); C. J. Swallow (*Headmaster, Mount Grace School, Potters Bar*); P. Swindlehurst, FCA (*Chief Accountant, Blackpool Pleasure Beach Group*); Mrs T. Swift (*insurance broker, Poole, Dorset*); D. M. Walsh, OBE, JP (*travel agent*).

National Advisory Committees

With the extension of ITV throughout the UK, national committees were set up in Scotland, Wales and Northern Ireland. They meet at regular intervals to give advice to the Authority about the television services in their area, and to reflect the tastes and interests of those who live there. The Authority and its national Members have found it vital to have these national advisory bodies, with which the Members and National Officers can maintain close and regular contact. Further details on these committees are given in the section *TV Regions and Companies*, pages 120-122.

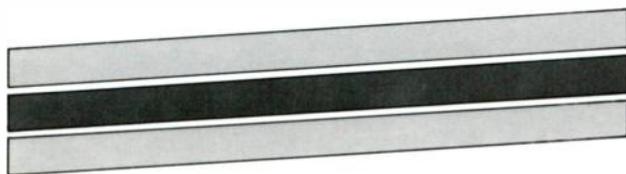
Advertising Advisory Committee

Representing organisations, authorities and persons concerned with standards of advertising, and the public as consumers, to advise the Authority as to the principles to be followed in connection with advertisements. The Committee also assists in the preparation and periodic review of the IBA Code of Advertising Standards and Practice. A list of members is given on page 199.

MEDICAL ADVISORY PANEL: Twelve distinguished consultants in general medicine, pharmacology, chemistry, nutrition, dentistry, and veterinary science, who advise the Authority regarding advertisements for medicines and treatments. No such advertisement is accepted for broadcasting without reference to the appropriate member of the Panel. A list of members is given on page 199.

Advertising Liaison Committee

Representing the advertising industry, the ITV programme companies and the Authority to consider matters of principle which may be raised by the participating bodies relating to



commercial relationships between the television companies, advertisers and agencies. A list of members is given on page 199.

Educational Advisory Bodies

The central source of advice on the educational policy for the whole Independent Broadcasting system is the Educational Advisory Council. The Council is assisted by three specialist Panels: (Pre-School, Primary and Secondary) and by a Radio Sub-Committee.

THE EDUCATIONAL ADVISORY COUNCIL

J. G. Owen, CBE (*Chairman*) SCHOOLS SECTION: Dr T. R. Bone (*Chairman*); C. Brooks; J. Dawkins; Dr Jasmine Dawkins; Mrs K. M. Edwards; Prof. S. J. Eggleston, Prof. A. Little; S. Maclure; R. A. Perry; J. Rennie; Prof. M. Skilbeck; M. Woodhead; E. Woods. ADULT EDUCATION SECTION: J. G. Owen, CBE (*Chairman*); Mrs P. Batty-Shaw, JP; D. Blezard; J. Brace; G. Holland; T. J. Lacey; P. A. Newsam; Ms J. Reed; Mrs A. Risman; Prof. A. Rogers; M. Salmon, Sir Alex Smith; V. Smith; A. Stock.

HMI Assessors (Schools Section): B. Chaplin; J. C. Rankine; J. B. O'Kelly; W. E. Thomas.

HMI Assessors (Adult Education Section): Dr F. D. Duffin; M. Le Guillou; O. E. Jones; R. G. Wilson.

EAC's Radio Sub-Committee: D. Blezard (*Chairman*); Mrs. P. Batty-Shaw, JP; E. B. Burch; J. Dawkins; Prof. T. Hawkes; Prof. A. Little; Mrs. A. Risman; V. Smith.

Pre-School Panel: M. Woodhead (*Chairman*); Mrs M. Boye-Anawomah; Mrs M. Collins; Miss G. Corsellis; Ms M. K. Foster-Brown; Mrs A. Henderson; Mrs F. Robinson; Mrs A. Sharp. *HMI Assessor*: Mrs E. Cave.

Primary Panel: R. A. Perry (*Chairman*); J. Beatty; R. J. Eke; Mrs J. Emerson; Mrs D. Fraser; Mrs J. Lancaster; Mrs E. McAllister; C. Moon. *HMI Assessor*: D. J. House.

