INTRODUCTION
BY JOHN WHITNEY, DIRECTOR GENERAL OF THE IBA

It is my pleasure to introduce the Independent Broadcasting Authority Yearbook for 1986 which is different this year in both format and presentation from previous editions. What has not changed is the comprehensive survey which we hope provides a valuable insight into the structure and the strengths of our television and radio services. In the pages that follow, I believe you will find much which explains not only the responsibilities of the IBA and the public service provided by our contractors, but also the nature of the programmes they make which brings it all to life.

During 1985, we marked with sadness the death of Sir Robert Fraser, my illustrious predecessor, whose vision first created the regional and federal nature of ITV upon those firm foundations his successors have built a great broadcasting system of which we are intensely proud.

That pride stems not only from its achievements, but also from its popularity with the viewers and listeners it serves.

Much is written and spoken about the new era of broadcasting and communications by cable, satellite, and new radio services. The IBA, itself created to widen the choice available, has never opposed further developments and has sought to play its own part in them. However, our experience, and indeed our concern, is to maintain the qualities which make television and radio in this country the envy of the world.

There is a very real danger that diversity can mean anonymity and alienation from the viewer and listener. Our regional television contractors and local radio stations identify with their communities, the friendly and approachable style of Channel 4 and TV-Am reflect this also.

You will see throughout this book examples of the links forged between the companies and their communities.

We should not underestimate this bond of trust neither should we fail to recognise the implications if we lose it.

It is essential that we should not be mesmerised by these new technologies. As new advances present themselves, we should most certainly welcome the opportunities they present, but we should always assess how they relate to what has been carefully built in the past.

As we survey the future we should see clearly the objectives and ensure that we do not damage, perhaps irreparably, the system we cherish.
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THE INDEPENDENT BROADCASTING SYSTEM

Independent Broadcasting provides quality public television and radio services throughout the UK and represents a unique and successful partnership of private enterprise with public responsibility.

Independent Television (ITV and Channel 4) regularly attracts the greater share of the available viewing audience and its programmes have also earned an enviable reputation overseas. Together with Independent Local Radio (ILR), these services are completely self-supporting, deriving their income from the sale of spot advertising time.

The Independent Broadcasting Authority (IBA) is the public body responsible for the organisation and supervision of the system as a whole and for seeing that programmes and schedules are in accordance with the provisions of the Broadcasting Act 1981.
IBA AND THE PROGRAMME SERVICE

THE INDEPENDENT BROADCASTING AUTHORITY

The IBA fulfils the wishes of Parliament in providing television and radio services of information, education and entertainment additional to those of the BBC. It also ensures that they are of a high standard with a proper balance and wide range of subject matter.

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The Chairman (Lord Thomson of Monifieth), Deputy Chairman and ten Members are appointed by the Home Secretary and are supported by a staff of about 1,500 headed by the Director General, John Whitney. The Authority is also aided by more than 700 members of various advisory councils, committees and panels.

Basing its policy on the Broadcasting Act 1981, the IBA fulfils the roles of both 'regulator' and 'publisher' and has four main functions:

1. Selects and appoints the ITV and ILR Companies.

Sixteen ITV companies (15 area contractors and TV-am) are appointed by the IBA. They provide over 99% of the population with local and networked programmes of information, entertainment and education.

Each company pays the IBA a rental to meet the Authority's administrative and operating costs. In addition, the 15 ITV area contractors pay the IBA a subscription to meet the costs of the Fourth Channel services for which they sell the advertising time in their own areas.

2. Supervises the programming.

Each company plans and decides its programming in consultation with the IBA, which may require alterations before transmission.

3. Controls the advertising.

The individual ITV and ILR companies obtain their income from the sale of spot advertising in their own areas. The frequency, amount and nature of the advertising must be in accordance with the Broadcasting Act and the IBA's extensive rules and principles.

4. Transmits the programmes.

The IBA builds, owns and operates all the transmitters, allocating them to carry programmes presented by the various programme companies; arranging distribution links; and establishing technical standards.
The average ITV company presents some 104 hours of different programmes each week and an additional 20 hours are provided by TV-am's national breakfast-time service. Each company plans and decides its programmes in consultation with the IBA, which may require alterations before transmission. The IBA must also ensure, so far as possible, that there is accuracy in news, impartiality in matters of controversy, and the maintenance of good taste.

Co-operation among the ITV programme companies and between them and the IBA has led to a public broadcasting service of high quality, suitable balance (about 40% of ITV's output is of factual and informative programmes), high popularity (ITV is Britain's most viewed television service) and tailored to cater for the particular interests of people living in each of the 14 ITV areas (London is served by two area contractors, one for weekdays and one for weekends). The Channel 4 national television programme service is planned to be broadly complementary to that of ITV and to have a distinctive character of its own. It is provided by the Channel Four Television Company, a wholly-owned subsidiary of the IBA, which has a weekly average output amounting to over 70 hours. In Wales the Welsh Fourth Channel Authority is responsible for the separate S4C programme service (transmitted by the IBA) which includes Welsh language programmes.

National and international news is provided by Independent Television News (ITN), owned by all the area contractors, and the teletext service for ITV and Channel 4 is provided by ORACLE, with several hundred pages of up-to-the-minute news, information and entertainment.

The ITV programme companies obtain their income from the sale of spot advertising time in their own areas, an average of six minutes an hour over the broadcasting day and...
usually a maximum of seven minutes in any dock hour, supplemented in some cases by programme exports. In addition to meeting the IBA rental charges, the ITV companies are liable to pay an Exchequer Levy, based on profits.

Enquiries or comments about individual programmes should be addressed to the Press Office of your local company, or 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 7IL.

THE NATIONAL FILM ARCHIVE

Since the 1950s the National Film Archive has systematically selected and acquired television programmes for permanent preservation and study; it currently holds about 13,000 programmes including ITV's opening night transmissions and the entire first week of Channel 4.

The ITV companies support the Archive's television acquisition work by making an annual grant via the ITCA, and since 1982 the Archive has had similar support from Channel 4. Until recently these two grants, which currently stand at £18,000 and £100,000 respectively, have been used to purchase duplicate copies of a relatively small number of selected programmes. However, on 1st January 1985 the Archive began to use its newly-equipped video unit to record some 60 hours of Independent Television programmes a week. The programmes are recorded to broadcast standard onto VHS videotapes. A VHS cassette is produced at the same time and this enables controlled access to the television collection under the terms of the Archive's deposit agreement and in accordance with the provisions of the Copyright Acts.

Above
Drama represents a significant proportion of the programme output on both ITV and Channel 4. The Prize (Ch4/Astramead/RTE) was a gripping psychological thriller about an Irish kidnapping.

Left
Chance in a Million (Thames) has been one of Channel 4's most successful and original situation comedies.
INDEPENDENT LOCAL RADIO

Independent Local Radio is now a firmly established element in British life. Forty-eight ILR services around the country provide audiences with locally relevant programmes fashioned to suit their particular needs and interests. Concise news bulletins and short features, music and entertainment items make up the 'mixed daytime programming' pioneered by ILR. This is broadcasting seen as a utility to be dipped in and out of to fit in with the pattern of the audience's daily lives.

Independent Local Radio covers more than 85% of the UK population, attracting a monthly audience of some 20 million listeners. High quality VHF stereo transmissions from ILR stations are now available to some 30 million potential listeners.

The programme companies obtain their income from the sale of spot advertising time in their own areas (normally limited to a maximum of nine minutes in any 'clock-hour') and pay a rental to the IBA; the more profitable companies are also liable to an Exchequer Levy.

Akow
National and international news is supplied to the ILR companies by IRN, a wholly-owned subsidiary of LBC (the London News & Information station). Seen here is Dave Loven, Radio Reporter of the Year at the 1985 Sony Awards. In the main Sikh Temple in the centre of Delhi where hundreds of Sikhs came together for shelter and food during the riots.
In three years, Breakfast Television has become established in millions of British homes as a regular part of daily viewing.

Few people who watched the start of Good Morning Britain in February 1983 would have predicted that it would reach such a large audience in such a short time.

There were well-publicised teething problems that had to be resolved – and early problems with advertising revenue, but eventually a popular programme mix was found. By the end of two years on the air a reach of 14 million viewers per week was achieved.

The success of TV-am is based on a 24-hour-a-day, 365-day-a-year operation at the TV-am studios in Camden Lock, London.

The programme and news production staff seek to bring viewers a comprehensive news, weather and sports service from the UK and around the world, to create interesting features and to attract a wide range of national and international personalities.

Good Morning Britain is on air from 6.15 a.m. – 9.25 a.m. each weekday, from 6.15 a.m. – 9.25 a.m. on Saturdays, and from 6.55 a.m. – 9.25 a.m. on Sundays. It has adopted separate approaches to suit the different times of the week.

On weekdays, the main aim is to provide the best start for the day for those going to work and to school. The pace changes slightly as the programme progresses for those staying at home.

Emphasis is given to regular news bulletins and to interviews with guests who can react instantly to the stories of the day. Notable editions have included a Miners' Special at the end of the bitter year-long dispute when the whole of Good Morning Britain was devoted to an analysis of the dispute and the future of the coal industry. Soon after, the programme featured an exclusive interview with Princess Michael of Kent following national newspaper reports of her father's involvement with the Nazi party.

A regular feature is the guest interview conducted by Nick Owen and Anne Diamond. More than 3,000 guests have now occupied the TV-am sofa ranging from Englebert Humperdinck to ex-Prime Minister James Callaghan.

In addition to weather reports, travel information and sport, the weekday programmes include regular features on a wide range of topics – keep fit, cooking, gardening, financial matters, medicine, astrology and many others. During school holidays, there are special programmes for children including 'Superstar' Roland Rat and his friends and their adventures.

On Saturdays, from 6.35 a.m. – 7.30 a.m., there is a look at weekend news, weather and sport with presenter Jayne Irving. From 7.30 a.m. – 9.25 a.m. children have their own programme – the Wide Awake Club.

The Sunday format also caters for young children, especially the under sevens, in Are You Awake Yet, and from 8.30 a.m. – 9.25 a.m. David Frost and Jonathan Dimbleby look at national and international affairs through interviews with leading political figures and people in the news.
A DEVELOPMENT FOR HTV

HTV’s £15m television centre at Culverhouse Cross, Cardiff – one of the most modern complexes of its kind in Europe – is now fully operational.

Completed on schedule after two years of construction, the centre began production in July 1984. Welsh-American Star Jack Jones topped the bill in the opening night show at Culverhouse Cross in October 1984, and the Prince and Princess of Wales visited the centre in April 1985 to unveil a commemorative plaque.

Mr Ron Wordley, Chairman and Managing Director of HTV Ltd, said: ‘The completion of our new television centre is the realisation of a dream for us in HTV. The centre is not only a landmark in itself but also a significant manifestation of HTV’s progress in supplying programmes not just to the company’s region (just under 8% of the UK audience) but also to the network as a whole and to overseas markets.’

Built on a 60-acre greenfield site, the centre is the headquarters of HTV Group plc and of HTV Limited, which provide the ITV service for the Wales and West of England dual region (HTV Wales and HTV West), together with Welsh language programmes for S4C, the Fourth Channel in Wales.

The complex consists of a large technical block, containing two production studios, office accommodation, a staff restaurant, other amenities and car parks.

HTV, one of ITV’s largest regional operations, is now based on a company-wide seven-studio concept, with extensive outside broadcast and film support.

Construction work on the Culverhouse Cross site started in July 1982. The project involved the creation of some 84,000 square feet of technical and ancillary accommodation including the two studios, and 67,000 square feet of offices and amenities in separate buildings. The total area of the development, including external drainage, roads, car parks, construction and extensive landscaping, covers approximately 36 acres of the 60-acre site.

Among the many advantages the new centre has provided is the capability to produce in Cardiff more ambitious light entertainment and music programmes and major drama productions. Large mobile camera dollies, and radio frequency screening was built into the control rooms to eliminate all possibility of interference from nearby TV and radio transmitters at Wenvoe.

The studios are equipped with the most sophisticated equipment available including eight fully automatic cameras and three portable cameras. Among other significant items of equipment are high quality mixers, which enable the required pictures to be selected from the many sources available, and dedicated video tape recording machines which are controlled through an editing console. On the sound side, each studio has been fitted with solid state logic 56-channel capacity stereo mixers, and studio tape recorders including multi-track machines.

Throughout the planning of the development, HTV was anxious to ensure that the new centre should fit into the local environment. A handsome park sets off the new buildings.

The detailed architectural landscape proposals took full account of the rural character of the area so that the overall development of the site enhances this part of the Vale of Glamorgan.

The total cost of the development, including the equipment, was over £15m., of which the building and design represented some £11m.
SMALL BUT STRONG

An area no bigger than Havant in Hampshire with a total resident population of fewer than 130,000 people living in about 47,000 homes might be thought insufficient to sustain an ITV contractor on an economic footing.

But soon after the birth of ITV the then Independent Television Authority granted a franchise to a company called Channel Island Communications (Television) Ltd. to operate Independent Television in a region comprising Jersey, Guernsey, Aldemey, Sark and a few other almost uninhabited islands.

Channel Television went on the air for the first time on 1st September 1962. Twenty-three years later, despite economic crises, network industrial disputes, inflation, and a multitude of additional problems, Channel is still on the air.

It has not been easy. Within months of its launch Channel was made acutely aware that the comfortable financial position of some of the other television companies would not extend to ITV's southernmost region. Early revenue forecasts proved wildly optimistic and it soon became clear Channel's main preoccupation in the early years would be a fight for survival. Slowly the probability of failure receded and eventually patient investors were rewarded with modest dividends.

Despite the difficulties of the early days Channel quickly built a proportionately large and very loyal audience. It was the first news medium ever successfully to cover all the Channel Islands, and its detached, unbiased view of local current affairs was something new to a population served previously only by Jersey and Guernsey newspapers.

Today, although far from a wealthy company, Channel Television is economically stable. It will never attract the higher advertising of larger ITV companies but it should continue to be able to provide the sort of comprehensive local programme service that is the essence, and strength of regional ITV.

With modern studio facilities in Jersey and Guernsey and up to four electronic news gathering units available for deployment, Channel specialises in news, current affairs and documentary programmes. The smaller islands of Aldemey and Sark and tiny Herm are watched by resident correspondents and when a significant story breaks a unit is sent by air or sea from one of the main bases. Thanks to an IBA micro-wave link between the studio centres, a late breaking Guernsey story can be handled without delay and good inter-island communications bring the smaller parts of the region within easy reach.

Despite the problems posed in a region comprising mostly sea doted with small centres of population, Channel with fewer than 100 staff produces more programmes of local interest than is required by the IBA. By far the smallest of all the ITV stations it has its roots so deeply imbedded in the region it serves that it comes as close to Community Television as is possible within the federal structure of Independent Television.
THE SNOWDON PORTFOLIO

PART OF A
SPECIALLY COMMISSIONED PORTFOLIO
BY LORD SNOWDON
OF LONDON WEEKEND TELEVISION'S
LEADING ARTISTES

RICHARD O'SULLIVAN

CLAREN MADDEN AND RICHARD PASCO

CANNON & BALL

MICHAEL ASPEL
Here is no easy formula for producing good television drama: the subject, format and style of each production dictates unique demands on programme-makers. And to produce dramas as witty as the Mapp and Lucia adaptation of E.F. Benson, as evocative as the portrayal of John Osborne's war-time upbringing in A Better Class of Person or as action-packed as Robin of Sherwood, strong creative teams with considerable flair and professional skill must be brought together. Writers and directors, producers, designers, wardrobe and make-up, camera and sound teams, editors and technicians, casting staff and the actors they cast—all have their own vital roles to play.

Given that so many people with so many talents are needed for just one production, it may seem surprising that drama accounts for over 30% of ITV and Channel 4's total output. Or, put another way, some 57 hours of programmes per week in the average ITV area.

The pages that follow show something of the range and quality of this prodigious output—from crime series to single plays, films to popular serials.
DRAMA SERIES
Producng television drama entails a lengthy and continuous process of editorial judgement. Every part of a production is considered for its relevance to the storyline, entertainment value and genuineness. Nowhere is this more true than in drama series, where tight well-constructed plots and sustained quality acting are necessary to hold the interest of the audience over a number of weeks.

Entertaining the audience also means paying special regard to any scene which may cause offence. In some dramas, such as popular action series like Dempsey and Makepeace, or the more down-to-earth Auf Wiederschen, Pet, verbal and physical reactions to conflict are an integral element. However, just as some people object to sex and nudity on television, others are offended by bad language, and there has always been serious concern about the portrayal of violence.

The IBA therefore requires that any potentially offensive material be justifiable in terms of context and authenticity. And IBA programme staff, who receive a synopsis of every drama production, are able to preview programmes and require changes to be made if necessary.

For programme-makers these concerns are fundamental to the production of quality drama. The large and loyal audiences that so many of Independent Television’s drama series attract are testimony to their good judgement.
Above Dempsey and Makepeace. Glynis Barber as the cultured English policewoman and Michael Brandon as the abrasive American cop explosively paired in the fight against London crime. LWT

Top The Winning Streak. A six-part drama about the passions and the power-strings within a Yorkshire firm of motor dealers and a young man’s obsession to become a champion rally driver. Yorkshire


Right The Adventures of Sherlock Holmes. The classic confrontation between Holmes and Professor Moriarty (Jeremy Brett and Eric Porter) at the Reichenbach Falls – filmed on location in Switzerland for the latest series. Granada
LONG LIVE ARTHUR DALEY

With what may be the final series of Thames Television’s Minder in production and a Minder film on the way, George Cole looks back at life as the self-appointed Director General of the black economy – Arthur Daley.

Being in Minder for five, or is it six, years has meant hard work, long hours, 64 wonderful scripts remembered and forgotten, and several hundred caterers’ sausages – all adding up to the happiest job I have ever had. Everyone in every single aspect of the series was totally committed to it. I hear the dulcet tones of my friend D. W. crying ‘Name names! Name names!’ I cannot. They are too numerous and therefore unmentionable. But his name I must mention – Dennis Waterman. I wouldn’t have believed it possible for two actors of such different personalities to have a solidly trusting and affectionate relationship over such a long period. But we did.

We not only enjoyed each other’s work but were also highly critical of each other. We even shared our lines on the rare occasion when a writer had overlooked the fact that we were both in a scene. Although I do seem to recall the odd instance when he took one or two of mine without asking! They were quite good ones too. Of course he was much younger than me when we started. He’s nearly as old as me now.

Watching recent repeats of the show made me realise it was much more abrasive when we started and there were far more fights. That suited me because every time there was a fight I got a day off.

Early on in the series there was an episode in which Arthur Daley got knocked about a bit. With quiet but reasoned argument I persuaded them that a man of Arthur Daley’s perception and intelligence would not hang around long enough to be thumped. Thus began a long and successful career in cowardice. Apart from the days off it also meant that Arthur’s wardrobe lasted longer – always an important consideration when working for Euston Films.

We were visited twice by villains while making the series. The first time they stole our prop and construction lorry, the size of a double-decker bus. They must have been surprised when they opened it to find the inside plastered with my face bearing the message ‘Vote for Daley’, from the council election episode. To anyone who might know the whereabouts of the contents of that lorry, I would like my cigar case back – it’s got the initials A.D. on it. The second occasion was when they broke into our wardrobe truck and took all Dennis’s Terry McCann gear. They didn’t take a thing of mine. I found that very hurtful.