Secondary Panel: C. Brooks (*Chairman*); Mrs D. Bentley; M. H. Coles; Mrs G. Jones; S. Love; D. Reid; M. Scott Archer; Mrs L. J. Tuman; Ms A. Wilson. *HMI Assessor*: B. A. Chaplin.

Appeals Advisory Committees

Assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television; there are separate Scottish and Northern Ireland Appeals Advisory Committees. The members (appointed jointly by the IBA and the BBC) are:

CENTRAL APPEALS ADVISORY COMMITTEE

L. E. Waddilove, CBE (*Chairman*); E. Adams; D. Baker, MBE; N. Barker; Major D. F. Callander, MC; Lady Goronwy-Roberts; Admiral W. J. Graham, CBE; W. E. A. Lewis, OBE; W. McStay; Lady Marre; R. Mills; B. Nutton; D. Piggott; Mrs P. Russell; Mrs J. Saul; Prof. Olive Stevenson.

SCOTTISH APPEALS ADVISORY COMMITTEE

Major D. F. Callander, MC (*Chairman*); F. S. Bryan; Miss J. Castro; Mrs F. Love; Prof. E. M. McGirr, CBE; J. McJannet; Dr H. S. Ross; Revd R. Smith; Miss S. Verner.

NORTHERN IRELAND APPEALS ADVISORY COMMITTEE

W. McStay (*Chairman*); Dr Hylda Armstrong; D. Barritt; Dr R. Davey; Mrs S. Gillen; Dr Elizabeth Mayne; Ms A. Rutledge; J. Tyrrell.

Central Religious Advisory Committee

The Authority has always shared with the BBC the advice of the Central Religious Advisory Committee (CRAC). It is representative of the main streams of religious thought in the United Kingdom, the Isle of Man and the Channel Islands, and advises the Authority on general policy relating to matters of a religious nature in the programmes broadcast by the Authority.

The members of the Central Religious Advisory Committee are: The Rt. Revd C. James, Bishop of Wakefield (*Chairman*); M. Bax; Mrs J. Bruce*; Miss N. Cattouse; The Revd Canon S. Charles; The Rt. Revd J. Devine, Bishop of Motherwell; The Revd J. Dey; The Revd Dr H. Florin; Dr Edie Friedman; The Revd A. Gilmore*; The Revd Dr B. Greet; The Rt. Revd Mgr. C. Hollis; The Revd H. Hughes*; The Revd Dr E. Jones*; The Rt. Revd D. Konstant; Dr Una Kroll; Miss T. McLaughlin; The Revd M. Lloyd Davies; The Very Revd H. Murphy, OBE*; Bishop M. Ramsey, KGC; The Revd G. Reid; Ms R. Stephens; Sheikh G. Suleiman; The Rt. Revd W. J. Westwood; Prof. J. Whyte; The Revd Dr R. Williams; B. Wilson; The Revd Dr K. Wilson; The Rt. Revd K. Woolcombe.

*Member of the IBA Panel of Religious Advisers.

PANEL OF RELIGIOUS ADVISERS

In addition to having the advice of CRAC, the Authority has from the outset been advised on matters of programme content by a smaller panel of Religious Advisers. This panel currently consists of seven members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales. It has now met over 250 times, and advises the Authority in considering and approving religious programmes, as required by the Broadcasting Act 1981. Members of the panel are *ex-officio* members of CRAC, and attend joint sessions and sessions of that committee which deal with IBA matters. In addition, all the ITV companies have three or more religious advisers, closely involved in questions of programme production.

Local Advisory Committees for Independent Local Radio

Local Advisory Committees are appointed by the Authority in each area where Independent Local Radio stations are broadcasting. They are composed of people from various walks of life chosen to represent, so far as possible, the tastes and interests of persons residing in the area for which they are responsible. One third of the members are appointed from nominees of local authorities.

The IBA and the Public

1983 saw the Channel 4 television service getting into its stride, the start of the ITV breakfast-time service provided by TV-am, and four new ILR stations.

The IBA recognises the continuing need to foster good two-way communications between the broadcasters and the public they serve. Indeed, over the years the IBA has progressively extended and refined the means by which it listens to what the public and interested organisations have to say about the broadcasting services it provides.

Through public meetings, the work of the many advisory committees, the regular audience research activities and the careful consideration of complaints, the IBA is kept informed about public opinion and is

Public meetings to debate the ILR services are held by the IBA to supplement advice given by the Local Advisory Committees and to assist the Authority in appointing new contractors. Meetings have been held in all ILR areas before the contract was awarded and again some time after the start of broadcasting. Attendances at these meetings have been high. As much trouble as possible has been taken to publicise them and to attract ordinary listeners as well as people with special interests.

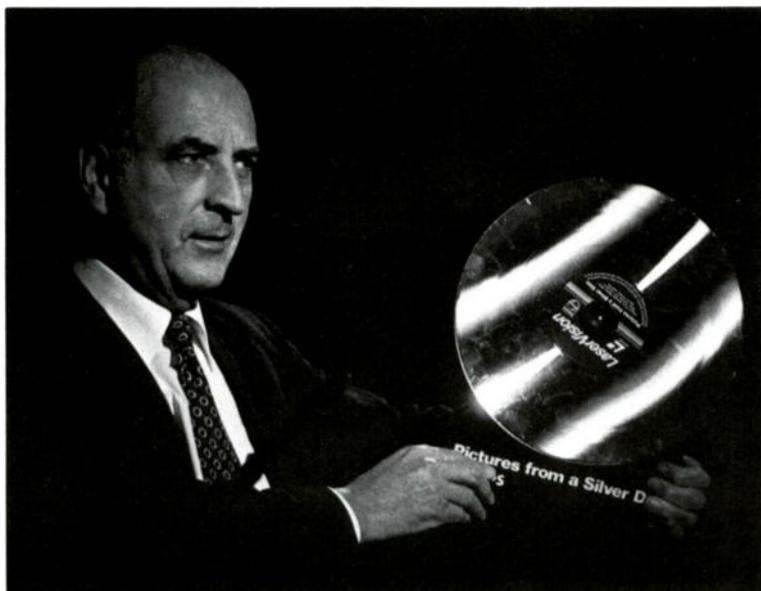
The IBA also makes information available on important aspects of policy and planning. The programming proposals put forward by the successful group on its application, for example, are available so that anyone is free to compare 'promise' against actual performance. Since the beginning of 1981 applications for contracts, including names of directors, financial resources, programming and studio plans, have been placed in public libraries before a public meeting is held to hear views. Summaries of the applications have also been circulated locally. (In Wales these are in both Welsh and English.)

The IBA's wide range of publications seek to provide information on a variety of broadcasting topics and to explain the Authority's process of decision-making. Around 200 news releases issued each year help to ensure that the media and specialist interest groups are adequately and accurately briefed on current developments.

Throughout the year the companies participate in a number of local exhibitions and events and take particular steps to meet local interest groups. The Authority, too, is represented on many occasions and informative exhibitions and displays help to explain policy and specialist areas of the IBA's work.

Lectures such as 'Television Through the Looking Glass' (a projection into the technological future) and 'Satellite Broadcasting' have been given by the Engineering Information Service to various audiences in the United Kingdom. In addition individual presentations on many subjects have been made to organisations and societies.

The IBA's Broadcasting Gallery, which is open to the public, presents information



▲ Senior staff of the Authority are among the guest speakers at the annual IBA Lectures attended by a specially selected audience including broadcasters, journalists and MPs. Seen here with a Laser-Vision video disc is Tom Robson, OBE, the IBA's Director of Engineering, who lectured on Direct Broadcasting Satellites and new technology.

able to keep any problems under close review.

Public meetings have always been an important aspect of the work of the IBA's ten national and regional officers. The meetings allow the listener or viewer to press his views and supplement his questions beyond the point that correspondence normally allows. And the administrator or programme-maker is better able to judge, by being on the local audience's home ground, the strength and breadth of popular feeling.



▲ The IBA's Chairman, Lord Thomson, dealing with a point from the audience at one of the Authority's many public meetings.



about every aspect of broadcasting from the past to the future. Designed to appeal to the intelligent layman, its interesting and attractive displays use a variety of animated and visual techniques. The Gallery welcomes some 10,000 people every year from many countries and all walks of life.