The mail I have received over the years would make a basis for an in-depth study by a sociologist. I have had hundreds of letters from children telling me Arthur Daley is just like their father! I have made enemies of the Friends of Albania. I have been berated by the DHSS, reproached by Gay Lib, had more than the normal visits from the VAT inspector, and a letter from a lady doctor in Cambridge accusing me of being cruel to fish.

There are those who say we are a bad influence on the youth of the country. I suggest they sit down quietly and run all the programmes, counting the black eyes, knocks and bruises that Terry has suffered in his role of leader of the White Knight brigade. Then, get out a calculator and add up all the money that Arthur has lost, in his self-appointed role as Director General of the black economy. I don’t think there is a danger of anyone emulating us.

I have been approached by common from all walks of life. Invitations have come in from Scotland Yard, the Wormwood Scrubs golfing society and even the House of Lords. I can think of no better way to finish this piece than with the title of the first episode of the last series. ‘Arthur Daley is dead, long live Arthur Daley’.
Those most popular building workers have resumed their friendship after a long gap, and a new 13-part series of Auf Wiedersehen. Pet is on its way from Central Television's Nottingham studios. The original series was first transmitted in November 1983. After a slow start viewers were glued to their screens each Friday night, anxious to find out what latest havoc the unlikely heroes had wrought on the unsuspecting populace of Dusseldorf.

The series began with three Geordies, Dennis (Tim Healy), Oz (Jimmy Nail) and Neville (Kevin Whately), leaving their native Newcastle-upon-Tyne for Germany where they think they can find high wages, no taxes, a luxury hostel and long nights in the bar. Once there, they meet up with an assortment of expatriates, all on the run from the taxman, the police or their wives. The strange bunch includes Wayne, the cockney ladykiller (Gary Holton); Moxey, the compulsive arsonist (Christopher Fairbank); the boring Brummie, Barry (Timothy Spall); and Bomber, the gentle giant from the West Country (Pat Roach).

The new series has been made by the same writers, production team and all the original main cast, re-united after two years. Producer Martin McKeand says: 'It is set mainly in England but the lads spend some time in Spain on a very special job. Fans of the series will have to watch it to find out what scrapes they get into this time.

Central's Controller of Drama, Ted Childs, adds: 'Everyone is delighted that the same team have been brought together for a second series. The scripts are marvellously funny and bring in some new characters.'

Among the new faces is a spectacularly evil Glaswegian, Ally Fraser, who appears to have some sort of hold over the luckless Dennis. Ally is played with chilling reality by Bill Paterson, an experienced theatre, television and film actor whose most recent success was the film A Private Function.

Produced in association with Witzend Productions, the scriptwriters Dick Clement and Ian La Frenais - also of The Likely Lads and Porridge fame - have once more teamed up with Stan Hey, who wrote two of the original scripts.

All concerned agree about one thing: 'It is great to be back.'
PARADISE POSTPONED

Writer and playwright John Mortimer tells how the germ of an idea led to his writing a new major series for Independent Television.

It must be about three years ago that I was having lunch with Bryan Cowgill, then Managing Director at Thames Television, when he asked suddenly and unexpectedly, when I was going to write a story covering the events in England since the war. At first I was wary of the idea, thinking that it might lead to another Cavalcade. Later, quite a while later, I thought that it might be something I would very much like to do. Having just written an autobiography and the Rumpole short stories, I wanted to write a long, complex piece of fiction, something which would cover a wide section of society. I had just re-read five or six Dickens novels. These works came out in 'parts' which were very like television episodes. Just as I thought about the Sherlock Holmes stories before attacking Rumpole of the Bailey, I thought about the construction of Bleak House and Dombey and Son before writing my longest work to date.

I also had a question to ask. What on earth happened to the Brave New World we were offered after the last war? How have we lived through such a baptism of fire only to return to the original sins, the unemployment and inequalities of the Thirties? If the question provided no answer, at least it gave me a title: Paradise Postponed.

I started work in the pouring rain on an island off the coast of Queensland. The weather was providential as I was not tempted to waste time peering down at the Great Barrier Reef. I wrote the story as a novel and also as a series of 12 television scripts. I had done all the Rumpole stories as prose fiction and the exercise is a fascinating one, teaching many invaluable lessons in the difference between television drama and narrative prose. Television takes life as a string of dramatic moments of confrontation; a novel has to cover the long bits of life in between such moments when, on the surface at least, nothing much is going on. No doubt there will be people to say it was all better in the book, or much more convincing on the screen. Whatever happens, they will have no one to blame but me.

Paradise Postponed is set in the place which I love most in the world, the countryside in southern England. It deals with the people I know best, the declining middle classes, eccentric, full of illusions and, perhaps, doomed to extinction.


There is a character who represents the new brutalism in politics; but I will not give away who he is.

From the start, Thames and Euston Films have been the most trusting and generous of patrons. They commissioned the scripts before I had any idea how the story was going to end, and the production was planned long before I finished writing. I have been given the cast I dreamt of, and the locations are so near my home in the country that I seldom have to buy my own lunch.

I fear that we may be in the twilight of the great golden age of British television. If the advertising revenue is spread more thinly, if the BBC is forced to take advertisements, then commercial television's more ambitious projects such as Brideshead Revisited and The Level in the Crown, and productions of the size of Paradise Postponed, will be impossible in the future. Instead of the increased choice which the propagandists for more commercialism promise, we shall have only the meaningless alternatives of television in America, 36 channels of identical rubbish. We are said to have the best justice and the best television in the world; we may have neither of them much longer, unless we are prepared to fight for both.
The powerful drugs thriller *Operation Julie* provides a striking example of how television drama can reflect an immediate and increasingly urgent issue threatening society in Britain today.

As topical as tomorrow's headlines this three-episode mini-series reveals the high tension drama behind the true-life story of Britain's biggest ever police undercover operation that smashed a worldwide £1 00m. drugs ring in the late 1970s.

The success of *Operation Julie* resulted in the black market price of 'Add' (LSD, one of the most powerful hallucinogens known to man) rocketing overnight from one pound to five pounds for a single microdot of the drug, while the ringleaders were sentenced to more than 170 years' imprisonment.

In the interests of authenticity, the distinguished British character actor Colin Blakeley was the only established artiste in the cast of 70. He portrayed the single-minded Drugs Squad Commander Det. Insp. Dick Lee who waged a personal campaign to convince his superiors of the size and scale of the problem.

Filmed entirely on location, *Operation Julie*, produced by Tyne Tees Television in association with Chatsworth Television, is a police success story that follows Lee and his dedicated team of men and women through 13 harrowing months of round-the-clock surveillance, phone-tapping, bugging, infiltrating the underworld distributors and living under appalling conditions while separated from their families for months on end.

When the real Dick Lee joined the crew on location he himself was amazed by the authenticity of the settings, the similarities of actors to the real Julie team and not least Colin Blakeley's sheepskin jacket which he was convinced had been secretly borrowed through his wife, Pamela.

As he sees it: 'The enthusiasm of actors and technicians mirrored the enthusiasm of my own team. This production demonstrates to the public exactly what police officers do in a major operation. It has not been glamourised. It is portrayed realistically.'

Executive producer Keith Richardson chose *Operation Julie* as a major project not only for its relevance to a mounting problem of the moment but also because it had a compelling story to tell.

'It reveals extremely well how one man foresaw what would happen in this country without a nationally organised drugs squad,' he says. 'That was the real reason for making it -- and events have proved him right.'

Today, nearly ten years later, with drug abuse reaching alarming proportions, the call for national co-ordination in dealing with this problem is being revived in daily headlines as a matter of the utmost urgency.
CRUSADE FOR LOVE

Produced by the independent production company Landseer, and co-financed by TSI and Channel 4, Mr Pye can lay claim to being one of the more unusual film offerings of the year. It is Landseer's first drama series, and is based on one of the lighter works of Mervyn Peake. Paul Madden, co-producer of the programme, takes up the story:

Mr Pye (Derek Jacobi) is simply too good for his own good, and anyone else's. He dragoons his formidable landlady Miss Dredger (Judy Parfitt), her arch-enemy the gross Miss George (Betty Marsden), and even the local tart, into a crusade to win over an island and its inhabitants with that old-fashioned commodity - love. Unfortunately his scheme has unforeseen consequences, not the least being that Mr Pye sprouts angel wings, and unleashes the forces of good and evil!

Thus in early 1985 film crew and cast descended upon the tiny Channel Island of Sark and thereby swelled the population of under 600 by 10%. The three one-hour episodes are full of the stuff of producers' and directors' nightmares - animals, children, boats, special effects and stunts - and what's more shot on an island, not readily accessible, which forbids the use of cars, and subject to highly changeable weather.

True - it would have been possible to cheat by filming elsewhere, but Sark has its own irresistible magic. It is a tribute to the enthusiasm and endurance of crew and cast and the whole-hearted support of the islanders that something of that special quality has found its way to the screen. It is not every day that a crowd of islander extras are moved to applaud spontaneously the leading actor after a crucial scene.

Sark certainly left its mark on all those associated with the production, and Sark itself, we like to think, has not been untouched by Mr Pye.

Below Derek Jacobi as Mr Pye
Actors Mark McManus and Roy Marsden discuss the highly individual roles they have each created as detectives Jim Taggart and Adam Dalgliesh.

**TAGGART**

Scottish actor Mark McManus is internationally known as the gritty Glasgow detective Jim Taggart.

Viewers in over ten countries – from Britain to New Zealand – have seen tough-talking Taggart solve intricate murder cases in the streets of an often formidable city.

Listening to Mark's strong Glasgow accent you would be forgiven for believing he had spent most of his acting career north of the Border.

But although Mark is Glasgow born – son of a Lanarkshire miner – he has spent virtually all his working life in English cities playing a full spectrum of roles from Shakespeare to leading parts in TV series like The Brothers and Strangers.

Before starring in STV’s three-part series Killer and its sequel Taggart, Mark was probably best known as Sam in the successful Granada series.

Now, in the shape of Detective Chief Inspector Taggart, Mark returns to his home city playing a role he describes as 'one of the most enjoyable to date'.

In no small way this enjoyment is due to the character of Taggart himself – a fallible detective with more than his fair share of problems.

During a break on location in Glasgow, filming for his third series as Taggart, Mark spoke of his sympathy for the character.

'I like Jim Taggart. He is a copper who takes life too seriously and the job upsets him.

'It's good playing a detective where there are no guns, no frantic car chases, just a guy who works hard 20 hours a day.'

Each series has been made in close consultation with Strathclyde Police – the largest force in Scotland. The programme-makers put great emphasis on authenticity down to the smallest detail of police procedure.

Mark therefore spent several nights out with detectives from the Strathclyde force to get the flavour of the job. He continues: 'I discovered for myself that the life of a Glasgow detective is terrifically hard; they see things which are absolutely appalling.

'I began to understand why so many of them have that world-weary cynicism so evident in Jim Taggart.

'After Killer was shown, at least three officers from different forces told me they had someone just like Taggart in their division. I think this is a good indication we've got the part right.'

The series also shows Glasgow in its true light – the good as well as the ugly. We film in housing estates as well as...
parks and countryside. Many people have commented on how beautiful and green Glasgow is.

Indeed, Mark explains, the city itself is a crucial element of the series. Taggart is a man who lives in and by the city and the city itself plays an important part – almost like another character.

A love of Glasgow is something Jim Taggart and I have in common.

DALGLIESH

Actor Roy Marsden set out to portray a new kind of TV policeman in his role as Scotland Yard's Adam Dalgliesh for Anglia Television's popular serialisation of the P. D. James crime thrillers.

Athletic, 6ft 3in. Marsden was anxious to get away from the macho image of a tough, hard-drinking, semi-literate TV copper, so he modelled his cool, suave, well-dressed Dalgliesh on some of Britain's most senior policemen.

There are a lot of artistic and intellectual people in the police force at that level,' says Marsden, 'so there's nothing unusual in Dalgliesh writing poetry for instance. Dalgliesh's dress and demeanour are modelled in part on Commander William Huckleby, former head of Scotland Yard's anti-terrorist squad and now in charge of fraud. When they met, Marsden – renowned for thorough research of his characters – was impressed by the commander's sharp mind and ability to assess situations.

The actor has also tried to impart a degree of loneliness which he feels goes with the job of a top policeman. And he is conscious of the need to give credibility to the role by adapting the character of Dalgliesh to suit different aspects of detective work.

Marsden felt the detective chief superintendent was becoming too hard, so in the third televised series, Cover Her Face, he experimented with gentleness and softness. He explains: 'Most of the matters investigated are domestic, and when one is dealing with the family structure the degree of hardness is less. The other side of policing is coming up against hardened criminals, and the approach then is obviously different.'

The next series, The Black Tower, finds Dalgliesh, now elevated to Commander, strangely vulnerable and introspective. 'He is going through a period of jaundice, beginning to question the whole role of policing,' says Marsden. 'He is quite pessimistic about it all and very insecure.'

Again the actor sees parallels with real-life policing. Dalgliesh is perhaps preoccupied with the implications of promotion and early retirement which many top policemen of his age have to face. His state of mind also has a bearing on a near-fatal error of judgement in a dramatic opening to the story. It is the kind of situation which has happened for real when a policeman faced with a split-second decision has made an inexplicably wrong move.

Marsden recognises that the public's view of policemen is gradually changing, and hopes that his portrayal of the stylish Dalgliesh may be helping to break down stereotyped images.

P. D. James paid him the compliment of remarking that her own perception of Dalgliesh has changed. Now she writes about the character in terms of Marsden's portrayal rather than her original notion of the personality.

'That's very flattering,' says Roy.
This illustration represents Thames Television's Studio One at Teddington. It shows the principal people involved in the production of a major drama series, although many more work behind the scenes to create the programme which finally reaches your screen.

Advances in technology are changing the face of television production, but programme-making remains a strongly co-operative venture involving a large number of specialists: directors, writers, set designers, camera operators, editors, technicians and many more. From initial concept stage to final production, it is their combined expertise that makes the programmes for which Independent Television is justly famous.

**The Vision Control Engineer**
is responsible for the electronic 'set-up' of the cameras, working closely with the Lighting Director to ensure the best conditions for camera performance.

**The Lighting Console Operator**
is in charge of an electronic lighting memory system which is pre-programmed to operate the appropriate lamps at the right times during recording.

**The Camera Operator**
operates the camera itself on the Director's instructions, following a pre-arranged camera script giving the order of camera shots.

**The Sound Boom Operator**
positions the microphone suspended on the end of the boom to make the sound compatible with the picture – quiet for distant shots, louder for close-ups.

**The Lighting Director**
decides the positions, strength and any special colours of the lighting to provide the best conditions for cameras and enhance the creative aspects of the set and artists, and also supplies lighting effects if need be.

**The Floor Manager**
contact with the control suite by short-wave radio talkback.

**The Scene Hand**
assembles and positions scenery on the studio floor, moving the different sets when needed.

**The Production Assistant**
provides organisational support to the Director during the preparation of the programme and during studio operations, assisting with the timing of the programme – which is termed 'calling the shots' – and subsequent editing and dubbing.
THE STUDIO FLOOR

The Vision Mixer operates the vision control panel which cuts and fades pictures, and gives 'special electronic effects', controlling pictures displayed on a bank of monitor screens, one for each camera being used, one for pre-recorded or filmed inserts and another for captions or still photographs.

The Operations Supervisor is responsible for the technical and operation quality of both sound and vision, ensuring that all remote facilities (for example videotape recorders or telemicrophones) are on hand. This may entail liaising with Master Control if a programme is going out live.

The Sound Supervisor balances the sound against another, ensuring that the quality of sound matches the picture by adjusting the tone and volume controls, and directs sound operations in the studio.

The Grams Operator plays in sound effects and music on cue, which are mixed with the actor's dialogue from the studio floor. Many effects are added during later 'dubbing' operations.

The Director who may work on the studio or in the control suite, translates the script into action on screen, directing actors and camera operators, then supervising videotape editing and sound dubbing after the actual recording.

The Designer researches the particular period of the programme to create the sets; draws a floor plan; constructs a working model and also decides the content of the set.

The Props Hand 'dresses the set' with furniture, pictures and curtains, and supplies individual items such as books, food or telephones if the Designer decides they are needed.

The Wardrobe Dresser 'dresses' the actors with costumes designed by Costume Designers to reflect the period accurately and made by the Costume Department.

Sound and pictures from the studio floor are routed to the videotape recording suite where they are recorded on magnetic tape. This is then edited by the Director; sound effects and music are added; and the final, polished programme is completed, ready for transmission to viewers.
SINGLE DRAMAS

Independent Television boasts an impressive range of single dramas, from studio plays shot on videotape to longer dramas filmed on location and feature-length films, a growing number of which have been successfully sold to cinemas and other outlets. The indications are that writers and programme-makers benefit greatly from this flexibility.

**Top right**
**A Song for Europe.**
David Suchet as Stanley Dyer, a man who blows the whistle on his multi-national employers in this fictional film on Four suggested by the Stanley Addams case.
Ch 4 / Siem

**Above**
**Love Song.** Michael Kitchen and Diana Hardcastle as the young Cambridge rivals William and Philippa in this two-hour film adaptation of the Jeffrey Archer short story Anglia.

**Right**
**Christmas Present.** A Christmas carol for 1985 in which a merchant banker takes a turkey to Camden Town, a small boy's day-dreams become real on News at Ten and fortunately there is no room at the inn.
Ch 4 / Telekation
**Top left**

**Romance on the Orient Express.** A reunion for Alex Woodward (Stuart Wilson) and Lily Parker (Cheryl Ladd) on the train bound for Paris leads to recollections of times past and a rekindling of affections in this evocative modern-day drama.

**Yorkshire**

**Below**

**The Death of the Heart.** Film dramatisation of the novel by Elizabeth Bowen. The story tells of a young orphan in the late 1930s (played by lobo Cole) who meets affluent relations and falls in love with a philanderer (Daniel Chatto).

**Granada**

**Top centre**

**Letters to an Unknown Lover.** Cherie Lunghi and Yves Beneyton in this Film on Four about an escaped POW during the Second World War who takes shelter with two sisters in Lyons. They find he is not all he appears to be – and neither are they.

**Channel 4/Pertman**

**Above**

**This Lightning Always Strikes Twice.** Charles Dance stars as an Oxford-educated tutor brought to the residence of Sir Daniel and Lady Penwarden (Trevor Howard and Claire Bloom) to prepare their daughter for the Oxford entrance exam, One of six Time for Murder plays.

**Granada**

Ruth Langford in *The Understanding,* The unspoken relationships of an elderly household are upset by the arrival of a young Girl Friday (Samantha Bond) with vivid red hair, who brings back memories of their younger days.

**Yorkshire**

**Below**

**Summer Lightning.** Paul Scofield as Sir Robert Clarke, the narrator of this Film on Four television adaptation of Turgenev’s First Love set in Ireland.

**STV**
A Walk under Ladders. The orderly and very middle class Josie (June Barry) finds she gets more than she bargained for when she takes on her younger sister’s chaotic household and job – as a lollipop lady. One of six plays in the latest Love and Marriage series.

Yorkshire

Sacred Hearts. A Film on Fear starring Oona Kincaid (left) and Katrin Cartlidge as two girls experiencing the cold comforts of convent life and growing pains of adolescence in the early days of the Second World War. Ch.4/Reality

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THE HIT

An East End crook turned supergrass and a hired assassin with a cockney side-kick are the principal characters in this film thriller from Central Television. But the setting is far from the pubs and alleys of London’s seamy side. The action takes place instead in the sun-soaked open spaces of Spain where the landscape only heightens the tension as the film’s sinister story unfolds.

Willie Parker, played by Terence Stamp, betrays his fellow crooks to the police. A decade later they track him down in a tranquil Spanish retreat. But Parker’s years of mental preparation for this event mean he is more than a match for the hired hit man (John Hurt) and his eager accomplice (Tim Roth).

A feature-length production, The Hit brilliantly offsets the unnerving calmness of Willie Parker – East End mystic, devil and cherub combined – against the ruthlessness of the assassin and his over eager accomplice in a dramatic test of nerves.

On Your Way, Riley! A humorous and touching glimpse of the lives – on stage and off – of Arthur Lucan (Brian Murphy) and Kitty McShane (Maureen Lipman). A television adaptation by Alan Plater of his stage play.

Yorkshire
Anyone who has ever been on a school trip will remember the excitement of being let off the leash and the disappointment when expectations are not matched by reality.

Anyone who has been a school teacher will wince at the thought of negotiating hordes of uncontrollable children through public places.

This is the stuff of London Weekend Television's sparkling new comedy film written by novelist William Boyd, produced by Sue Birtwistle and directed by Giles Foster.

In Dutch Girls a hapless games master, Sandy Mole (played to hilarious effect by Bill Paterson), is charged with the unenviable task of escorting the school hockey team on a tour of Holland. Mole is a misfit; an ex-army Glaswegian hopelessly out of place in the social uplands of a Scottish public school. His twin enthusiasms, sport and Vincent Van Gogh, do little to endear him to the boys, who have only one thing on their minds: to meet lots and lots of Dutch girls.

The joint leads of the story, Truelove (Colin Firth) and Lyndon (Timothy Spall), are billeted together in a small suburban home. Their hosts are ill-prepared for the outrageous behaviour of Lyndon, who eats like a pig, behaves like a vandal and is hugely disappointed that the daughter of the house is only six years old!

Truelove, his father's advice 'women are a lifetime's study' ringing in his ears, falls tentatively and romantically in love with the lovely blonde Romelia (Gusta Gerritsen). But he is betrayed by his best friend - after the same girl. Lyndon, cheerfully boorish, has no illusions about women: 'I just treat them like blokes'. Strangely, he succeeds where the others fail.

They all find themselves hopelessly unequal to the challenges of freedom, drink and sex, particularly so on the night the unfortunate Mole loses them in the Red Light district of Amsterdam! One of the high points of the film, this scene finds Mole frantically trying to round up and keep together all the boys from their attempted forays into strip joints and brothels.

With a hideous frozen smile on his lips Mole thanks the Dutch hosts for 'a very successful tour', he has lost control and the team has lost every match. As they all leave, the boys say their goodbyes. 'Write me a letter,' says Romelia to Truelove. The others think there is no point getting upset by some girl, but Truelove feels differently - he is beginning to grow up.
Coronation Street has passed its quarter century. Crossroads is 20. More than 1,000 editions of Emmerdale Farm have now been broadcast. These facts speak for themselves. Independent Television's drama serials are a success story. Over the years they have consistently attracted some of the largest and most appreciative audiences to television. And today, their ranks swelled by younger favourites such as Brookside and The Practitioner and most recently Albion Market, the range of compelling, continuing stories shown each week is greater than ever.

Top right
Albion Market
Shooting the new twice-weekly serial based on the lives of market traders. Granada

Above
Brookside. The young accountant Heather (Amanda Burton) whose career ambitions and personal life lead to more than a few conflicts of interest in this drama focused on the residents of a Merseyside housing estate. C4/A Mersey

Above centre
Gems. An afternoon serial centred around a Covent Garden fashion workshop. Stephen Stone (Stephen Mann - left), partner in the business, woos an important American buyer (Toby Robbins). Thames

Right
Take the High Road.
A regular glimpse of life in the Highlands: crofter Dougal Lachlan (Alec Monteath) and water bailiff Bob Taylor (Iain Agnew) on location above Loch Lomond. STV
Coronation Street, that national institution, is now 25 years old - a fact that I acknowledge with absolute amazement," says William Roache, who has played the part of Ken Barlow since the very first episode, a quarter of a century ago. He writes:

Had I known in the beginning that this would be my lot, would I have run a mile? Retreat would have been my loss, because this is a show that I still feel proud to belong to. I still have a lot to learn from. Still have a lot to give to.

Playing Ken is very different from playing an unchanging part in a West End show, because his character has grown older and wiser over 25 years. And there is still a long way for him to go.

Why is Coronation Street still so successful? Possibly because grandma and grandchild can sit down to watch together and neither will be offended. Possibly because its terms of reference are so simple: it is about people and their relationships. And possibly because it still retains the old values, in spite of the changes which always occur with living, growing organisms.

In the early days it was slower, deeper, more serious. Now the pace is quicker, and perhaps I would have to admit it is more superficial. But I think this reflects today's society. It is also funnier, richer in comedy, but still caring. When the chips are down, the neighbours will help.

So the old Street is alive and well. Like a healthy plant it survives and grows. But then the seeds were planted in just the right ground and nurtured by the right people.

It was sown in Lancashire with its tradition of neighbourliness and hospitality, the ever-open door, the kettle always at the ready to make a welcoming cup of tea. It was nurtured at Granada by the Bernstein who valued the concept of the family, and families are what the Street and its strengths are all about.

For Ken particularly the family aspect of his life provided wonderful opportunities for dramatic stories. At one point he had become almost a one-man Greek tragedy. He had lost a mother, father, brother and two wives.

The death of his first wife Val gave me the chance to expand a little as an actor. And, more recently, the Ken-Deirdre-Mike triangle gave me another good dramatic storyline. Sometimes, when a situation has been carefully built up towards a climax, the moment of truth can be an anti-climax. But the impact of Deirdre and Ken's reconciliation proved to be a climax which exceeded our expectations.

I had felt that Ken's character had not been used too well in the previous couple of years, and suddenly I was able to release the frustration that had built up inside me. Afterwards, it left me exhilarated rather than drained, and I felt the effects for a long time. Since then, Ken has had more to do and been more interesting to play.

In the Street no character is allowed to be all good or all bad. Every facet of their personality must be explored and developed. Perhaps this is why Sir John Betjeman once said that the Street had a Dickensian quality. For Dickens' works were rich in characters.

Sadly, some of our older characters, those well-loved faces, have now gone. The one I miss most is Jack Howarth who played Albert Tatlock. I had known Jack since I was seven and at school with his son. Even to the end he was wonderful to play scenes with. His wife would often say he was too old to retire. He loved his work and he was very, very good.

But the Street goes on. It can go on forever, and I think it probably will. And I wouldn't mind ending up like the old Albert Tatlock of the Street, still going strong at 88...
MEET THE CAST OF EMMERDALE FARM

Autumn 1985 marked the 1,000th edition of Emmerdale Farm, Yorkshire Television's twice-weekly serial which prides itself on bringing a breath of fresh air to the screen with its impression of farming life in the Dales.

The programme began life as an early afternoon serial 13 years ago, and it has gone from strength to strength so that now the majority of the country sees it at peak time. It consistently figures in the Top 10 ratings, though teatime transmissions did not prevent it from appearing often in the Top 20. Here presented are some of the principal characters, most of whom have starred in the programme since it first began.

ANNE SUGDEN
(Sheila Mercier)
The head of the Sugden family and the power behind the farm. Anne is shrewd, warm, but nobody's fool. She respects characters and people who stand-up-to-be-counted. She lets her family live their own lives, but when asked her opinion she gives it in forthright terms. Actress Sheila Mercier, sister of Brian Rix, began her career with Sir Donald Wolfit's company, served in the WAAF with Fighter Command, and appeared with her brother in the Whitehall Theatre Luces. Off screen, she lives with her husband Peter, a theatrical agent, in Shepperton, Middlesex. She sees the role of Anne Sugden as 'mother earth'. On screen Anne Sugden is famed for her cooking; off screen, Sheila Mercier is a superb cook.

MATT SKILBECK
(Frederick Pyne)
Matt was originally married to Annie Sugden's daughter, Peggy. When his wife died shortly after his twins were born, Matt was heartbroken. Worse was to follow, when the twins were killed in an horrendous accident involving a car and a train. The solicitous, dependable Matt recovered from his moody silences to marry Dolly, who helped him turn his back on yesterday and realise that each day is a new life to a wise man. The birth of son and heir, Sam, cemented the marriage and Matt's newfound confidence has found expression in the prizes he collects at local shows with his Masham sheep. Freddie Pyne, who plays Matt, is a former National Theatre actor, with credits including Madder Demise, Dixon of Dock Green, Justicar and Talking to a Stranger. In recent years he has been a vigorous supporter of charities for disabled children and has personally raised over £25,000 for two local hospitals.

A Londoner, this quiet-spoken bachelor has been ever-present in Emmerdale for the past 13 years.

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JACK SUGDEN
(Clive Hornby)
Jack Sugden, eldest son of Annie Sugden, patriarchal head of the family, is played by Liverpool-born Clive Hornby. A graduate of the London Academy of Music and Dramatic Art, he served his acting apprenticeship in repertory companies before television appearances in Minder and Girl Sowry In, and a role in John Schlesinger's film Yards. In Emmerdale Farm, he is the returned prodigal returned to take up his responsibilities as a farmer's eldest son. In the series he is married to the former Mrs Pat Merrick, once his childhood sweetheart, who married a drunken bully, Tom Merrick. Divorced from Merrick, she is now blissfully married to Jack. And to show how fantasy catches up on real life. Clive Hornby has subsequently married Helen West, the actress who plays his television wife. And they are blissfully happy.

SETH ARMSTRONG
(Stan Richards)
Seth is the rogue the world loves to embrace. A former poacher, he is now the gamekeeper of the N Y Estates, but can't stop rabbits stumbling into his snares. A thorn in the side of pretentious people - especially his boss, Alan Turner - Seth can spot a free drink a mile away. In reality, Stan Richards, who plays the part, is a much-loved man of many talents. Unknown to most of his television following, Stan is not only a brilliant solo and cabaret comedian but his early training as a classical pianist means that he spends many hours at home playing Mozart, Beethoven and Chopin on his own concert piano. He raises thousands of pounds for charity but is loath to talk about it. In The Woolpack, he cardges pints. In real life, Stan's favourite tipple is whisky - and it's got to be right!

HENRY WILKS
(Arthur Pentelow)
A retired, self-made businessman, Henry Wilks put money up front to help Amos Brearly become an independent publican. Since his house burned down, he now shares The Woolpack with Amos, posing as the pipe-smoking reflectiveness against Amos's emotional impulsiveness. His passionate interest is in conservation, championing the Yorkshire Dales and waging war on despoilers at local and government level. Played by Arthur Pentelow, Henry Wilks is the reflective and cautious man who weighs up most problems over several pints. Actor Arthur Pentelow worked with Bradford Civic Theatre, graduating to Bristol Old Vic and appeared with Orson Welles in Ottawa. His TV appearances include Z Cars, Troubledwaters, Coronation Street, and his films include Charlie Bubbles, The Priory Gate and Privilege.
The modern health centre is frontier medicine - everyone's introduction to the grass roots of the health service.

The staff, quite simply, are the people who look after us.

The way in which they do that, forms the basis for an original new idea among twice-weekly drama serials.

Granada's The Practice explores the professional lives of the doctors, health visitor, district nurse, social worker and health centre staff in a Manchester inner-city area.

But the interweaving storylines are not principally about the medical staff. They dramatise the problems of ordinary people.

'The Practice is a sort of medical thriller,' says producer Sita Williams. 'Each story is based on a real case history, meticulously researched with every detail based on an actual event. This formula allows us to combine really strong, authentic storylines with the familiarity of the Health Centre and its main characters, which anchor each episode and provide a point of departure.

The central characters cover a spectrum of medical attitudes: the conservative, traditional family doctor; the caring and career-conscious woman doctor; the young idealist, modernist doctor; the 'mother figure' Health Centre manager; the warm, down-to-earth district nurse; the realistic, cynical and peace-making social worker; the independent-minded health visitor; and the reception staff - one mature and competent, the other cheeky and rebellious.

'Teamwork is the key, but The Practice explores their personal attitudes and friendships as well as their professional relationships and conflicts.

'Their various reactions to situations open up different aspects of the stories,' says Sita Williams. 'And we hope to break the 'stereotype' mould by showing them as fallible human beings as well as professionals. 'They work as a team but they are powerful individuals with shifting loyalties and attitudes to each other and their work. The stories they portray allow us to present what has increasingly come to be the reality of contemporary medical practice. That it is as much about moral, legal and social problems as about medicine and health care strictly and narrowly understood.

'The cases combine real human predicaments with medical, moral and legal dilemmas and they have dramatic possibilities quite beyond the usual life and loves of doctors that form the staple of most medical series.

'They also fascinatingly mirror contemporary debate about the role of medicine and reflect current interest in the unaccustomed roles in which doctors now find themselves - as much questioned as questioning.'
Central Independent

Television’s trusty old warhorse Crossroads received a new lease of life in 1985 when a new producer took the reins.

The 33-year-old Australian producer, Phillip Bowman, became backroom boss of the fictional motel in January - just as the veteran soap had notched up its 20th birthday.

And with the serial still riding high in the ratings, Bowman was charged with the job of injecting new blood into a show already proved to be a thoroughbred.

The way he chose to do it raised eyebrows and headlines across the country. ‘I had to change the way the programme was made,’ says Phillip. ‘It took an enormous amount of planning, thought and research and we are still working terribly hard to make it good.’

In came new scriptwriters, more motel-based storylines, more humour and regular location filming.

OUT went regular Crossroads characters David and Barbara Hunter and Kevin and Glenda Banks in a cast changeabout which earned Bowman the label ‘mad axeman’.

In fact, the sackings made his name almost as well known as the characters he had deposed.

And it did not meet with total approval from the millions of faithful fans.

‘Yes, some people were furious, he admits. ‘But then people become very attached to their characters. And there was no point changing peripheral characters. You have to go for the core.’

‘There were people who felt hurt, betrayed, enraged but there was also a lot of support from those saying things have to change.

‘My advantage was that I came to it with a completely fresh eye. I felt it had become a bit claustrophobic. Contemporary audiences expect to see some sort of environment, some sort of real setting, hence the introduction of location filming.

‘But really it’s all to do with the writing. It isn’t just pretty pictures of the countryside that are important.’

Phillip found enormous favour from fans, however, with his appointment of gorgeous Gabrielle Drake as Crossroads’ swish, sophisticated new managing director and, later, with the announcement that Gregory’s Girl star Dee Hepburn was to work behind the reception desk. 23-year-old Dee is one of several new, young actors cast by Phillip in a deliberate attempt to capture young viewers. ‘Though not at the expense of our older audience,’ he insists.

His career at Crossroads comes after TV experience both here and in his native Australia. His credits include the soap serial Sons and Daughters down under (shown here on ITV) and Bergerac, Shoestring and Minder in England.

After dropping out of university, he took a job as a despatch boy, delivering cans of film for the Australian Broadcasting Corporation - and he has not looked back since.

‘TV is a certain amount of learned skills and the rest is instinct. It’s a very emotional job producing television programmes.

‘My brief at Crossroads is to entertain - and people do seem to like the show.’
DRAMA FROM ABROAD

Only a small proportion of Independent Television's transmissions are allowed by the IBA to be foreign. In practice much of this programming comes from America, since for the last 70 years British audiences have shown their liking for what that country has to offer in the way of glamorous escapism.

Granada's Leslie Halliwell, programme buyer for ITV and Channel 4, writes: 'Needless to say, America does produce serious drama, but we tend not to go after it, since we make so much of our own. What we really can't afford to make here is action adventure like The A-Team, police melodrama like The Streets of San Francisco and slick comic strip hokum like Knight Rider, all of which, when well done, deserve a place in any balanced schedule.

There are also feature films to be considered, and up to 100 a year still come from the major American studios, but less than half of these are really suitable for television transmission: the remainder being compromised by bad language, violence and sexual excesses.

Scarcity has caused the price of good playable feature films to rise enormously. Yet the advent of home video has made them less valuable to the television scheduler, so the feeling is that they are best left to the cinema audience which, although doggedly loyal, becomes smaller in number each year.

Most of the material we want is in the hands of a dozen or so major suppliers, among whom such familiar names as MGM, Paramount, Columbia, Warner and 20th Century Fox are still numbered. They all have representatives in London and other capitals, but it has proved convenient at least once a year for buyers from all over the world to congregate in Los Angeles.

There one can not only find out what is going on but talk to the producers concerned, and get a feeling for future trends. The annual trek has invariably been at the beginning of May, when the television season is coming to an end. The failures have been weeded out, and the new formats chosen for the following winter are available for viewing in the form of sample episodes called pilots.

The BBC delegation usually consists of three or four buyers and controllers. In ITV there are 15 companies to be represented, not to mention Channel 4, so our party usually adds up to at least nine or ten people. The frequency of

Above
Simon & Simon. The rough and the smooth. Two brothers working together against crime, but with different approaches to life. Jameson Parker and Gerald McRaney. ITV/MCA

Left, top
The Sullivans. Terry Sullivan (Richard Morgan) visits his mother's grave in this serial about everyday Melbourne life of the 1940s. ITV/RTP

Left, below
Fifty/Fifty. A new series starring Loni Anderson and Lynda Carter as two women willed a detective agency by the man to whom both had been married. ITV/Columbia
Right
Isaura the Slave Girl.
Soap opera Brazilian style that intrigued British audiences with the story of a white slave (Lucelia Santos) ill treated by her master.
CIJ, TV Globo

Right, centre
Magnum. Aloha!
Gentle giant Tom Selleck, a task force of a man up against Hawaiian crime.
ITV, MCA

Below
Knight Rider. Slick comic strip hokum that features Kitt—a car that answers back.
ITV, MCA

Right
The A-Team. Dirk Benedict as 'Hick' one of a group of former Vietnam war heroes who wrongly convicted by a court martial break free of jail to fight injustice.
ITV, MCA (Stephen I. Cannell)

Right, centre
St. Elsewhere. Photo call for the cast of this American serial depicting the everyday trials and tribulations of a busy inner-city hospital. CH-4, MTM
industry meetings is so great that only one working week can be spared, and in a recent year this meant that 55 programmes had to be seen, in part at least, during five days, with negotiating going on between screenings.

The pressure results from the fact that immediately both BBC and ITV have screened a particular series, its owner tries to do a quick sale so as to get in before his competitors, and if he wants to sell other material at the same time and that material is popular with both sets of buyers, the result can be discussions going on through the small hours of the morning.