The Library at Brompton Road, which has a large collection of material on all aspects of British and world broadcasting, the mass media and related topics, is available for reference purposes to members of the public with a serious interest in broadcasting. Over 500 enquiries about broadcasting from the public are dealt with annually by the Library, which is well used by academics, students, researchers, journalists and writers – and research for many recent books and articles on television and radio has been carried out here.

The Library service has over 11,000 books and 470 periodical titles on file. All regional editions of the ITV programme journal *TVTimes*, from 1955, are available on microfilm. An extensive press cuttings collection of over 200,000 items, compre-

hensively covering broadcasting since 1952, is maintained. Other special collections include the annual reports and accounts of the ITV and ILR companies, Hansards and Government papers and reports. Specialist indexes are compiled to the broadcasting periodicals, audience research material and annual reports. The applications for the current ITV and ILR franchises are available for reference in the Library.

The Library at the IBA's Crawley Court establishment near Winchester specialises in the provision of technical information and research to the IBA Engineering Division staff.

To help both IBA staff or researchers with their reading or studies a new edition of 'Broadcasting: a selected bibliography' has been compiled – copies are available from the Library.

Prior appointment is preferred in the case of extensive use of the research facilities in the Library. Library opening hours: Monday-Friday 10 a.m.-5.30 p.m.

A tour of the Broadcasting Gallery takes about 90 minutes and up to 30 people can be accommodated at a time, making it an ideal place for school and party visits, although individuals are just as welcome (minimum age 16). Four guided tours are run on each weekday, at 10 a.m., 11.30 a.m., 2.30 p.m., and 3.30 p.m.

Advance booking is essential, but it is only necessary to write to or telephone the Gallery. It is in the IBA's headquarters, next door to Boots, opposite Harrods and the Brompton Road exit of the Knightsbridge Underground station. Bus routes 14, 30 and 74 stop nearby. The address is 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011.

Audience Research

The Broadcasting Act requires the IBA to find out the state of public opinion about the programmes and advertisements it broadcasts. The most methodical way of doing this is by conducting surveys of representative samples of the public at large, thus ensuring that the opinions of those who do not attend public meetings, or write to the broadcasters, newspapers, or MPs, are accorded their due weight.

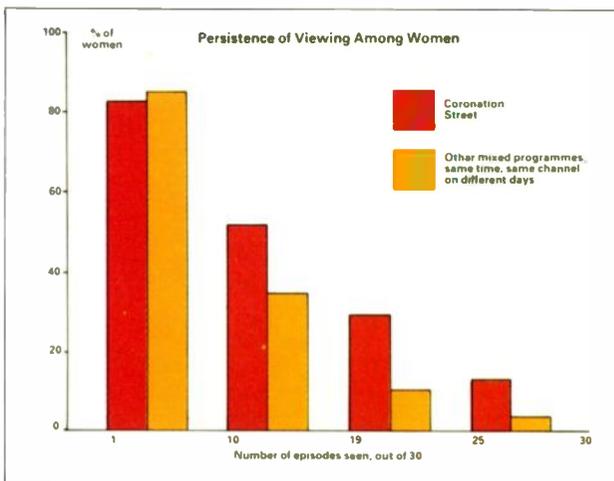
Such general opinion polls and surveys are not, however, the only activity of the IBA's Research Department. The Act also requires the IBA to satisfy itself so far as possible that programme content is not likely to encourage or incite to crime or lead to disorder. This points to the need for research into possible effects of programmes on viewers. Effects can occur in many ways, some of which have no simple links with people's opinions about the quality or fairness of programmes, and so the problem is a complex one. Attention should apply particularly to children in this regard, for they may be more open to influence than are adults.

The work of the Research Department therefore falls into three broad categories. One consists of collecting, analysing and explaining to other specialist IBA staff the basic facts about who watches what, and for how long. The next is measuring public opinion about the programmes, and about a wide variety of issues concerning how people would like to see the broadcasting services organised and developed. Thirdly – and this is a much broader task, involving contacts with the academic research world – the department has to keep up to date with the latest knowledge on the effects, if any, on children and adults of watching TV and listening to radio. The department also initiates and conducts its own research on effects, and some of its work has made a notable contribution to what is known, internationally, on the matter of broadcasting's possible effects.