Mini-series tend to cost more money per hour because of their high production values, and although the production of something like *The Winds of War* can take a couple of years, others are put together with amazing speed and skill. ITV has traditionally had a sensitive finger on this particular pulse, right from the time of *Rich Man, Poor Man* and every year schedules half a dozen American serial dramas which capture the public imagination.

Channel 4 meanwhile has established a high reputation with its choice of vintage films, more than a thousand of which will have been screened by the end of 1985. In many cases there are complications, such as the clearance of expired literary rights, and the scouring of vaults around the world for a decent negative, but the response from gratified viewers in their millions has made it all worth while.
For most people the main source of information on developments in science, technology, medical matters and environmental issues is television. Independent Television's coverage of these important areas, which affect people's lives and the world in which they live, is not only confined to special programmes and series but also includes items within the regular news, current affairs, and magazine programmes.

Programmes dealing with the environment have become particularly popular in recent years with a number of series looking at 'alternative technologies' which do not threaten the delicately balanced ecological system as does the technology of heavy industry.

In the medical field, programmes cover major developments as well as everyday health. Human and social aspects of medicine are presented, dealing with complex problems in a manner appreciated and understood by the general audience.

Several programmes are devoted to computers and cater for a range of abilities.

Television enables viewers to see animals and plants in their natural environment, and to enjoy the varied scenery in all parts of the world. Natural history is also a popular element in regional documentary series and magazine programmes.
Above
**Turning the Tide.** Botanist David Bellamy takes a bath-time dip (both ancient and modern) to illustrate a point about energy conservation in his hard-hitting environmental series. Tyne Tees

Below
**Ten Thirty.** Regional news and magazine programmes often contain items dealing with the environment. In this programme the Lookaround team included a report on acid rain. Border

**Scene South West – A Spark of Genius.** Richard Worthy portrayed Victorian scientist Andrew Crosse in this documentary on the Somerset electronics wizard who may have inspired the Frankenstein legend for Mary Shelley. TSW

**Alternatives.** Teatime for members of the community living at the Centre for Alternative Technology at Machynlleth in Mid Wales. HTV

**Survival Special – Polar Bear.** The wilderness of the Arctic pack ice was the hostile setting for wildlife cameraman Joel Bennett's documentary about the animal kingdom's toughest survivor. Anglia
EXPERIMENT IN SPACE

ITN was little more than two years old when man’s exploration of space began in earnest with the launch of the first Russian Sputnik in October 1957.

The event attracted worldwide coverage, and for ITN it triggered the start of a deep commitment to the future of space technology and exploration. This strength in the coverage of space development was recently emphasised by two remarkable space exclusives when ITN was first to identify the men selected as Britain’s pioneer astronauts and later broke the story that the UK was back in the space race with the HOTOL project.

This commitment was taken a stage further in 1984 when ITN conceived and launched ‘Experiment in Space’: a nationwide competition inviting schools to design an experiment for testing on board the US Space Shuttle.

Experimental ideas were received from schools throughout Britain, and judges at the initial stage were greatly impressed by both the imagination and dedication of Britain’s would-be space scientists.

A short-list of 36 ideas was studied meticulously by a judging panel and six schools were then invited to compete in the final at the Science Museum in London. Here, they were able to set up their experiments and discuss their ideas in detail with a panel of judges comprising eminent scientists and physicists. Later they chatted with legendary science writer and novelist Arthur C. Clarke who had accepted ITN’s invitation to present the awards to the winner and runner-up.

The judges withdrew to discuss their verdict and then joined the young scientists and press representatives in the museum’s Space Gallery for the announcement of the winning entry.

After a brief introductory address by Sir Alastair Burnet, the envelope containing the identity of the winner was handed to Arthur C. Clarke - and a few seconds later four young pupils from Ashford School for Girls knew that their experiment, conceived in a Kentish classroom, was destined to orbit the earth on board a US Space Shuttle.

The girls wanted to study the behaviour of a chemical garden in microgravity. Normally, it would grow vertically, but they are anxious to learn whether it would adopt a spherical growth pattern in space.

They are to be given practical assistance by British Aerospace in building their experiment to the exacting standards demanded by NASA, and it is hoped that it will be part of the payload on board a shuttle due to blast off from Cape Canaveral in the spring of 1986.

Matthew Humberstone School, Humberside, was named as the runner-up and it is hoped that their experiment – to determine whether new, more-pure alloys could be produced in space – will be flown on a shuttle at a later date.

The original idea for ‘Experiment in Space’ was conceived by Frank Miles, ITN’s Head of Science. Long before the launch of the first US Space Shuttle Columbia in April 1981, he had been attracted by the Americans’ plan to utilise the payload area for experimental purposes.

The early projects proved successful and Miles began to think in terms of sending British experiments into orbit on board the shuttle. But, realising that space travel would be playing a major role in the lives of today’s schoolchildren, he opted for experiments designed in the classroom, rather than the sophisticated research programmes designed by established boffins.

Following discussions with Space Services International, a London-based space consultancy, ITN was able to secure a ‘Getaway Special’ (NASA’s pet name for the payload) – and the battle was on to become Britain’s first junior space scientists.

This singular honour went to the pupils of Ashford School for Girls, but the enthusiasm of young scientists in schools throughout the country has proved to ITN that its belief and commitment to future space development is shared by tomorrow’s generation.

Newscaster Pam Armstrong with the winning team from Ashford School for Girls.
THE INNER EYE

The Inner Eye is a major six-part television series for 1986 on the subject of psychology. Made by Artifax for Channel 4 and written and presented by the Cambridge psychologist Dr Nicholas Humphrey, The Inner Eye differs from many previous science series in that it deals more with the ideas that lie behind science than the facts which support them. In addition, it brings together science and the arts in a way that has not been seen before.

With The Inner Eye, Dr Humphrey 'publishes' on television his theory about man, the natural psychologist. His story began in Rwanda in Central Africa, where Dr Humphrey first studied the behaviour of the mountain gorilla and from his observations formed the view that intelligence evolved to help solve the social problems involved in living in groups rather than to cope with practical problems such as finding food. Dr Humphrey believes ordinary human beings have gone much further than gorillas in becoming natural psychologists and are, in fact, more successful at practising psychology than the academic professionals. The tool humans use to do psychology is Man's own 'Inner Eye'.

In the first programme, Dr Humphrey visits the island of Tahiti which, ever since it was discovered in the 18th century, has challenged people's imagination - artists like Paul Gauguin, philosophers like Jean-Jacques Rousseau (who may be said to have 'invented' Tahiti when he wrote about the Noble Savage before the island was even discovered) and scientists like Captain Cook and Charles Darwin. All of these visitors to Tahiti were attempting to make sense of fundamental human questions and in order to do so they made up stories or hypotheses, which went far beyond surface appearances. In the same way, in this series Dr Humphrey puts forward his 'story' about what it means to be human and why human beings behave as they do.

The third programme in The Inner Eye focuses on the great mystery of consciousness. The subject is treated as a drama of ideas and the viewer is taken on a logical journey through key questions such as: what is consciousness? why do human beings have it? do other animals possess it? if they don't, can they be said to have feelings? can machines ever be conscious? If Dr Humphrey is correct in his hypothesis - that man may be unique in having consciousness - the implications are far-reaching and require a re-assessment of man's role in the animal world.

In the rest of the series, Dr Humphrey examines the way people gain the experience that is necessary for them to understand other human beings and explores some of the cultural devices that have evolved for this purpose. Play, pet animals, fantasy games and even dreaming, represent avenues to increased personal experience, but so also, Humphrey suggests, do films, literature, football matches and soap operas.

The last programme, called 'The Politics of Insight', examines the crucial question of why human insight breaks down and highlights, in a nuclear age, the potentially devastating results that might ensue.
Television's extensive coverage of a wide range of sporting events regularly attracts a strong following from both active and armchair enthusiasts.

Saturday's World of Sport has in the past provided most of ITV's networked sport, and included not only traditional favourites like horse-racing, football and wrestling, but also a colourful mixture of minority sports.

The re-shaped output for Saturday afternoons now offers viewers more exclusive and live sporting events, supported by a preview programme with Jimmy Greaves and Ian St. John, wrestling and a results programme.

The hallmark of Channel 4's coverage of sport has been diversity and originality. Basketball and American football are two of the sports popularised by the channel. Other coverage has included squash, badminton, curling, hurling and Gaelic football.

Most of the regional ITV companies produce their own sports programmes. In addition to weekly magazines which highlight sporting events of local interest, they also give coverage to sports which may generally be considered a minority sport but in their area are widely supported.

Left: Athletics is among the most popular sports covered by ITV.
Above left
Horse-racing is one of the most popular sports shown whether it is steeple-chasing or on the flat.

Above
Teams from Newtonmore and Kingussie competing in the Camanachd Shinty Cup Final.

Left
Boxing is among the sports which have long found a regular spot in television’s sports coverage.

Right
Even the non-sports-minded enjoy the grace and skill of ice-skating—particularly when the ice dancers are Torville and Dean!

Below
Central Sport, Jimmy Greaves and friend in one of the many sports programmes of local interest produced by the regional companies.

Central
Far left
Darts, no longer considered to be just a pub-goers game, is enjoyed by a large audience.

Left
BMX Beat. This fast growing youth sport has been added to the wide variety of sports shown on Independent Television.
John Bromley, Chairman of ITV Sport, reviews the sporting line-up for the new season.

More live sports action, more exclusive coverage of top events - that's the pattern for weekend sport on ITV following policy changes introduced in the autumn of 1985.

World of Sport, flagship of ITV sports coverage for 20 years, ended its long run in October and a new weekend format was introduced that retains many of World of Sport's most popular features.

We are now producing for a more sophisticated viewing public than we began with when World of Sport was launched almost a generation ago.

Society has changed and so have tastes in televised coverage of sport. Viewers are no longer satisfied with recorded highlights when many of them already know the result and the element of surprise has gone.

The trend now is towards the excitement of live actuality coverage with viewers sharing the moments of drama and despair, triumph and tears, as they happen to the winners and losers in top-level sport.

Racing has always been a popular feature of ITV sports coverage, but when midweek racing was moved to Channel 4 it seemed a natural process to switch weekend racing to Channel 4, too.

This gave us the opportunity to change the pattern of Saturday afternoon coverage and introduce a new format that offers more live sports action without sacrificing some of the favourites, such as wrestling and the soccer views of lan St. John and Jimmy Greaves.

The focal point is the two hours of live sport, including coverage of athletics, gymnastics and ice-skating, plus snooker, darts, boxing, motor-cycle racing and indoor bowls among others.

And included in the highlights of 1986 will be full ITV coverage of World Cup football from Mexico next summer, hosted from LWT's South Bank studios in London.

Under the five-year contract between athletics and ITV, we are giving the sport more air time than it has ever had on British television.

For athletics, and also for the other sports which are being featured in live coverage, it is a chance to strengthen their appeal to a wider public and perhaps also to the major sponsors who are such a vital factor in modern sport.

Live, on-site coverage is as much a test for the sports involved as for the ITV production teams. The planning and organisation has to be right on both fronts.

If sport can take full advantage of these opportunities and use television as a shop window then participation levels as well as viewing figures can increase and sponsors will be attracted in even greater numbers.

Sport is already benefiting from changes in the Independent Broadcasting Authority's rules relating to advertising by sponsors during the televising of events in which they have an interest. This has given a new impetus to sports presentation on ITV and it is up to sport to take up the challenge it presents.

For those who do not want to watch sport solidly throughout a Saturday afternoon, our new format offers the alternative of light entertainment when racing is being screened on Channel 4, ensuring there is something to suit most tastes.

One sad feature of 1985 was a breakdown in negotiations to televise Football League matches at weekends and Milk Cup matches during the week.

Coverage of the FA Cup was also threatened.

As this publication went to press it was looking extremely unlikely that there would be any football on TV outside of International matches featuring England, Scotland, Ireland or Wales and the two cup finals - the FA Cup and the Milk Cup.

Other sports will be featured in midweek within a presentation pattern that regularly attracts millions of viewers.

These are exciting times for sport and for ITV as we seek to bring the very best in sports action to our viewers. I see it as a partnership between sport and television, combining the exciting talents of the performers with the high technology of the cameramen and production teams. It promises to be a partnership that will delight all those who watch sport on ITV.
Dismantling Barriers

Since its inception in November 1982, Channel 4 has developed a distinctive and diverse approach to its coverage of sport. Adrian Metcalfe, the channel's commissioning editor for sport, explains the winning formula:

'Not more sport', they cried when Channel 4 started, those war-wounded wives, Snookered and Big-Matched for so many long hours. 'What sport and why, and what about us?' chirped the legions of unsung heroes and low-profilers. 'How to afford it and where to put it', groaned the programme chiefs of Channel 4's Charlotte Street headquarters.

Sport, like every programme area of Channel 4, wrestles with the sometimes irreconcilable impulses to show great occasions flamboyantly and modest events with affection, at times when the people who want to watch can, and those who never thought of watching can be tempted.

The unifying principle is one of informed fun, neatly typified by American Football. Three years ago it was as well-known here as deck quoits in Switzerland, yet now it broad-shoulders soccer out of saloon bar argument.

More interestingly, it affects the dress style of the young, and gives women a sport on which they can pronounce with confidence, because they learnt the game at the same time as the British male – they were not mysteriously disenfranchised at birth.

Television in its coverage of sport has so often established invisible barriers and created too exclusive an ethos both of style and attitude. Sport on Channel 4 tries, without claiming spectacular success, to dismantle those barriers. Henry Cooper's Golden Belt is not so much about boxing as about total family commitment. Basketball is not so much covering a minority sport as liberating cameras to chase impossible shots, capturing extraordinary athleticism. Athletics is discovering the many personalities whose diverse talents underpin the many sports which collectively are athletics. 'Disabled Sport' means not noticing disability; 'Women's Volleyball' means not noticing that men are not playing.

The challenge of the next three years will be to expand the lessons sometimes painfully learned in the previous three. New technology, whose pace accelerates geometrically, offers the sports producer remarkable opportunities which must be exploited and developed, taking acceptable risks, wherever possible.

The whole notion of leisure is one that television has not yet confidently approached. The free time of people in the last quarter of the 20th century has no parallel in our history. Television must reflect, encourage, inform and entertain in a time of growing diversity of choice. It must do so, however, in circumstances of limited budgets and possibly at the expense of the entrenched self-interest of older, larger sports. They in turn are dependent on the fiscal support of sponsors and cannot secure it without television. Does this indicate a change will have to come about in the traditional relationship of these three interlinked parties?

Indeed, all the traditions of sport are under question as new technologies, new delivery systems, expand its availability, offering either the prospect of enormous wealth, or the hastening of bankruptcy.

Television is pivotal in this process and a network like Channel 4, charged with advancing the new, faces additional difficulties in avoiding accusations of particularity. The patronage of television is absolute under the present and growing style of sponsorship. Yet Channel 4 must remain alert to fresh ideas and voices while not deserting its friends.
Minority sports are increasingly featured on the small screen, transforming fringe pastimes into major viewing events: witness, for example, the rise in popularity of darts in recent years.

One company which turns its cameras regularly to all manner of sports is Scottish Television. Its weekly sports flagship programme Scotsport started way back in 1957 and is now the longest running weekly programme of its type on the ITV Network.

Scotsport is an enthusiastic supporter of minority events, and weekday sports specials also reflect the company’s commitment to such interests.

Scotland is a special case in that some sports – principally curling and shinty – are far more than just fringe interests. They are genuine national games which demand, and receive specialised television coverage.

STV sports executives were handed the perfect opportunity in Spring 1985 to produce a sparkling major spectacle away from the mainstream sports arena.

The Silver Broom World Curling Championship – the showpiece contest of world curling – was held in Glasgow’s Kelvin Hall, with teams from both sides of the Atlantic taking part.

The championship was transmitted live every day, with highlights in the evening. In addition, the last two days of the prestige contest were shown on Channel 4, thus giving viewers across Britain the chance to follow the excitement of the ‘roaring game’ and learn about the sport. Indeed, viewing figures for the final on Channel 4 were the highest on that channel during the evening transmission.

If curling can loosely and irreverently be described as a kind of bowls on ice, then shinty, which attracts a considerable following in Scotland, is a Caledonian type of hockey. STV has an exclusive contract with the governing body of the sport, the Camanachd Association, set to run for the next three years.

Television viewers will be able to see the Camanachd Cup and the final of the National League play-offs.

Football is almost a religion north of the border and the Scotsport programme reflects this passionate interest. But another sport it covers is basketball.

The major championship of the basketball season is the final of the Scottish Cup at Coasters Arena in Falkirk. It is one of several occasions during the year when the Scotsport team leave their Glasgow studios and broadcast the programme direct from the event.

Badminton is also covered, with STV holding the exclusive contract to televise the main event, the Famous Grouse World Championships from Meadowbank, Edinburgh. Other sports which have received coverage include weightlifting, athletics – including the Edinburgh marathon and the Glasgow Road Race – Rugby sevens, Enduro Bike internationals and the Korean Martial Arts Taekwondo.

Golf, although not a minority sport, is another area when STV excels in its coverage and commitment. Indeed the Scottish company is now the only ITV company which provides live golf OB coverage in the United Kingdom. There is a huge spectator demand in the country, known as the ‘home of golf’ and events given regular coverage include the Scottish Professional Championship at Dalmahoy and the Glasgow Open at Haggs Castle.
CHILDREN'S TELEVISION

A lively output for lively young minds — Independent Television's range of programmes made specifically for children amount to some 11 hours a week in the average ITV area and offer a wide variety of imaginative entertainment, information and drama to children of all ages. Channel 4 also makes some provision for younger viewers.

The main weekday output for children is transmitted daily on ITV between 4 and 5.15 p.m., under the umbrella title of Children's ITV, starting with programmes for the under-fives (also shown at 12 noon), followed by series of interest to older age groups.

Great care is taken to ensure that nothing is contained in children's programmes which might be harmful to them. It is recognised that children often watch and enjoy programmes in the general output and the IBAS Family Viewing Policy stipulates that nothing unsuitable for children is shown before 9 p.m.

Many children's programmes set out to encourage active or creative pursuits; others make use of the visual impact of television to take children to the heart of a realistic drama or open up a world of fantasy, and ensure that classics such as The Wind in the Willows and Alice in Wonderland do not remain closed books for today's children.
Right

**Dramarama — ‘Frog’**

Phil Davies as a punk poet frog and Judy Norman as the musical statue Erudite, in this play from the innovative series of single dramas produced by various ITV companies. ITV

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Below right

**The Book Tower**. A popular series which draws children's attention to some of the best literature available for them. Yorkshire

Below

**Time for a Story — ‘Anansi’s Secret’**. A series which introduces young children to reading. Each programme includes activities related to written and spoken language in which the children are encouraged to participate. These and the stories and rhymes are selected to be of interest to children from a wide variety of backgrounds. Granada

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The Wall Game. In these programmes, youngsters are given a theme and their task is to construct background scenery from a selection of large bricks. The children are then encouraged to act out a playlet based on a central theme.

Behind the Bike Sheds. A lively mixture of sketches, songs, jokes, monologues and music about life in an imaginary comprehensive school.

Wonders in Letterland. An adventure story which follows the adventures of a young girl called Debbie who finds herself transported to Letterland after entering a strange shop on her way home from school.

BMX Beat. A young competitor in the UK BMX Freestyle Championships.

The Saturday Starship. Bonnie Langford jumped into the hot seat of this live show. She is seen here with co-presenters Tommy Boyd and Nigel Roberts.

No. 73. Never a dull moment with the participants in this popular Saturday morning programme.
Above
Adventures of a Life-time. Matthew Kelly presented this series which followed the progress of six youngsters accompanying explorer Colonel Blashford-Snell on a three-week expedition to the Himalayan kingdom of Nepal. The four boys and two girls had been the winners of a competition. Central.

Far right
Seal Morning. The story of a 15-year-old girl who goes to stay with her aunt at the seaside — and finds a seal pup. Central.

Top right
Treasures of The Mind Lord. Richard Worthy is The Mind Lord in the children's game show based on a computerised treasure hunt. TSW.

Below right
Razzmatazz. Music and fun zip along in this pop series. Tyne Tees.
The weekday afternoon pattern of children's programming is presented and transmitted to the network under the banner heading of Children's ITV.

A celebrity presenter 'hosts' the schedule of programmes for a calendar month. During 1985, those presenters have included Martin Daniels, Roland Rat, Supergran, Cheryl Baker of Bucks Fizz, disc jockey Timmy Mallett, and Travelling Matt from Fraggle Rock.

The presenters normally link in and out of the programmes from the specially created Children's ITV 'station'. For the transmission month of June, however, Timmy Mallett presented Children's ITV from a farm, and at the end of the month, he invited viewers to write in for a free 'Farm Facts' pack of information and addresses of educational farming and conservation activities available for children in various parts of the country.

A number of competitions are run during the year such as the water safety competition presented by Supergran; others are linked with the Children's ITV page on ORACLE.

The network presentation of Children's ITV by celebrities has proved most successful in entertainingly informing the audience as to what is happening on children's television day by day. Presentation and promotion is co-ordinated for the ITV network by Central TV in Birmingham.
SECRETS OF SUPERGRAN

She flies through the air with the greatest of ease on her incredible Flycycle. She zooms all over the place in her amazing Skimmer machine. And she pole-vaults effortlessly through a 50ft-high window to foil yet another dastardly plot hatched up by her arch enemy, The Scunner.

These were just a few of the startling special effects which made the comedy fantasy series Supergran (Tyne Tees Television) a must for millions of children of all ages.

Behind the scenes, however, that rare brand of television magic is a high-precision, technical and very down-to-earth business, the result of months of hard work.

The Flycycle, for instance, was created out of an old butcher's errand-boy bike by production designer Ashley Wilkinson. And the scene on location during the filming was vastly different from the final image of Supergran pedalling through the sky. The effect was achieved by suspending the Flycycle from a giant Simon Arms crane which swung in a circle to give the impression of flying.

'It was quite a delicate operation,' Ashley points out. 'For actress Gudrun Ure was 30 feet above the ground hanging over the cliff edge on a bitterly cold day with a strong wind blowing in from the North Sea.'

The Skimmer, built on the base of a stripped down Volkswagen car, did not actually fly through the air or skim across the sea. Those ingenious effects were achieved with a 3ft-long scale model of the real Skimmer hanging by a nylon thread from a Simon Arm with a props man in a cradle on the end of it.

He operated the 'machine' which was filmed against backgrounds of high buildings and the sea which again created the impression of flying. As for that sensational pole-vault through the high window of The Scunner's lair, Gudrun Ure leapt through a window 3ft above ground level in a church hall at Tynemouth, Tyne and Wear, where the mythical village of Chisleton was created.

The amazing long jump through the air involved a stunt girl jumping backwards from the 50ft-high window onto a huge inflatable mattress. The on-screen effect was produced by simply reversing the film.

But of course some of those effects on screen are the real thing. Like Gudrun Ure hanging on to a helicopter and pulling it down onto the tarmac. Gudrun did that stunt herself and got badly bruised in the process. 'It was all very exhausting,' she admits ruefully, 'but I enjoyed every minute of it.'
SUPERSTAR ROLAND

Self-proclaimed superstar Roland Rat began his television career during the Easter of 1983 as the host of TV-am's children's cartoons. He was soon recognised as a major talent and in August 1983 was given his very own slot on Good Morning Britain.

Ratings soared – and since then Roland and his chums have endeared themselves to millions of children and adults, becoming an essential part of holiday viewing.

The adventures of the team – Reggie, Roland's little brother, Errol the Hamster, Kevin the Gerbil, Glenis the Guinea Pig, and the incomparable D'Arcy de Farcy – have taken them the length and breadth of Britain, and as far afield as Hong Kong.

Their exploits trigger thousands of letters from fans each week and Roland has his own fan club (The Official World Wide Roland Rat Appreciation Society, or OWRRAS for short).

The astonishing success of Roland has already begun to generate awards – he has been both TVTimes and Granada's Children's Personality of the Year.

Yet it all began humbly enough. Roland freely admits that he was born in a sewer near King's Cross Railway Station, and he was triggered into superstardom by an impatient father called Freddie who entertained the other sewer rats by singing old Cliff Richard songs.

His television break came with the start of TV-am, and although the bosses were not at first impressed by his potential, Roland persevered and built his own wooden hut on the roof of TV-am that became the Rodent Broadcasting Corporation.

The rest is a matter of history. Kevin the Gerbil turned up at King's Cross, the first ratfan, and appeared with Roland during the summer of 1983. He was also the financial adviser who brought Roland's 'old banger' that led to the adventures of Rat On The Road – and attracted Errol to join the team.

Roland's Christmas adventures in 1983 – on the skiing slopes of Switzerland and at the Chalet in Saas Fee – firmly cemented him in the affections of his growing number of fans.

The next stage was even more exotic – a trip, accompanied by Kevin, Errol, and for the first time little brother Reggie, to Hong Kong to appear in a disastrous movie called Enter The Rodent. Roland made a quick exit back to Britain when he realised the script was a load of rubbish.

Appearing on Roland Live – with the superstar talking directly to his fans – followed, and then a second expedition of Rat On The Road to some of the farthest reaches of Britain.

Glenis the Guinea Pig entered dramatically with a major undercover operation – 'Operation F.O.G.I.' or 'Free Our Glen' – immediately from the pet department at Harrods.

Roland continues to grow from strength to strength. He has released his own record, appeared in his own panto – attracting guests such as Bonnie Langford, John Inman, Lulu and Matthew Kelly, and has even become a quizmaster, hosting his own show Roland's Rat Race.

His search for new frontiers knows no bounds, not even a leap across to the BBC.
The original six-month experiment of televising the proceedings proved successful and the Lords have agreed the television cameras access for a further six months whilst considering permanent television coverage. ITN

Above right TV newscaster and journalist Michael Nicholson went back to Vietnam to film a special report on how that country was recovering on the 10th anniversary of the war's end. With him is Kim Phuoc, whose picture brought home to viewers the horror of the war when she was the filmed victim of a napalm attack. ITN

Assignment Adventure. The first film in this documentary series was made during a climbing expedition to the second highest peak in the Himalayas and featured Britain's highest woman, Julie Tullis. CH 4/John Gau

or most people, television has become the main source of information about what is going on in the world - year after year the IBA's research has indicated that television gains in importance at the expense of the press, and when asked about 'which channel does the best job' at national news, viewers put ITV clearly in the lead.

In the average ITV area, more than a third of the transmissions on ITV (excluding TV-am) and over 40% on Channel 4 is devoted to informative programmes. Of this total, news and news magazines, current affairs, documentaries and other factual programmes account for over 20 hours on ITV and around 25 hours on Channel 4.
Television documentaries use a variety of approaches to examine in depth different aspects of local, national and international life. Whether they be set against a political, social or historical background, these programmes, which are often researched and prepared over many months, do much to widen the knowledge and interest of the viewers and often draw public attention to little-known problems and injustices both overseas and nearer home.
The British public first became aware of the famine raging in Ethiopia in the summer of 1984 when Central Independent Television’s award-winning documentary *Seeds of Despair* was shown on the ITV network. That film, made by Charles Stewart and Malcolm Hirst, carried a dire message which was afterwards followed by other grim reports from BBC journalist Michael Buerk and cameraman Mohamed Amin.

Director/Cameraman Charles Stewart had been working for over a year in a remote village in Ethiopia, making a series of films for Central about the way that the people were striving to farm on land that was being eroded by creeping desert. Although life in that village was very hard, he, like most of the world, was unaware of the disaster unfolding in the next province until one day he met a family who had walked many miles looking for medical help. They had come from neighbouring Wollo province, which was already in the grip of famine, and they were starving.

Charles Stewart immediately broke off his work in the village and returned to England to persuade Central to let him make a programme about that growing famine, a documentary that he hoped might serve to bring help to famine victims.

**A little time later he was in Wollo province recording the harrowing events there. That documentary, with the title *Seeds of Despair*, was shown on ITV on 17th July 1984 and helped the Disasters Emergency Committee to launch the Famine Appeal which raised over £50 million from the public. As soon as *Seeds of Despair* was completed, Charles Stewart returned to the village to finish the work on the series which he had interrupted. Because that series showed that there might be a way to stop recurring famines, he called it *Seeds of Hope*. This series is not about starving people huddled together in camps, but about a proud, energetic people trying to live in their home village. They are very resourceful people but they too are struggling to survive after a series of disastrous harvests. They work very hard to conserve severely eroded land but, without rain, their efforts are wasted.**

The films show them planting 10,000 tree seedlings in the hope that they will grow and hold the earth firm, but there was so little rain that after three months only 25 trees survived.

*Seeds of Hope* includes scenes from the United Nations Environmental Programme debate on desertification held in New York at a time when money was pouring in from many countries to help alleviate starvation. Much of this money came from international public response to pictures of starving Ethiopians shown in *Seeds of Despair* and other television and newspaper reports.

If these television programmes can help lead to the realisation that recurring droughts need not bring famines, if money and knowledge are devoted to preserving and irrigating the land and, if the world’s adequate food supply can be distributed in a fairer manner, then no-one need starve.

The *Seeds of Hope* may be planted.

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**ITV RAISES TWO MILLION FOR ETHIOPIAN BOAT APPEAL**

Northern Life, Tyne Tees Television’s nightly news magazine led a concerted effort in co-operation with Border and Granada to raise £2 million in five weeks to send a cargo ship loaded with grain and vital supplies to the aid of famine victims in Ethiopia.

After an approach by Oxfam, Clive Page, Head of News at Tyne Tees, enlisted the support of the two ITV companies to publicise the People’s Boat Appeal.

Money poured in from throughout the North of England from all quarters as nightly news magazines ran reports on the appeal’s progress.

With the backing of pop stars Boy George and Paul McCartney, soccer idol Malcolm MacDonald and TV favourites Derek Batey and Cilla Black, a three-hour telethon produced by Tyne Tees raised more than £200,000 in one evening alone.

The cargo ship ‘Link Target’ eventually set sail from the River Tyne early in 1985 loaded with 12,000 tons of grain and 3,000 tons of vital supplies to provide immediate relief and longer-term aid.
remember tommy wylie, the lonely teenager walking the streets of london in the classic documentary, johnny go home? or alice jefferson, the tragic mother of two, dying of cancer brought on by asbestos, in alice: a fight for life?

they became overnight celebrities when their stories were told on television. but they might have remained unknown if film-maker john willis had had his way. for willis, the man who brought tommy and alice to the screen, did not want a career in television.

't was all set to become a lawyer,' says yorkshire television's head of documentaries and current affairs. 'fortunately, i changed my mind before it was too late.'

researchers making the award-winning monthly series first tuesday and other films. he says: 'we try to produce films that make people sit up and think. if, after seeing them, they decide to go out and try to change things, that's fine.'

many of willis' films have brought about significant changes. johnny go home in 1975, which revealed the fate of the ragged army of youth attracted by the bright lights of london, prompted a succession of court cases and social reforms. another of his reports, the secret hospital, which made astonishing allegations of brutality at rampton mental hospital, led to the setting up of a special twenty-man police investigation unit. the film won an international emmy - television's oscar - in new york.

but, says willis, the film which had most impact was the sad story of alice jefferson's brave battle for survival. it was the first time television had produced such damning evidence of the links between asbestos and cancer. the film changed the way we view asbestos, and probably helped to save many lives. it sparked people into taking action. now, because of the publicity, people are afraid even to touch asbestos.

tragically, alice jefferson lost her fight for life. but willis and his team have kept in touch with her family. and they maintain a close contact with the subjects of their other films. 'it's essential that you care about the people you are filming. and it's not something you can fake. i was very fond indeed of alice. i hope my feelings towards her came across in the film.'

willis has worked for yorkshire television since 1970, after winning an honours degree in history at cambridge. he says: 'programmes like ours form an essential part of the democratic system by allowing the public to be better informed about the society in which we live, particularly by uncovering the kind of information, often uncomfortable and unwelcome, that others try hard to cover up.

'we are lucky. british television is one of the most free in the world, and it has large enough resources to make investigative documentaries.'

willis has made a few enemies - not least the powerful men who run the institutions his films have attacked. but he says: 'the films perform an important function in democracy. they shine a bright light into dark corners of our society, corners that our rulers often wish would remain dark.'

willis and his team are currently working on a follow-up to johnny go home.
Independent Television continues to reflect the vital role of British industry in both its networked and local programming. Major industrial developments are often covered in ITN’s news programmes while the networked current affairs series probe and discuss the issues involved. In addition, the programme companies provide special programmes on the world of business, industry and finance, and often develop local stories within their regional news magazines.

The Welsh National Business Awards scheme, sponsored by HTV and the Western Mail, was designed to encourage those who wish to embark or have recently embarked upon a new business. HTV planned a special programme on the scheme and a series of six which were to look at various aspects of the awards and a number of business development issues in Wales.

Channel 4’s The Business Programme is an example of a lively series which appeals both to the specialist and the interested layman while its counterpart Union World provides a balanced and informative account of Trade Union affairs.

Unemployment in Britain has given rise to a number of programmes. Tyne Tees’ Attitudes to Work, for example, examined cases where different groups of people have had their attitudes changed or radically affected by the current recession; and the company’s Working for a Better Life looked at the prospects of life with and without employment in tomorrow’s world.

PUTTING OIL IN THE CAN

Coming face to face with the tiger used in Esso advertising was a hair-raising experience for one of the television crews filming the £1m series Oil. They were warned not to back away from the big cat but to stand very still while it licked their faces and chewed their hair.

The seven one-hour documentaries are being produced by Grampian Television in association with the Norwegian State Broadcasting Company (NRK) for Channel 4. A substantial commission was provided by Channel 4 to help Grampian in the making of its most expensive and ambitious series ever.

For over a decade, Grampian and NRK have straddled the North Sea oilfields and produced news and documentary programmes on the impact of the energy source on their communities. Grampian’s Head of News, Ted Brocklebank, and NRK’s Current Affairs Producer, Bjorn Nilsen - both oil experts - harboured ambitions for a series on how oil had affected the course of 20th century world history.

It was a complex venture. From the first meeting between Ted and Bjorn on a barge in St. Katherine’s Dock during the London Market in 1982, there
were many problems to overcome before filming could start. The two Executive Producers had to agree outline scripts before approaching Channel 4; a recognised world expert had to be recruited as series consultant (Anthony Sampson was chosen); a firm of international lawyers had to arrange a contract between the two companies which satisfied legal requirements in Scotland and Norway.

Meanwhile, Grampian, NRK and Channel 4 had to choose a series director – Mick Csaky, who had an impressive film track record, was selected. Production teams were organised and a central base was arranged in London for Mick Csaky, researchers and film editing.

While the nuts and bolts were being sorted out, the two Executive Producers and the Director had to finalise shooting scripts and start researching the world-wide locations. It was decided that Grampian would film throughout the USA, part of the Middle East and in China, while NRK would go to South America, Europe, Africa, the Middle East and Russia. Both would film in their own countries and make use of their film libraries.

Having researched many of these exotic locations, the first filming took place – in Scotland! But it was an essential part of the story, with Achnacarry Castle the venue for the formation of the first oil cartel and ‘West Lothian where James ‘Paraffin’ Young developed the great 19th century shale oil industry. As the television crews flew round the world they encountered a wide range of experiences. The NRK team, for example, arrived at San Juan_Ixhautepc in Mexico only one day after the major gas tank disaster.

Grampian were fortunate in obtaining not just one but two interviews – in London and Los Angeles – with Armand Hammer, the boss of Occidental Petroleum. And it was Grampian’s crew who came face to face with the tiger, in the Mojave Desert, California. The Grampian unit were also allowed to film with the minimum of restrictions in China. Then it was on to Saudi Arabia, Iran, Libya, Russia and, nearer home, Shetland. Months of editing will complete the production for screening on Channel 4 in 1986.

Below
‘Who are you looking at?’ Bundi, the tiger-star of Esso advertisements, took a close interest in proceedings during this section of filming for Oil.
Bottom
The head of Mesa Petroleum, Boone Pickens and his wife, Beatrice, on their ranch near Amarillo.
Conflict and confrontation, triumph and tragedy, were the headlines which had viewers tuning into ITN news programmes during 1984-85.

At home it was the miners' strike, the Brighton bombing, the plunging pound and the Bradford stadium fire. Overseas, attention was focused on Ethiopia, the US elections and India with the assassination of Indira Gandhi and the Bhopal disaster.

Whatever the news, ITN was there bringing pictures and reports for the four daily national news programmes and their 24 million viewers.

An eventful year of news has kept ITN's team of 170 journalists (including around 50 reporters) and its 32 ENG camera crews particularly busy.

ITN cameraman Nigel Thomson's coverage of the American Noraid fund raiser Martin Galvin's appearance at a Republican rally in Belfast and his coverage of the immediate aftermath of the bombing at Brighton's Grand Hotel won for him the Royal Television Society Award for the Best Topical Feature.

The Channel Four News report on one broken community in Derbyshire, Shirebrook, won for reporter Jane Corbin the Royal Television Society Award for the Best Topical Feature. It was this kind of reporting together with live studio interviews like the MacGregor-Scargill confrontation which contributed further to Channel Four News' reputation as the best-informed news analysis programme on British television. The programme's presenter, Peter Sissons, received the 1984 Broadcasting Press Guild Award for Outstanding Contribution to Television In Front of the Cameras.

Overseas, ITN relies on the strength of its news bureaux in Washington, the Middle East and Johannesburg. Stories from other parts of the World are received via satellite through the three daily Eurovision news exchanges and from the major US television networks.

The company also has a major shareholding in UPITN, the worldwide news agency providing news pictures to over 500 broadcasters in more than 70 countries. In 1985, UPITN changed its name to WTN - Worldwide Television News Corporation - a name more in keeping with its activities.

The US Presidential Election was one of the most colourful major overseas stories of the year. Washington correspondent Jon Snow reported on the day-to-day events leading to President Reagan's emphatic victory, and ITN produced special programmes covering the campaigns, the debates and the election.