TV Audience Measurement

The information on who watches what, when, and for how long, is provided for the industry at large by the Broadcasters' Audience Research Board (BARB), an independent company run jointly by the Independent Television Companies Association and the BBC. BARB has appointed Audits of Great Britain (AGB) to provide the measurement service, which it does by collecting information from a panel of 3,000 homes throughout the United Kingdom. Each home has a meter attached to each TV set in use, which records when the set is switched on, and to which channel. In addition, each householder fills in a 'diary' on which a mark is made for every person aged 4 and over who may be in the presence of a set switched on, for at least

eight minutes in each quarter-hour period. Only those quarter hours in which at least one person was present are included in the viewing figures. AGB publishes information on the size of the television audience in many forms, including lists of Top Ten programmes, per channel, per region, in order of audience size. It gives audience sizes both in terms of number of sets tuned to a channel and in terms of numbers of individuals watching; it provides also figures on how many hours a week individuals view; and it can say how many episodes of a series people have watched.

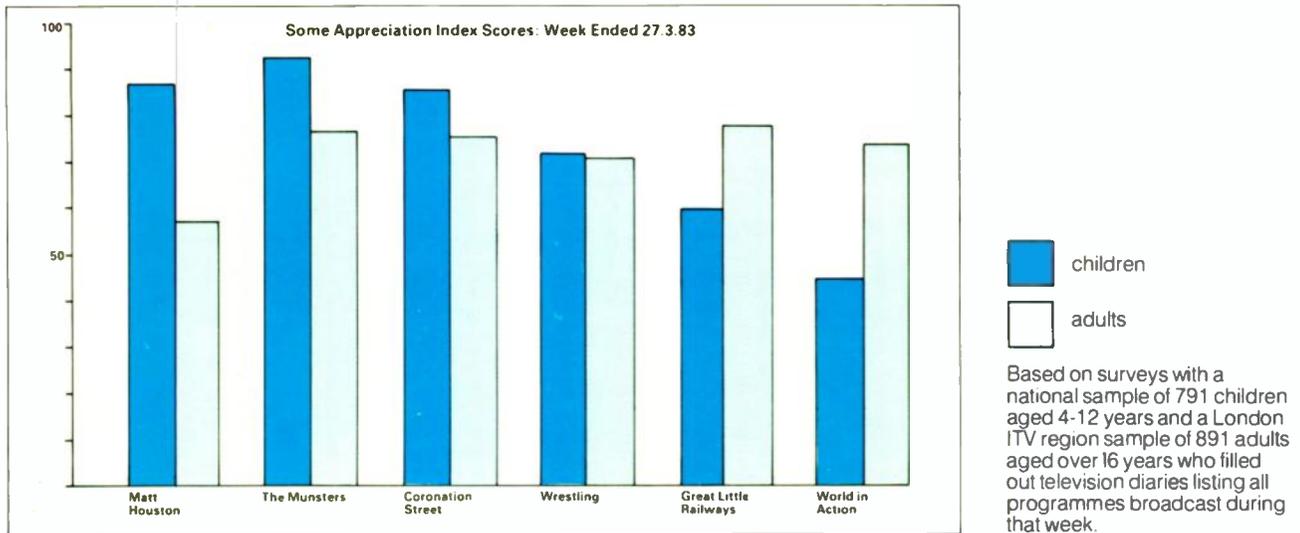


Taking 30 episodes of *Coronation Street*, and 30 ITV programmes in the same time-slot on non-*Coronation Street* days, a similar proportion of women have seen at least one episode of *Coronation Street* and at least one of the non-*Coronation Street* mixture. But 30% of women have seen 19 out of 30 episodes of *Coronation Street*, whereas only 11% have seen 19 out of the 30 mixed items at the same times on other days.