The five-hour broadcast from seven countries to celebrate VE Day was the largest foreign operation ITN has ever mounted and was
ITN was involved almost constantly in Lebanon as the problem worsened, but even this was overshadowed by a double tragedy in India. First came the year’s most devastating headline when Indira Gandhi was assassinated. Then, while the nation was still mourning its Prime Minister came the news that gas escaping from a Union Carbide plant in Bhopal killed over 2,000 people.

After 30 years of providing news programmes for Independent Television, ITN has earned a world-wide reputation for its balanced and reliable news coverage.
A technological revolution in the newsroom means that ITN is now equipped to provide an even faster news service for ITV network viewers.

The switch to the Basys computerised newsroom system was completed in Spring 1985, enabling ITN to streamline its entire production process. Now journalists have immediate access to a vast bank of information and stories can be written, edited and updated on the computer, saving valuable time in the race to meet programme deadlines.

The system has also proved an invaluable aid to internal communications enabling anyone from the Editor downwards to follow how ITN is handling the breaking stories of the day.

Basys, which is owned by ITN, started changing the face of ITN newsrooms in 1982, when the system was first installed for Channel Four News. Now the newsroom typewriter has almost become obsolete and even the tape machines belong to a past era. All agency copy is now distributed instantly and electronically to each of the nearly 200 ITN terminals serving the four programmes, enabling journalists to monitor developments around the world at the touch of a key.

Today, the Basys systems are being used by NBC News in America, Radio Televisione Italiana (RAI), BBC Radio, CNN in Atlanta and Washington, WOR in New York, and many other news organisations throughout the world. TV-am in Britain also has the system as does Anglia Television which became the first in the UK to introduce, in 1985, a computerised regional newsroom.

Anglia's computer set-up differs from those in the national newsrooms in one essential respect - in addition to the usual storing of information, production and collation of scripts, programme running orders and autocue, it also provides an information-handling network which links Anglia's four regional news centres at Peterborough, Northampton, Luton and Chelmsford with the main newsroom in Norwich. Remote terminals in these centres can 'plug-in' to the main computer and gain access to the daily 'bank' of news information flowing in from regional and national sources.

Anglia looks upon this as a further stage in creating a decentralised news-gathering service unique in ITV. Each news centre has its own direct picture-link with Norwich for the transmission of electronic news pictures. Each is also equipped with a mini studio. Through these bases the company is able to maintain continuous close contact with the areas served.

The concept is truly regional television, sensitive and responsive to the communities.
**EAST-WEST RELATIONS
- SERVING A DUAL REGION**

When Central Independent Television began its new programme service for the Midlands in 1982, one of the major changes for viewers was that the region was to be divided into two. A new studio complex – the East Midlands Television Centre – was built in Nottingham and for the first time viewers in the East Midlands were to receive their own separate news and magazine programme and have their own announcers.

In practical terms this provided an opportunity to invest viewers with a new sense of identity and to make them feel more at home with a television service which had something of a local feel to it.

Central sees it as very much part of its job to foster that new identity, both through programmes on the screen, and through its activities in the neighbourhood. Daily contact with the viewers comes through the station continuity announcements, through the news bulletins and, in particular, through the early evening news and magazine programme.

But running a news and current affairs service for a dual region poses many problems. Central’s Controller of News and Current Affairs, Bob Southgate, is a former RTN reporter and newsreader who joined Central from TVS in the South and South-East of England, another of ITV’s dual regions.

He says that one problem with dual regions is that transmitter coverage does not coincide neatly with the complexities of regional identities.

‘If only people would separate themselves into two neat and distinctive communities, the West Midlands and the East Midlands, for example, or the Central South of England and the South-East – things would be easier.

‘But people aren’t like that; they don’t always agree to being subdivided, classified and regimented into labelled compartments – and that is always supposing they accept that the labels are correct in the first place.’

But it is clear that the viewers do like hearing stories about themselves, and news items about neighbouring towns and villages. And these all help create a community spirit.

The transmitter pattern provides other problems. During all the years when they had no separate service, many East Midlands viewers had their aerials tuned to the Sutton Coldfield transmitter. But this now carries only the West Midlands service.

For some, seeking out the more appropriate East Midlands service of local news and information (now on the Waltham transmitter) was a simple matter of twiddling the knobs. But for others it has meant adjusting their aerials or even buying a new one. The fact that so many have done so is a tribute to the attention which Central has paid to the needs and news of the local community. But it is a process which is on-going and one which creates headaches for the news staffs.

For, a dual region means two separate newsrooms with two news editors and two teams of reporters and crews producing separate – and sometimes competing – programmes. But since not all viewers are tuned to the most appropriate service and some viewers cannot in any case receive their preferred service because of the remaining engineering and transmitter problems some stories of importance to viewers throughout the Central region have to be shared. But share too much – and the reason for a separate service disappears. Share too little – and there is a risk of failing to inform a considerable section of the viewers. That is the balance which the editors have to try to achieve each night.

The task of covering such a large region, with nine million viewers, is made easier by the use of the most modern technology. There are nine ENG crews out each day – ENG is television shorthand for electronic news gathering and means simply that the story is recorded electronically on video tape, which does not need processing, rather than on film, which does.

Permanent links between the studios in Nottingham and Birmingham facilitate the swift exchange of news items between the two centres. And the latest electronic wizardry is used to put the stories on the screen in the most graphic fashion.

The ability to split the transmission is not simply a device for programmes. Local advertisers, too, can use the facility to talk to either half of the region – and as this use expands, it will obviously become a very potent test-marketing tool for new products.

But whether it’s news, continuity, or the television equivalent of the corner shop advertisement, the concept of the dual region is making a major contribution to how the people of different areas of the country see themselves – and to how other people see them.
REGIONAL NEWS AGAINST THE CLOCK

At six o'clock precisely every weekday, the opening titles of Yorkshire Television's regional news programme, Calendar, burst onto the screen. It is a moment which marks the culmination of hours of intense effort, planned on the scale of a military operation, to bring the news of the past 24 hours from a vast area stretching from North Yorkshire to The Wash.

The viewers see the presenters, the reporters, the studio guests and the weatherman, but backing them up behind the scenes are scores of staff, from cameramen to electricians, from graphic designers to scenehands. Calendar enjoys the distinction of holding the Royal Television Society's award for the best regional daily news programme.

Here is a visual impression of just what the huge team operation involves:

Left to right, top to bottom:
The Television Centre, Leeds
Leeds news crew
Grimsby news crew: Film Lines of communication
The Calendar day begins

News editor on telephone
ENG equipment checked
Morning conference
The studio is set and lit
Film for Leeds is collected

Film is processed
An insert is recorded
Film is edited
Press conference
Sheffield item is fed to Leeds

News stories are written
Illustrations are assembled
The studio is prepared
News bulletins are rehearsed
Sources of news: Film and slide

Sources of news: Photographs
Sources of news: Captions
Sources of news: Autocue
Studio control
Broadcast
People and issues prominent in the public eye come under scrutiny in the networked and regional current affairs programmes. Those who influence society and the way we live are closely questioned on their ideas and policies. Complex issues are examined and presented to viewers in such a way as to bring greater understanding or to prompt healthy questioning and debate.
IN THE FIRING LINE

Right to Reply is the only programme which Channel 4 produces itself, Gus Macdonald, who has presented the series since its inception, writes: The invitation was 'to come and have a go at television' and there have been plenty of takers ever since those first upmarket weeks on air when Channel 4 found itself rechristened Channel Bore, Snore or Swore. Since then hundreds of viewers have demanded and got a 'right to reply': shocked, angry, righteous, regretful, or sometimes plain baffled, they have appeared on screen cross-questioning programme makers.

My job has simply been to help them pursue their complaints: schoolkids and High Commissioners; Peers, PROs and OAPs; black and brown; orange and green; straight and gay; Arab and Israeli - to name but a lobby load.

Channel 4 could, of course, have stayed true to the highest and mightiest establishment tradition which says when faced with public protest: 'Never retract; never explain. Get it done and let them howl.'

Instead, Channel 4 instituted a weekly 'right to reply' and viewers have since howled to such good effect, it looks set to become an institution - the only place on television where the producers are accountable to their critics. And often it is the professionals whose nerves have to be calmed: admittedly they have more to lose but, often, nothing in their experience has prepared them for what John Grierson, the father of British documentary, once called 'the simple braveries of the public forum'. They're learning.

Channel 4 is polite but insistant with its independent producers. In return for the privilege of cash and commission to make programmes which might influence millions, the least one can expect is a measure of accountability. The persuasiveness of this argument was demonstrated when most ITV companies readily agreed to put their programmes in the firing line.

For me, the most revolutionary aspect of Right to Reply is the Video Box, that extraordinary invention which allows viewers to sit down, press a button, talk straight to an automatic camera and appear unadorned on Right to Reply. Through the Video Box critics can look television straight in the eye and also talk to fellow viewers with a conviction never carried by actors reading extracts.

A reassuring usurper of media stereotypes, our Video Box reveals, not the rabid racists, religious maniacs, prudes or exhibitionists who are the 'punters' in the 'audience' of fearful elitist media imaginings, but overwhelmingly decent, sincere and concerned citizens. The kind of people, in fact, who deserve a public service - and certainly a right to reply.

JOURNALISTIC FREEDOM

Today, more than ever, the duty of the broadcast reporter is to maintain his impartiality and his freedom from bias in seeking out and examining the truth about our world - but the truth as he thinks it is, not as he thinks it ought to be. His job - backed by the IBA - is to play fair and do his best to be impartial.

The power to set the agenda of public debate has always been regarded as the broadcaster's most important responsibility. He exercises it through his own professional news sense - an honest attempt to decide what to report in the public interest.

'If you ask me who decides what is the public interest I can only reply - the working journalist', writes Robert Hargreaves, a former news correspondent with ITN and now IBA Chief Assistant (Television). 'If he allows someone else to decide for him - the Government, a pressure group, the courts or an ideology - then he has forfeited his freedom, if you deny the journalist that choice, you deny one of the basic principles of democracy.

It is sometimes argued that in spite of this broadcasters should impose a form of self-censorship on certain stories. When TV Eye reported on the problems of racial harassment in East London, a pressure group sought a legal injunction against the IBA.

'Neither the cause of truth nor of good race relations was well served by these attempts to conceal a problem we all know exists,' says Hargreaves. 'On this occasion the judge refused the injunction on the grounds that it was up to the IBA, and not the courts, to ensure that programmes are truly impartial.

'There was a less happy response to the law to Channel 4's 20/20 Vision programme alleging that the phones of trade unionists and workers in the peace movement were being illegally tapped by MI5 and the Special Branch. Any journalist worth his salt would have considered it his duty to reveal the issues of grave public concern that had been uncovered.

'For all that the programme was initially banned. The IBA took legal advice and Counsel stated unequivocally that to broadcast the revelations would be a criminal breach of the Official Secrets Act. As a statutory body accountable to Parliament the IBA was advised it ought not break the law and should forbid the broadcast.

Recalls Hargreaves: 'During the fortnight the ban remained in force we were swept up in a wide and sometimes acrimonious debate about freedom of information and the restraints which had been imposed on public service broadcasting. It was argued - inside and outside the IBA - that the journalists who had chosen to work in Independent Television were now less free than their colleagues working in other media. It meant that on one of the most influential channels of communication in Britain, the public's right to know was no longer paramount.

I can think of few episodes in 20 years of broadcasting that have caused such profound heartsearching.

The growing influence of the law over the practice of journalism is a worrying trend for which it will not be easy to find a solution. But it is nevertheless an issue which must now be given urgent attention. The freedom of information is at stake.'
Many programmes on ITV and Channel 4 are designed to appeal to minority groups or those with special interests. Series such as Getting On (Central) and Years Ahead (Ch.4/Sidhartha), for example, have provided helpful advice and interesting ideas for senior citizens.

Gardens and gardening feature in several colourful series to spur viewers on to greater efforts in their own gardens – or just to be enjoyed as visually stimulating programmes in themselves.

For those at home in the afternoons, several companies present programmes specially geared to the tastes of an audience in which there is a high percentage of women.

News and advice on consumer affairs provide a useful service for viewers, while cookery programmes present imaginative recipes and ideas for the kitchen.

The concerns and interests of ethnic minorities have also been the subject of several programmes such as Black on Black and Eastern Eye (Ch.4/LWT).
FRIDAY NIGHT IS GARDENING NIGHT

The Royal Superintendent of the Royal Horticultural Society’s Garden at Wisley stood poised over a rose at pruning time, secateurs in hand. The film director was not happy with the shot and wanted it changed. ‘Cut,’ he said crisply. ‘Snip’ went the secateurs and the rose fell to the ground. A clear case of the same word meaning different things to different people. But gradually, the people from Wisley got to know the habits and work style of the people from Granada (and vice versa), and Gardeners’ Calendar began to take shape.

Wisley is one of the most famous and among the most carefully scrutinised gardens in the world — the perfect location for a television gardening series. There was the feeling that one should attempt to get away from the one-man (or one-woman)-band type of presentation. Why not use the Royal Horticultural Society’s staff whose job it was to keep the garden in such spectacularly good order? And link it all with a commentary spoken by Hannah Gordon who, it just so happens, has been a member of the Royal Horticultural Society for many years?

The new alchemy seemed to work and before we knew where we were, the programme was in Channel 4’s Top Ten and Wisley’s gardeners were being recognised as far away as Guildford, recalls producer Arthur Taylor.

‘After that, there was the International Garden Festival at Liverpool, right on Granada’s doorstep, an irresistible challenge simply because it was there. Gardeners’ Calendar went on the road to Liverpool which meant that a selection of Wisley’s exports were on hand to answer viewers’ queries on air. That worked too, and the year after Liverpool, the show was on the road for real. Each month, refreshing the parts that other gardening programmes don’t seem to reach.

Meanwhile, Roy Lancaster, plant hunter and explorer extraordinaire, had appeared in a Granada local programme, Down to Earth, tracking back to his roots in Bolton’s Parks Department. There followed In Search of the Wild Asparagus, a networked series on Britain’s wild flowers, which started from the premise that a magical journey of exploration, botany and folk history could begin on anyone’s back doorstep. That developed logically into another series, The Great Plant Collections, which travelled the United Kingdom and Ireland, through the seasons finding out where plants in the great gardens had come from in the first place. Surprisingly exotic places they turned out to be too ... Nepal, China, Australia. Our gardens will never seem the same again.’

By 1985, the Wisley programmes, the Roadshows and Roy Lancaster’s enthusiastic explorations were filling up all Channel 4’s Fridays at 9.30 p.m. ‘Friday Night is Gardening Night’ said the publicists. ‘We seem to be making a lot of green movies,’ murmured the production team.

The Great Plant Collections. Roy Lancaster, explored gardens famous for their collections of trees, shrubs and flowers for this series. He is seen here in Bodnant Gardens, North Wales. Granada
The annual holiday has written itself into the calendar as firmly as saints' days and the phases of the moon.

For most people it has become a fixture, for some it is, along with the motor car and the vacuum cleaner, an essential part of the 20th century life support system, no longer even a luxury. The growth of holiday taking is a phenomenon. For millions holidays are the most important days of the year.

It was television, more than any other medium, which exposed this latent preoccupation. The first series of 'Wish You Were Here...?' (Thames) was transmitted in 1974. Quickly it was apparent that the programme had touched one of its audience's major expectations.

But while so many people shared that expectation of holidays and travel, they also shared a lack of confidence when it came to deciding what holiday to take and where to go. Television supplied a uniquely reassuring source of first-hand advice and graphic information. Today, 'Wish You Were Here...?' is watched by between 13 and 18 million viewers a week, rare popularity for a series concerned with a single consumer subject.

The programmes' purpose has remained unchanged. Since the first series the starting point was a survey which showed that half of all holiday complaints could be attributed to people simply choosing the wrong holiday. 'Wish You Were Here...?' set out to describe the character and amenities of major resorts with the kind of accuracy that would turn away from a place almost as many potential visitors as it attracted.

Besides guidance, viewers are also looking to the programmes for ideas. In a 13-week series, 'Wish You Were Here...?' appraises nearly 40 different resort areas and reviews more than 50 contrasting holiday ideas.

The choice of holidays broadly reflects the overall pattern of British holiday making. For instance, approximately half the series is made within the British Isles. Recent programmes have featured places as diverse as Morecambe, Skye, Cornwall and Bradford.

Overseas locations range from the Mediterranean to Australia's Great Barrier Reef; from bed and breakfast in New York State to a safari in the game parks of Malawi. There have been features on the controversial young people's holidays, crime in Spanish resorts, discounted air tickets sold through the so-called 'bucket shops' and dangerous items which should never be packed in luggage taken aboard aircraft.

Every programme is backed up by a comprehensive information service. The details of all the holidays covered in the programmes are given on both Oracle and Prestel teletext and Thames publishes a free booklet containing a digest of the contents of the series 'Wish You Were Here...?' never loses sight of the fact that its viewers look to it for practical advice which can be applied to their own holiday making. So while the programmes are escapist, it is escapism where the audience can make the escape, travel where it is the viewer who is cast as the traveller.
Independent Television is able to cater for a whole spectrum of tastes in the field of the arts through programmes such as the major networked series The South Bank Show, Channel 4's varied, regular output and numerous local ITV arts documentaries and magazines.

Whether it be ballet, opera, drama or classical music, Independent Television's coverage of the arts allows the viewer to enjoy 'live' performances in the comfort of their own home.

But the traditional arts form only a part of the total arts output. Avant-garde writers and performers are also given an opportunity to air their views.

The range of the topics covered is highlighted on this, and the following pages of the chapter.
PAINTING THE WARMTH OF THE SUN

...but how can one paint the warmth of the sun, the sound of the sea, the journey of a beetle across a rock, or thoughts of one's own whence and whither? 'That's one argument for abstraction.'

With these lines, abstract painter John Wells explained his approach to sculptor Sven Berlin. The words encapsulate the central theme of TSW's three, hour-long documentaries for Channel 4, Painting The Warmth of The Sun.

Like Wells and his attempts to give graphic expression to the intangible, TSW director Kevin Crooks and his team faced a difficult task when they decided to explore the 'explosion' in British art which began with Ben Nicholson and Barbara Hepworth - a 20th-Century earthquake with its epicentre in St. Ives and shock waves which still ripple through the international art world.

Working from a suggestion, and research, by Tom Cross a member of TSW's Arts Advisory Committee and Principal of Falmouth School of Art, TSW decided to tell the complex story of nearly 50 years of modern British art; a story previously avoided by programme-makers because of its complicated subject matter and inevitable clash of ideas.

It was Turner's vision of St. Michael's Mount in 1811 which started the procession of artistic talent to Cornwall and its haunting, intense light. By the turn of the century, St. Ives could claim more than 100 artists' studios.

But tucked away, hidden from the traditionalists, was an illiterate Penzance fisherman who worked as a rag-and-bone man in St. Ives. Alfred Wallis used yacht enamel to paint naive, almost childish scenes on scraps of wood and card board. Wallis' discovery by Ben Nicholson was to prove a turning-point in Nicholson's development. Here was the catalyst for the explosion, which was to divide traditionalists from the radical abstractionists.

Throughout the Thirties and beyond, both camps drew on Cornwall's magic: its white Atlantic light, the spectacular landscape of rough-hewn cliffs, the colourful fishing villages and the mysterious standing stones. But while the traditionalists offered a faithful re-creation of the environment, the abstractionists used elements of the area to create new art forms.

The very curve of Carbis Bay entered the sculpture of Barbara Hepworth. John Wells watched the soaring seabirds, but could express the arc of a fulmar's flight only in abstract terms. Russian Constructivist Naum Gabo fed from the St. Ives atmosphere to produce, not representations of what he saw, but works of beauty in their own right.

The post-war years found the abstractionists under heavy attack. Sir Alfred Munnings, president of the Society of St. Ives Artists, delivered a shocking attack on modern art to the 1949 Annual Dinner of the Royal Academy. Here was the split in British art which was never to heal.

But from that post-war nucleus of modernists - Ben Nicholson, Barbara Hepworth, Bernard Leach, Adrian Stokes and Naum Gabo - came international fame and recognition - some might say notoriety - for St. Ives.

'We wondered at times if it were possible to tell the story of St. Ives, with the major developments in art and the personalities and rivalries, in just three hours,' said Kevin Crooks. 'We feel we did it.'
Melvyn Bragg celebrates 25 years in television in 1986. It is a bit of a shock to discover that the dapper, youthful presenter of London Weekend Television's *South Bank Show* has been around for quite as long as he has. It is even more remarkable that the man behind literally hundreds of arts programmes over the years has also published 11 novels, written a film, Isadora, and a West End musical, *The Hired Man*.

For many people, Bragg has become the voice of the arts in Britain, not only as editor of *The South Bank Show*, but as a passionate campaigner for more government cash to support creative work. A versatile and talented practitioner himself, he has used his understanding of how artists work to provide audiences with programmes of special authority.

As head of arts at LWT, he is responsible for a large slate of programmes as well as *The South Bank Show*, including *Book Four, Playing Shakespeare*, *Hey Good Looking*, and specials such as last year's *Arts Review*.

As *The South Bank Show* starts its ninth season, with more than 200 programmes behind it, it still retains Bragg's enthusiasm. He gets heavily involved with the scripting of items, and is always to be found in the cutting-room before each transmission, working closely on the final shape of the programme.

In between seasons, Bragg has been spending his mornings working on his twelfth novel at the home in North London he shares with his wife and three children. He modestly shrugs off the suggestion that he takes on a formidable workload. 'Oh, no,' he says, 'everything gets fitted in somehow'.

A season of *The South Bank Show* can comfortably bring together programmes on figures as diverse as veteran rock 'n' roll star Little Richard or the celebrated French classical composer Olivier Messiaen, or new-wave novelist Kathy Acker and Ivy Compton-Burnett. Sometimes the presenter is identifying up-and-coming figures, as in its profile of singer-songwriter Billy Bragg; sometimes it is celebrating an acknowledged master, such as Sir Alec Guinness.

Although *The South Bank Show* brings in renowned directors such as Ken Russell (whose portrait of composer Ralph Vaughan Williams won a 1984 Prix Italia RAI prize) and Tony Palmer (another SBS Prix Italia winner) for some editions, the bulk of the creative work is done by a team of nine working for LWT's head of arts, and *The South Bank Show* presenter, Melvyn Bragg.

The focus of the programme is almost totally on contemporary artists, and employs three main approaches: retrospective views of the life-work of major figures; mid-career profiles of artists who have established themselves in the forefront of their chosen craft; and close-ups on emerging talents. The arts themselves are grouped into eight or nine categories such as ballet and theatre, which *The South Bank Show* team tries to cover representatively.

The formula has proved a winner with viewers, including those who did not see themselves as likely watchers of arts programmes. Says Melvyn Bragg: 'We get a lot of letters from people saying they never watch arts programmes, but after watching a particular show they say they are going to see some more.'
In its third year on air, Channel 4 has firmly established a reputation for its arts programmes, not only for their range and diversity, but also because many of them show new ways of relating television to the arts. "Television's traditional phrase is 'arts coverage'," says Michael Kustow, Channel 4's commissioning editor for arts programmes. This always conjures up for me an image of a grey-green tarpaulin descending over living art. Our programmes aim to uncover and discover art, to let art shape television, not vice versa."

Channel 4's arts programmes are marked by an emphasis on today's art and artists, rather than a reliance on heritage and celebrity; they seek
to capture the full experience of the arts 'in action' by imaginative use of visual and presentational techniques.

In a time of shrinking funds for the arts, Channel 4's aim is to bring the best of our opera, theatre, music and dance to the widest audience. It has also begun to create fresh models of mutual support between television and the arts, by helping create new work which, although ultimately planned for television, first comes to fruition in live performance.

A recent example of work originated by Channel 4 is Brian Clark's play Kipling which starred Alec McCowen. It ran at London's Mermaid Theatre before it appeared on television. Future examples include Peter Brook's next production, The Mahabharata, Dostoevsky's The Possessed, and new operas with Opera Factory. In the field of dance, new works, whose form and content take account of the grammar of television, include original 'television dance' made by leading British choreographer/dancers, such as Michael Clark, Siobhan Davies and Ian Spink.

Channel 4's commitment to the best of British performing arts continues with The Mysteries, the National Theatre's moving, promenade version of medieval mystery plays involving audience participation, Cyrano de Bergerac, starring Derek Jacobi as a quixotic French musketeer, from the Royal Shakespeare Company. Lindsay Kemp's slyly and unconventional A Midsummer Night's Dream, two operas by Sir Michael Tippett, King Priam and The Knotted Garden, as well as Dvorak's Rusalka from the English National Opera, and a series of 20th-century musical masterworks imaginatively visualised around performances by the London Sinfonietta.

The visual arts are reflected in a season of films about painting, including a feature-length drama by James Scott about his father, the painter William Scott. Video-art, in which many fine artists work today, is revealed in a new series, Ghosts in the Machine, full of visual wonders, technology tempered by imagination.

Drama productions based on arts subjects include Lord E'girt And Some Stories Of Little Value, a film about a man who took the marbles from the Acropolis, and Honour, Profit and Pleasure, Anna Ambrose's sensitive portrayal of Handel in London, starring Simon Callow as the composer.

In addition to its programmes on the performing arts, Channel 4 devotes sustained series to the exchange of ideas, and to literature and writing, Voices continues to probe the outer boundaries of the ideas we live by, and Book Four picks its way through the flood of new publications to spotlight today's authors who matter.

Channel 4 has the duty to innovate, and arguably the most innovative programme to appear recently has been About Time. Michael Dibb and Christopher Rawlence's imaginative series on the kinds of time we live within - at work, at leisure or asleep, the rhythms of the seasons, the body and the physical world. Mixing creative documentary with eloquent definitions of time from watch-makers and physicists, railwaymen and fortune-tellers, it is a poetic exploration of how freedom can be constrained by the ways we structure time.
The task of religious broadcasting is to translate a person's religious experience into pictures and words. It is a formidable task. After all, religious experience is so personal. It takes different forms. It happens at different levels. Above all, it has an element of mystery or 'unknowing' at its heart.

To achieve his task, the religious broadcaster needs a variety of approaches. They vary from the popular to the more serious styles. Some programmes celebrate religious belief, others explain it. There are also programmes which reflect the personal and social consequences of religious experience.

Whatever form the approach takes, religious broadcasting must always try to be true to the religions it reflects.

Above: Mount Athos. A documentary which looked at life in the 20 monastic communities on this holy mountain. Cr. 4/IFPA

Left: Viewers were able to share in the service in Westminster Abbey to commemorate the 40th anniversary of VE Day. Thames
Dangerous Journey. An animated film serialisation of Bunyan's Pilgrim's Progress. This scene is from the fourth episode, 'The Fight with Apollyon'. Ch.4/Yorkshire

Cross Current, A regional weekly series of Christian comment on current affairs. In this programme the Revd T. Ken Spiers leads a discussion with three other Church of Scotland ministers on the use of church premises to meet the wider needs of the community. STV

Encounter. Cardinal Basil Hume talked about the significance of the Crucifixion and the Resurrection in people's lives when he appeared in the Easter Sunday programme in this series. Central

Far left
Billy Graham in East Anglia. The evangelist talked to Jeremy Payne about his faith and conversion in a series of four programmes. Anglia

Left
L'Enfance du Christ ('The Childhood of Christ'). A scene from the spectacular dramatisation of Berlioz' oratorio with a specially commissioned translation by Anthony Burgess. Thames

Top
A Week in the Life of... People and items of religious interest appear in the general output as well as in the officially designated religious programmes. Bro. James, a Cistercian monk, was one of those who featured in this regional documentary series. HTV

Above
Credo. Professor Stewart Sutherland and John Stapleton, presenters of the weekly series which covers a wide range of moral, social and theological issues. Ch.4/LWT

Right

TTT
BRINGING MORNING WORSHIP TO THE SCREEN

Every Sunday, throughout the UK, some 7/2 million people attend church; and each Sunday, one of those congregations is joined by an ITV Outside Broadcast unit, thus uniting the ITV network with one of the nation's major cultural activities – Sunday Morning Worship.

Preparations for a Morning Worship OB begin weeks before the day. Not every church is equipped to host what is still a major technical exercise: not every service is suitable. So the selection of the church from the many offered must be made with care; and camera, sound, lighting and transmission technicians must each be given a chance to comment before the final selection is made and detailed planning begins.

For the producer, the aim is to arrive with the minimum interference, at the most faithful relay possible both of the action of the service and of the spirit of the worshipping congregation. Like all such artless aims, this one requires art for its achievement.

First, the proposed order of service needs study. Where in the church will each section take place? Who will read? How and when will people move from place to place? Why is this person taking part, not that one? Is explanation required?

Increasingly, we are coming to believe that the old-established technique of voice-over commentary works well for Morning Worship: these days, not in the voice of the TV professional but, if possible, of a member of the congregation; the informed friend at the viewer's side who can identify the local participants and fill in a little of the daily life of which their weekly worship is only one part.

At this stage, the producer's task is to listen carefully to what is being offered and to resist the temptation to urge the addition of elements intended to enliven the service for viewers at home but extraneous to the service. There will be contributions to be made: suggestions for movement, and placing of action, for example, but all offered with the sole aim of helping the drama of the act of worship taking place and minimising the effect of television upon it.

Once the shape of the service is defined, it must be timed. The aim is to arrive for camera rehearsal with a script which has been read – and sung, if possible – from end to end and the time landmarks throughout the hour understood and absorbed by everyone.

Five minutes more or less is very little in one hour of real life; on television it can be crucial. The script must be constructed, therefore, to allow the maximum space for the live happening in each section and with the capacity at the end to cut or stretch unobtrusively. Now the leader of the worship is released from the worry of constant timing signals throughout the broadcast and left to concentrate on the worship itself.

TV lighting will normally be placed in the church on the week preceding the broadcast. The OB vans arrive on the Saturday when the service is rehearsed once through with as many of the participants present as possible. By Sunday at 9.30 a.m., with the cameras lined up, live links established and the TV crew keyed up and ready to go, the church is filled with members of the congregation blinking in the unaccustomed light and trying not to gaze wanly at the equipment stacked around them.

Now comes the final preparation which can make all the difference between a routine hour of ritual and an act of worship filled with interest and excitement. One or two rousing hymns to wake everyone and, last of all, a prayer by the leading clergyman for congregation and crew alike that their song, prayer, and work may be united in an act of worship acceptable to the God in whose sight we all live.

And, punctually at 10 o'clock, as it has been now for over 27 years, Morning Worship is on the air.
Television programmes, like any other piece of creative activity, demand commitment, vision, adequate resources and a variety of skills. In that respect, *Highway* is no different from most other programmes. Some programmes may be more demanding than *Highway* in their need for specialist skills, drama for example. Few, however, will require a wider range of skills, or have such an all-embracing brief.

Scheduled at 6.40 p.m. on ITV on most Sundays in the year, *Highway*'s brief is a difficult one. The programme sits betwixt heaven and earth. Too earthly and it compromises its integrity as a religious programme. Too heavenly, and it risks losing contact with its audience.

To complicate matters, *Highway* is not made by a single production team as is usually the case. All ten regional ITV companies contribute programmes to the series. The resources available vary from company to company. For some, making a *Highway* programme places severe demands on limited resources. Others, take it in their stride. This co-operative approach raised problems of continuity and uniformity in the early life of the series. The task of harmonising the creative talents in the various companies participating in the series cannot be underestimated. The central co-ordinating unit, under its executive producer, Bill Ward, is an indispensable part of the operation. The individual companies also have access to advice from their religious advisers.

Each Sunday, the *Highway* caravan moves to a different town or city; at its head, the jovial and well loved figure of Sir Harry Secombe. The programmes aim to reflect the religious and spiritual dimension of a place through a light entertainment lens. The emphasis is on people. The style is not hectoring or strident but gentle and oblique. The message is positive, uplifting and hopeful — at times, extremely moving. It is communicated through songs — religious and secular — interviews, readings and prayers; sometimes just through pictures.

Those concerned with the series would be the first to accept that every programme does not have equal balance or unity. If the viewers are any indication, there is no doubt that the series is now communicating something of man’s inner life and his ability to cope with great difficulties. Perhaps more significantly, it is demonstrating that religion need not be a dull affair.

Sir Harry making friends with Ulster school children. Ulster
Moving. Comedy with Penelope Keith and Ronald Pickup as the harassed couple trying to off-load their des. res. Thames

Above right
Theme Dreaming. Wayne Sleep, one of many leading names in the worlds of dance and popular music who contributed to this one-hour spectacular based on film and TV themes. Central

Left
Duran Duran – As The Lights Go Down. Britain’s top group performing their most popular songs before live audiences in America, intercut with stunning fantasy sequences. Central

In the average ITV area, around 30 hours a week of light entertainment and music are on offer on ITV and Channel 4, with comedy series, variety, quizzes and chat shows containing all the right ingredients to help viewers relax and unwind. New and innovative formats like Spitting Image, Treasure Hunt and The Tube attract strong followings alongside such established favourites as The Benny Hill Show, 3-2-1 and the ever-popular This Is your Life.
VARIETY AND MUSIC

Right
Magic of the Musical
Marti Webb, Peter Morrison and Bonnie Langford in a part-networked series featuring songs from popular musical shows. Grampian

Top left
And There's More.
Jimmy Cricket (left), without his funny hat and 'wellies', seen here with magician Johnny Hart, in a lively show of comedy, dance and music. Central

Centre left
Des O'Connor, Now!
Celebrity guest David Essex. Thames

Below left
The Grumbleweeds Radio Show
Impressions, comedy sketches and music in this fast-moving show. Granada

Below
A Century of Stars
Comedian Les Dawson — one of the many names from the entertainment world in a programme telling the story of The Grand Order of Water Rats. Border
The Fame Game. Stan Boardman, with his 'electronic hook', and host Tim Brooke-Taylor introduce more acts hoping for stardom in this live talent show. Granada

The Mike Yarwood Show. Can it be Sir Richard Attenborough receiving yet another Gandhi award or is it Britain’s top impressionist winning more laughs in his programme of topical humour and music. Thames

Bring Me Sunshine. In a star-studded show hosted by Ernie Wise, TV journalist Angela Rippon limbered up for a shimmering tribute to the late Eric Morecambe. ITV also showed Night Train to Murder, which featured the famous comedy duo in their last film together. Thames

Party With The Rovers. The international singing group provide foot-tapping music on location in Northern Ireland and in studio in Canada for this co-production series. Ulster
THE DOUBLE LIFE OF CLIVE JAMES

Even Clive James' producer Richard Drewett admits it: 'He's not particularly smooth, and he's not an obvious media figure.' But after more than five years of working with Clive James, and his special dry 'Aussie' wit, Drewett can confidently add: 'But he's got a lot of charm and a lot of appeal.'

So successful have James television appearances for London Weekend Television been that his new programmes are being aimed at an earlier transmission time, to catch the young viewers who increasingly have formed the core of his enthusiastic audience.

Clive James on television, his wry look at the cultural foibles of global programmes, has been given more space to breathe. The shows have been lengthened from half-hours to 60 minutes, although there will be fewer. According to Drewett, it has always been LWT's policy to ration James' appearances to keep the material fresh and the appeal constant.

Nevertheless, there is rarely a shortage of opportunities to view Clive James' talents. The Late Clive James has breathed some fresh air into the talk show format, bringing together pairs of guests who usually spark each other off, such as Punch editor Alan Coren and veteran satirist and anchorman David Frost, or the Australian duo of film director Bruce Beresford (Tender Mercies, King David) and comedian Barry Humphries (Dame Edna Everage), who among other things revealed how often James used to change his sheets in the 1960s.

On top of all this, Clive James has each year turned in a television special on subjects as diverse as the Great American Beauty Pageant, the film director Roman Polanski, and Katharine Hepburn.

This workload would be enough to take up the full-time energies of most television performers. But James is also a critic and author who crops up all the time in newspapers and magazines on both sides of the Atlantic, combining his familiar humour with seriousness and an extensive knowledge of literature.

This double life has been a characteristic of his career since he came to Britain in the 1960s to study at Cambridge, having graduated from Sydney University. While contemplating the higher reaches of English literature, he also found time to become president of the Footlights, the comedy revue which has been the launch pad for successive generations of comedians, from Beyond The Fringe to Monty Python.

After working as a critic for various magazines, James was given his television break by LWT on two shows, Think Twice and The Party's Moving On, where among other things he wrote song lyrics for Julie Covington. His other TV appearances have included hosting Granada's Cinema series as well as jointly presenting LWT's A Question Of Sex and Saturday Night People.

The great Australian exodus of 20 years ago brought to these shores people as different as feminist Germaine Greer and housewife superstar Dame Edna. Yet the determinedly non-smooth Clive James has made as big an impact as any of these with his unusual and unexpected mix of wit, brashness and incisive intelligence.
BENNY HILL – STILL ON TOP

It is literally true that there are big American cities where it is possible to watch The Benny Hill Show every night. Last year I switched on the TV in our hotel room in Peking, and there it was again, piped from goodness knows where, filling the gap between two films.

SIMON HOGGART, New Society

As an endorsement of Benny's pre-eminence, the organisers of the Montreux Festival this year marked their 25th anniversary by making a special award to him acknowledging his international success over the years. And he is truly international, with The Benny Hill Show being screened in over 70 countries.

Benny has come a long way since his first tentative show-biz steps in his native Southampton where he was born 60 years ago. After wartime service in the REME, Benny moved to London to appear in variety shows, write scripts and dream of television.

His career really took a leap forward when he joined Thames Television in 1969, since when his awards have been legion.

Whether or not Benny has mellowed is open to doubt, but there is little question of the regard in which he is held by critics and viewers alike.

Witness the following after the Whitson screening of his latest show:

Since much of the action is mime, it is left to the audience to supply their own saucy thoughts – which means they cannot be offended.

NICHOLAS SHAKESPEARE, The Times
Above, top to bottom
The music of Bizet’s Carmen will be familiar to opera fans, but the words...

You don’t have to look hard to discover why The Benny Hill Show is a success all over the world.

Benny, in feminist role, offers words of wisdom in one of his amusing monologues.

Left: Never work with children and animals, they say – or crabs for that matter!

Below left: Henry McGee finds out if Fred Scuttle can save British films.