Public Opinion About TV Programmes and Advertisements

For a decade now the IBA has measured programme 'appreciation', continuously. The BBC had a similar system of calculating what it called Reaction Indices; now BARB has its own measurement of appreciation, along the IBA lines, the results of which are available to broadcasters. The IBA's Appreciation Index is organised somewhat differently, however, and affords another very useful asset in that according to the research needs of the IBA questionnaires can be sent out as and when required to the same sample of the public to whom the Appreciation Diary is sent.

Each week diaries are sent out to the number of viewers from whom, experience shows, at least 500



completed diaries will be returned. On alternate weeks the sample is based in Greater London, and in intervening weeks it is in each of the other ITV regions in rotation. People are asked to give a mark, on a six-point scale, for the level of appreciation for each programme of which they have seen enough to have formed an opinion. All programmes on all channels are listed, and an Appreciation Index (AI) is calculated for each one. The AI can be anywhere from 0 to 100, though most programmes have scores between 50 and 80. AIs are averaged for each of various types of programme, and the score for any single programme can then be compared to the average for all the programmes in that type. Calculations of the average of the AI across time show that,

- while individual programmes vary considerably, different episodes do not alter much,
- programme types overall do not differ much in appreciation, and
- the level of appreciation of TV has changed very little over the years.

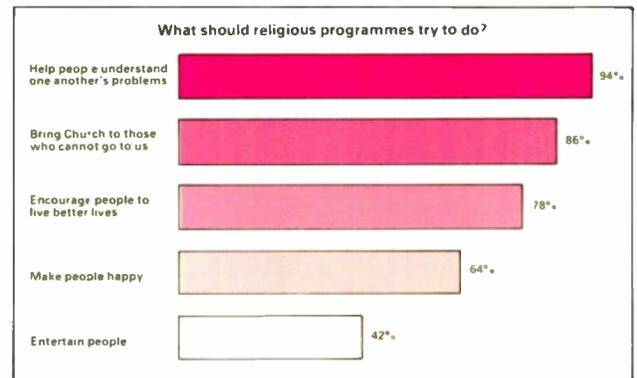
Not only does the IBA measure appreciation amongst adults, it also does so six times a year amongst children, and, more seldom, amongst teenagers.

To add to the detail of continuous appreciation measurement, an annual survey is conducted in order to gauge opinion on a wide range of issues on television in general. Surveys are conducted also for review projects in which the IBA turns particular attention to selected areas of programming. Thus in 1983, when an IBA Consultation was held on Religious Programming, a major project was undertaken by the Research Department.

Research Links Outside the IBA

The IBA has a Research Committee which considers proposals for support of broadcasting research pro-

jects. The work it funds includes research into patterns of viewing and the uses people make of television, and other research whose findings will have some practical application in broadcasting. Staff in the IBA Research Department have themselves published a large number of reports, papers and articles, a bibliography of which is available on request. Further, IBA research staff are sometimes available to give talks and lectures to academic and other groups concerned with broadcasting and its audience.

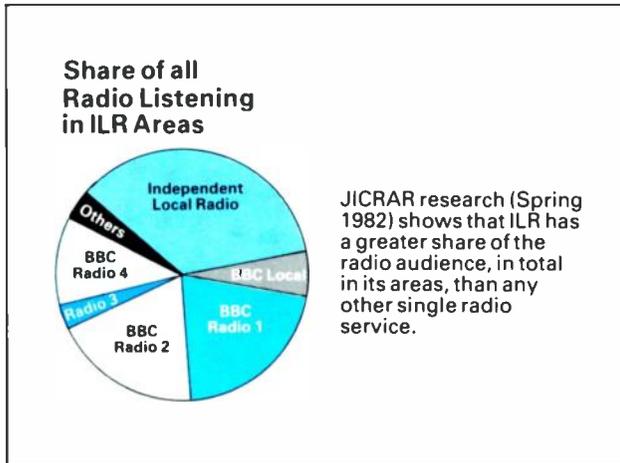


Radio Research

Working with the IBA's Radio Division, the Research Department has continued to study the development of the audience for Independent Local Radio (ILR). As in television, the IBA learns about ILR listening both by measuring audience size and composition, and also by conducting surveys asking listeners for their views and opinions about the local radio service.

ILR has grown rapidly since the first stations opened in 1973, and now covers more than 80% of the population. Audience measurement for the ILR

stations is carried out by Research Surveys of Great Britain (RSGB), according to guidelines laid down by a joint industry committee, JICRAR. 'JICRAR surveys', as they are usually known, are conducted by asking a large sample of people to fill in specially designed diaries recording the details of all their radio listening – BBC and ILR – over the course of one week. This research shows that currently over 20 million people listen each week to their local ILR station, for an average of around two hours a day. Within that part of the country where it can be received, ILR in 1982 was the most popular radio service, well ahead of the

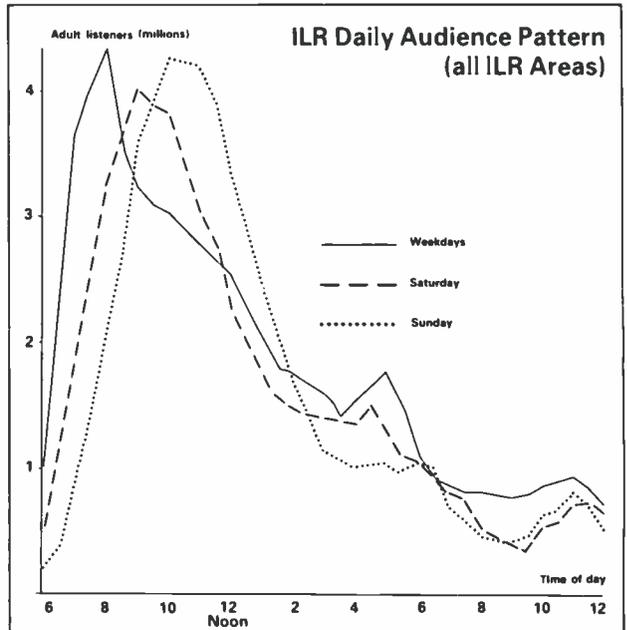


main BBC national or local channels.

ILR appeals to most sections of the population; only among the over-55 age group is there a noticeable fall-off in the number of listeners. Whereas each of the BBC's national services sets out fairly deliberately to attract most of its audience from a particular age group, ILR listeners tend to come from a broader cross-section of the population.

Where ILR faces competition from a BBC local radio station, the ILR station usually attracts the much larger audience. In some areas both local radio stations achieve sizeable audiences, with the BBC station attracting some older listeners away from BBC Radios 2, 3 and 4, and the ILR station tending to draw young and middle-aged listeners away from BBC Radios 1 and 2. Over the next few years, radio listeners in a growing number of areas will be able to tune to both Independent and BBC local radio services, and it is encouraging that both varieties of station can co-exist successfully.

The shape of the daily ILR audience graph does not alter much from area to area. On weekdays, the daily audience peak for ILR (and for other radio services) occurs at breakfast-time, with the highest listenership of the day recorded between 7.30 and 8.30 a.m. Due in part to its highly valued news of local traffic and public transport problems, ILR's audience appears to have been affected less by breakfast television than have the



audiences of some of the BBC's national services.

The ILR audience declines fairly steadily after 9 a.m., before rising again in mid-afternoon to reach another (lower) listening peak at around 5 p.m. The level then falls again as evening television viewing begins.

On Saturdays, the highest audience occurs between 9 and 10 a.m., followed by a similar falling-away of the audience throughout the rest of the day. On Sundays, the morning peak is later still, and lasts for longer, with listening levels remaining as high as weekday breakfast-times from about 9.30 a.m. until 12.30 p.m. By and large, these audience levels are determined by people's *availability* to listen to a radio – their times of waking and going to bed, and patterns of other activities during the day.

Over the last year, the IBA has carried out a number of surveys examining the attitudes of listeners towards particular ILR stations. These surveys have included research in areas where the ILR franchise has been re-advertised. In all these local surveys, the ILR station was seen to be doing much more than simply broadcasting on the radio, and the role it played in helping local people and raising money for charities was widely praised. A special study of local reactions to a new ILR station coming on air proved to be highly instructive, causing IBA and ILR company staffs to become more aware of the importance of an effective promotional drive to publicise the establishment of the new service.

Independent Broadcasting Worldwide

Independent Broadcasting continues to enjoy great success at the various national and international festivals. Although the primary aim is to provide the British audience with balanced television and radio services of high quality, ITV, Channel 4 and ILR are honoured that their programmes are so highly regarded and attract world-wide acclaim. These pages illustrate some of the many awards received during the past year.

Prix Italia (October 1982)

1st Prize – Drama Category: *Cream In My Coffee* (LWT).

Golden Ring Festival (Lausanne) (October 1982)

The Golden Ring: 'Another Bloody Sunday' – *Once in a Lifetime* (YORKSHIRE). This documentary also received a special mention from the Press jury.

5th International Scientific Research Film Festival of Ronda, Spain (October 1982)

1st Prize – International Scientific Cinema Award: 'Two In The Bush' – *Survival* (ANGLIA).

International Wildlife Film and Television Festival (October 1982)

Best editing award: to Leslie Parry for 'Give A Dog A Bad Name' – *Survival* (ANGLIA).

International Emmy Awards (November 1982)

Drama category: *A Voyage Round My Father* (THAMES). Performing Arts category: *A Lot of Happiness* (GRANADA).

International Film and Television Festival of New York (November 1982)

Grand Award – Drama category: *Brideshead Revisited* (GRANADA). Gold Medals – Entertainment category: *The Stanley Baxter Series* (LWT); Music Feature Programme category: *Hoagy – The Old Music Master* (STV); Television Music Entertainment category: *Classix Nouveaux Concert* (TSW). Silver Medals – Documentary category: 'Witchcraft among the Azande' – *Disappearing World* (GRANADA); Television Entertainment Special Action/Adventure category: *Filming the Impossible* (HTV); Entertainment category: *Whoops Apocalypse* (LWT); Documentary category: *Mrs Livingstone, I Presume* (STV); Drama category: *Something's Got to Give* (STV). Bronze Medals – Entertainment category: *The London Programme* (LWT); Drama category: 'Learning' – *Preview* (STV); Television Entertainment – Documentary category: 'Harnessing the Past' – *Scene South West* (TSW); Television Filmed Titles category: *Sportsworld* (TSW) opening titles; Networked Educational category: 'The Protectors' – *The English Programme* (THAMES); Special News category: *Task Force Portsmouth* (TVS).

Chicago International Film Festival for Images (November 1982)

Gold Plaque: 'Dust to Dust' – *World in Action* (GRANADA). Special Jury Prize: *Remembrance* (CH.4/COLIN GREGG PRODUCTIONS). Certificates of Merit: *House on the Hill* (STV). *Susanna's Secret* (STV).

Vala Award 1982 (National Viewers' and Listeners' Association) (November 1982)



Jeremy Hands and Michael Nicholson (ITN) and Brian Hanrahan and Robert Fox (BBC) for Falklands coverage.

Fourth International Seminar on Terminal Care, Montreal (November 1982)

A panel of doctors and representatives of the National Film Board of Canada named 'A Part of Life' – *Scene South West* (TSW) a selected film.

International Rehabilitation Film Festival, USA (January 1983)

2nd Prize in the ageing category: 'The Silent Epidemic' – *World in Action* (GRANADA).

Golden Globe Awards (January 1983)

Best TV Mini-series: *Brideshead Revisited* (GRANADA). Best Actor in a Mini-series: Anthony Andrews in *Brideshead Revisited* (GRANADA).



▲ Michael Nicholson (ITN) and Brian Hanrahan (BBC) received the Richard Dimbleby Award from Princess Anne at the British Academy of Film and Television Arts Awards, for coverage of the Falklands crisis.

◀ Mary Riggins and Tom Fleming in *Till All the Seas Run Dry*, which won the Drama Category at the Rediffusion/Radio Magazine 'Local Radio Awards'. Mary Riggins was named Best Actress at the Sony Radio Awards. *Radio Clyde*

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Enquiries or comments about individual programmes should be addressed to the Press Office of your local programme company, TV-am, Channel 4 or S4C as appropriate (*for addresses see pages 126-142 and 169-179*). 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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COVER PICTURES. Top to bottom - left: Lulu, Miriam Stoppard, and Trevor McDonald; right: Jimmy Tarbuck and Des O'Connor, Leo McKern, and Matthew Kelly.

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