Below right: Bob Todd (right) is a regular part of Benny’s comedy mix.
LIVE ROCK FROM THE TUBE

Not since those exhilarating days of Ready, Steady, Go! back in the 1960s has a television music programme enjoyed the acclaim and esteem of Britain's international award-winning live rock show The Tube. Even Mick Jagger of the Rolling Stones rates it the greatest TV rock show in the world today.

Its popularity is worldwide with regular transmissions in Canada, Australia, France, Italy, Holland and Sweden; while extracts have been screened in New Zealand, Norway, Portugal, Switzerland and Japan.

And 1985 saw a major breakthrough on coast-to-coast television in the USA with a regular 60-minute compilation peak-hour screening to a potential 30 million viewers on MTV, America's 24-hour rock music cable channel.

The great American broadcast debut marked an epic weekend which saw The Tube's biggest ever exposure since it was launched by Tyne Tees Television on Channel 4 in November 1982.

For apart from its regular 90-minute slot at 5.30 p.m. on Friday, The Tube also made its top-of-the-bill contribution from Tyne Tees' famous Studio Five to the live 5½-hour Europe-A-Go-Go marathon rock show playing to a potential world-wide audience of 300 million viewers.

The legendary Frankie Goes to Hollywood (who soared to overnight fame after appearing as an unknown group on The Tube) set the international airwaves pulsating with their own brand of high voltage music.

Executive Producer Malcolm Gerrie masterminded the show's success with the full backing of Tyne Tees Television's Director of Programmes Andrea Wonfor. He attributes much of this success to the show's basic live approach before a specially selected studio audience which creates the feeling of an event.

Presented by the street-wise team Jools Holland, Paula Yates and Muriel Gray. It features both star names like Jagger, McCartney and Sting and up-and-coming bands from all parts of the UK along with rare unpredictable happenings on air like Jimmy Ruffin's spontaneous duet with Jools and Heaven 17's memorable get-together with Tina Turner.

The heady blend of live music, unique archival material, topical interviews and out-of-the-ordinary videos also includes a wealth of documentaries including world exclusives 'Duran Duran in the South of France' and 'Culture Club in Japan' which won silver and gold awards respectively at the International Film and Television Festival of New York.

The Tube's globe-trotting team have also covered the youth culture scene in Berlin, black music in Paris, along with special reports from New York, Jamaica and Amsterdam.

Director Gavin Taylor and the team pulled off another world coup with an in-depth profile of the celebrated Dire Straits in the Middle East including coverage of their concert from the Sultan's Pool, Jerusalem at the foot of Mount Zion, watched by an audience of 80,000.

Award-winning film director Geoff Wonfor and Jools Holland also flew to New Orleans for a remarkable 90-minute documentary on the New Orleans jazz scene with living legends like Fats Domino and Lee Dorsey.

And with another 24-week Tube series launched in October, former North East schoolteacher Malcolm Gerrie makes no secret of the real success behind the world-beater from the City Road Studios at Newcastle Upon Tyne: 'We have a unique and dedicated team - the best in the business - who give everything. This company has built an enviable reputation with shows like Geordie Scene, Alright Now, Check It Out! and Razzmatazz and now we've put the North East bang on the world music map.'
SPITTING IMAGE

Spitting Image has a cast list which would do justice to a Who’s Who of the world’s most famous people. With a third series being planned by Central Independent Television, more than 150 politicians, sportsmen, filmstars, pop stars, Royals and other well-known personalities have already been caricatured.

The puppets are the brilliant creations of Peter Fluck and Roger Law and have become as recognisable as the people they portray. Fluck and Law’s latex and rubber creations have added a new dimension to television satire. The word unique is often applied to the programme which combines topical and often wickedly satirical scripts with the puppet caricatures.

Roger Law denies the puppets are grotesque. ‘Our characters are never gross distortions. They are only mild changes with everything in the right place so there isn’t an aesthetic jolt. People can look at something which they recognise as a face changed because of the character within it.’

Making the puppets requires an army of skilled hands producing everything from the original sketches to the wardrobe of clothes required for the different characters. Working from photographic references, Fluck and Law establish a three-dimensional likeness, then gradually caricature it towards their idea of a personality.

‘I’m quicker when it comes to putting a likeness down on paper,’ says Peter, ‘but Roger Law is faster at breaking down a likeness in clay than I am. We keep turning the clay model around on the board, switching it between us, until we suddenly decide it’s finished. Then we bring in the milkman and if he doesn’t recognise the model, we start again.’

At that stage the work is still rough, but when the anatomy and finishing is done a thick, self-supporting head is cast in foam rubber. The head has then to have a body, wig and outfit added before it is ready to appear on screen.

‘What is produced in the end,’ says Peter Fluck, ‘is a real composite of two people working on the same thing.’

The puppets vary in size – though many are life size – and are so sophisticated that as well as being able to produce a whole range of facial expressions, they can even cry. The more complex characters are often operated by four or even five puppeteers.
It was his beloved game of golf that brought Liverpool-born comic Jimmy Tarbuck back to television in 1982. Having been a star of the original Sunday Night at the London Palladium in 1963, when he was a raw young comic of only 22, he later hosted Winner Takes All before eventually taking time off from television to concentrate on cabaret and other live appearances.

But he accepted an offer to appear in a cabaret show which went with the Bob Hope Classic golf tournament. named after Jimmy's fellow comic and golf fanatic. The appearance, televised by LWT, went down a storm, and Jimmy found himself in hot demand.

The offer he took up was from David Bell, then controller of entertainment at LWT, who wanted to mount a series of live programmes for the winter season in 1982. The show was Live From Her Majesty's, a return to the lavish light entertainment with the exciting live element which had made Jimmy's first hit show, Sunday Night at the London Palladium, such a big success.

Since then, he has gone on to host his own show Tarby And Friends, which combined celebrities talking about their careers with performances by such top stars as Barry Manilow and Jack Jones.

Jimmy Tarbuck started out as a cheeky Liverpool lad who rode to stardom on the wave whipped up by his fellow-scousers The Beatles. When mop-top haircuts were all the rage, Jimmy took to the Palladium boards on live TV to prove that the Mersey Beat was not the only talent that Liverpool had to offer.

His cheeky attitude had got him into hot water as a teenager, and he was sacked from his first job, as a garage mechanic, for 'fooling around'. Then he started at the age of 18 as part of a touring rock and roll show, which culminated in him becoming a redcoat at a holiday camp, where his skills as a comedian were quickly recognised.

An appearance on ITV's Comedav Bandbox led to Jimmy being spotted by impresario Val Parnell for Sunday Night at the London Palladium, and he ended up with a season as compere for the 1965-66 run of the show. Jimmy's easy manner belies an exceptional professionalism with which he mastered the problems of hosting a live show, never more apparent than when the much-loved Tommy Cooper collapsed and died during his act on Live From Her Majesty's.

Live From Her Majesty's has re-established the excitement which can come only from seeing top line entertainers perform on television, but with all the risks of the theatre -- no re-runs, no editing, no chance to cover up any mistakes. It is a format that has proved to be as popular in the 1980s as it was 20 years ago. And the man who holds it all together is the same man who held it together then -- Jimmy Tarbuck, finally won back from the golf course for part of the time at least.
SITUATION COMEDIES

Virtually no stone has been left unturned by writers seeking to create a new television situation comedy series. Umpteen variations on the standard domestic sit-com format have been worked through over the years, leading writers to search further afield for inspiration.

Sustaining a whole series is even more difficult for the writers, but at the end of the day the most successful situation comedies are created when the storyline, script and actors blend together and the characters manage to maintain the public's interest and sympathy.

Left
The Bright Side: Paul Copley as the prisoner and Paula Wilcox his wife striving to cope on her own, both trying to look on the bright side in this bitter-sweet comedy series. Ch.4. Regent

Below
Marjorie and Men. Patricia Routledge is the romantic divorcee in search of a man in this six part series. Here she tries her hand at motorcycle racing with John Quayle. Anglia

Above
Tandoori Nights. The jewel in the Crown tandoori restaurant is the setting for this comedy starring Saeed Jaffrey and Tariq Yunus. Ch.4. Picture Palace

Right
Girls on Top. Behind: Tracey Ullman (Candice) and Dawn French (Amandal. Front: Jennifer Saunders (Jennifer), Joan Greenwood (Lady Carlton) and Ruby Wax (Shelley). Central
The Brothers McGregor.

In a comedy about low life in Liverpool, Cyril (Philip Whitchurch) and Wesley (Paul Barber) make what passes for a living selling second-hand cars from a bomb site. 'But it is not the serious business of life for either of them,' says series creator John Stevenson. They set out to paddle their particular canoes: up-stream against all life's mighty Niagaras. Granada.

Hallelujah! Thora Hird as Emily Ridley (right) with Patsy Rowlands and Billy Pearce in the episode 'Just a Song at Twilight'. Yorkshire.

Never The Twain. Rival antique dealers Oliver Smallbridge (Windsor Davies) and Simon Peel (Donald Sinden). Thames.

Roll Over Beethoven. Belinda Purcell (Liza Goddard) lived a dull and orderly life with her 'Victorian' father until pop star Nigel Cochrane (Nigel Planer) moved into the village. Central.

All in Good Faith.

Richard Briers as the vicar of a wealthy parish in Oxfordshire who belatedly feels the need for the challenge of an urban living. Thames.


Below Cheers. Handsome Ted Danson, as Sam Malone, runs the popular Boston bar while Shelley Long stars as the glamorous blonde cocktail waitress Diane. Ch.4/Paramount.

Left, top to bottom

The Brothers McGregor.

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Before the war British radio comedy came almost exclusively in the form of the variety show, 'situation' comedy being at the time unknown in this country.

However, during the war the American Forces Network was heard by many people working in British comedy who, for the first time, listened to the Bob Hope, Jack Benny and Burns and Allen shows which presented comedy in storyline form. This in turn produced British equivalents such as Tommy Handley's ITMA, Kenneth Horne and Richard Murdoch in Much Binding In The Marsh, Ray's a Laugh with Ted Ray and, of course, Life With The Lyons with Bebe Daniels and Ben Lyon.

When television returned after the war, comedy producers drew on some established radio formats. Tony Hancock being a notable example. For a while the BBC had virtually a clear field in television situation comedy with the Eric Sykes shows, Steptor and Son, 'Til Death Do Us Part and the Richard Waring domestic comedies, beginning with Marriage Lines. There were a few early ITV situation comedy successes such as The Army Game and Boxtie and Snudge, but it was not until 1968 that ITV decided to go into the situation comedy business in a serious way.

Thames Television, since its foundation in 1968, has produced a whole line of successful situation comedies, some of which spawned spin-offs which have become enormous hits in America: Man About The House, transformed into Terry's Company and ran for eight years as one of the ABC Network's most successful series and several others followed. It was doubly pleasing, therefore, for Thames Television when its situation comedy Fresh Fields won an Emmy Award last November in New York - the birthplace of the situation comedy.

Moreover, this particular comedy has the two ingredients without which no comedy is ever likely to succeed anywhere - good writing and good acting. John Chapman, the writer of Fresh Fields, has had a long and distinguished career in the theatre as well as in television. He is the author of 12 West End plays including Dry Rot, Simple Spymen, and (with Ray Cooney) Not Now Darling and Move Over Mrs Markham.

Julia McKenzie and Anton Rodgers, who play Hester and William Fields, have a long list of stage, television and film credits between them.

Julia is a musical star as well, having appeared in Side by Side by Sondheim in London and New York and Guys and Dolls at the National Theatre.

Anton Rodgers started his career as a boy actor. His recent West End appearances include St. Joan at the National Theatre and Passion Play with the Royal Shakespeare Company. Recent television includes Lily and The Scarlet Pimpernel.

Fresh Fields is one of the most popular comedy series of the '80s and is now being shown around the world with equal success. The stylish production is by Producer/Director Peter Frazer-Jones.
Yorkshire actor Keith Barron’s attitude to a holiday certainly has not a great deal in common with that of David Pearce, the impulsive, self-centred character he created in Duty Free, but he admits he has no objection to the principle of the packaged holiday.

‘I wouldn’t mind going on one,’ says the star of Yorkshire Television’s runaway hit comedy about two couples holidaying in Spain. He points out that if that kind of holiday became too organised you could always escape and do your own thing once you got there.

Keith’s idea of the ideal holiday is, simply, to sit in the sun, not do anything in particular, and be somewhere where it is quiet and away from it all – far remote from the hectic and often harrowing carryings-on which the amorous, adventure-seeking David Pearce finds himself involved in in Duty Free.

Keith, now working on the third series of the ratings-topping sit-com, says he loves Italy in particular, especially the south.

In fact, he had never been to Spain until the year he began making Duty Free, when he holidayed at a quiet spot on the Costa Brava.

‘It was very much like Cornwall,’ he comments. ‘But much hotter.’

Keith should know about Cornwall. The actor now enjoys an ‘easy and relaxed, basically simple life’ in the Cornish seaside village of St. Ives. He bought a house – originally a couple of cottages – some 16 years ago as a weekend retreat. Later it became the full-time home for Keith, his wife Mary, their drama student son Jamie, 20, and a ‘neurotic’ beagle called George.

A few years ago the Barrons also opened a restaurant near St. Ives. The establishment was an instant success, always heavily patronised, and meritng recognition for two years running in The Good Food Guide and Michelin. But, as Keith explains, it became a bit too much like Fawlty Towers, and the work was too demanding – especially as his acting career was taking off again with Duty Free and other television work.

“We decided we’d accomplished enough, so we closed,” he says.

Born at Mexborough, South Yorkshire, on 8th August 1934 and educated at a local technical college, Keith began his working life in a family wholesale provision business. He had no theatrical background, but joined the local amateurs.

He began his stage career proper with Sheffield Rep as a student, for a pound a week – “you were allowed to do it in those days,” he recalls.

During his four years at Sheffield Rep, he met and married his wife, stage designer Mary Pickard. Keith played small parts on TV while with the Sheffield Playhouse and then appearances at the Bristol Old Vic led to the important The Odd Man (later Mr Rose) series for Granada TV and the BBC’s Lucky Jim series. Subsequent series, such as Vote, Vote, Vote for Nigel Barton and Stand Up for Nigel Barton further established him as a leading television actor.

Left
Keith Barron
Below
David Pearce (Keith Barron) and wife Amy
(Gwen Taylor) come up against customs in Duty Free.
Bottom
Jouanna Van Gyselthem as Linda Cochran receives the amorous attentions of Keith. Carlos Douglas is the waiter.
GAME SHOWS ARE WINNERS

TV game shows and quizzes have always been popular with viewers but not since the earliest days of Double Your Money and Take Your Pick have there been such a range and variety of different formats. And while the prizes are certainly an added attraction there is no doubt that it is the blend of entertainment and opportunity for viewers to become involved that keeps these shows firmly in the ratings.

Right
Busman's Holiday. Julian Pettifer hosts the game show with a difference! Groups of people who share the same occupation compete in rounds of geography, general knowledge and professional skills and the winning team win a Busman's Trip somewhere in Europe to see some aspect of their job overseas. Granada

Above left
Bullseye. Special guest Faith Brown pictured here with the show's host, Jim Bowen. Central

Left
The Price is Right. Leslie Crowther hosts the liveliest game show this side of the Atlantic! Central

Below
Whose Baby? Bernie Winters chairs this panel game to guess the unknown children/parents of famous parents/children. Personalities following up the clues in this edition are Roy Kinnear, Nanette Newman and Kenneth Williams. Thames
Above, top to bottom:
The Zodiac Game. Astrologer Russell Grant with host Tom O'Connor. Anglia
The Heritage Game. John Julius Norwich hosts the show in which celebrities match their knowledge of antiques against that of a Sotheby's expert.
Ch.4/HTV
Vintage Quiz. Sheila Ferguson and Don Maclean were guests in this nostalgic edition. TVS
Play Your Cards Right. Ace TV host Bruce Forsyth - always a winner with contestants and audience alike. LWT
In 1980, TeleUnion Paris launched a TV show called La Chasse au Trésor for Antenne 2. It proved to be an outright success and is now in its third series.

In 1981, Chatsworth Television producers Peter Holmans and Malcolm Heyworth decided to adapt the format of the French show and bring it to British television screens - the result, Channel 4's Treasure Hunt, an adventure entertainment.

The series is presented by Kenneth Kendall and Anneka Rice and takes viewers on a treasure hunt around a variety of areas throughout the UK.

Two contestants are given the task of finding hidden treasure buried in specific areas throughout the UK. At their disposal in the studio, set up as an 'operations room', they have ordnance survey maps of the area in question, tourist guides and a wide range of encyclopaedias and reference books.

Outside on location is Treasure Hunt's 'Skyrunner' - Anneka Rice. At her disposal is a Bel-jet helicopter. The contestants and Kenneth Kendall are linked to Anneka by direct radio contact, but unlike viewers, they cannot see her. Kenneth and Anneka are as much in the dark as the contestants as to the location of the treasure and the five clues the contestants have to solve to win the £1,000 prize.

Contestants play against the clock. They have 45 minutes to guide Anneka around the Treasure Hunt. Viewers will see Anneka's progress as well as the contestants' and the whole hour-long programme builds up to an exciting and hectic finish.

Anneka Rice has certainly earned her title 'Skyrunner'. Throughout the series the demands of the programme have meant that Anneka has had to be incredibly fit and has been involved in numerous high-speed races against the clock.
Kenneth Kendall on the other hand, has been the calming factor trying to guide the contestants as well as solve the mystery himself – a challenge which he has not only enjoyed, but on the whole, been very successful at!

Technically, Treasure Hunt appears to be a live hook-up between the London studio and the distant location. In fact, as the accompanying diagram indicates, they are linked in sound only, though that ‘only’ is far from simple. The communications helicopter alone is fitted with four special radios, costing some £45,000.

At one moment during the recordings, which are done in continuous real time, the system was not as infallible as expected and an irritated taxi driver found himself in contact with Anneka Rice!

Apart from Anneka herself, the most strenuous roles in Treasure Hunt are played by video cameraman Graham Berry and video recordist Frank Meyburgh. They not only have to keep up with her as she races against the clock, but carry their gear and avoid jogging the sensitive electronics. Berry’s efforts – backed up by his engineer colleague – won him the BAFTA award for video camerawork and their pictures, edited into the programmes afterwards, help to make it one of Channel 4’s most consistent successes.
Television & radio are major sources of entertainment in Britain, but people also turn on for information and advice, following up their viewing or listening in many exciting ways. Television and radio services now play an important part in helping people to cope effectively with the complexities of everyday life.

Educational programmes on ITV and Channel 4 have a special and important job of their own to do, across all ages and a wide range of interests and needs. Specialist advice on the kinds of programmes needed and how they might best serve the audience is given by the IBA’s Educational Advisory Council, which approves all ITV and Channel 4 plans for educational broadcasts, and by advisers working with the programme-makers. The following pages show a small sample from the range of resources on offer to everyone who wants to transform their viewing into a learning experience.

Right Wax relief by Alice Matvieff, aged 9, who chose ‘Television’ as her subject in an Electricity Council competition on ‘Uses of Electricity’
A SERVICE TO SCHOOLS

For students starting, continuing at, or preparing to leave school in 1985/86, ITV programmes for schools and colleges contain a wide range of materials to aid and enliven the learning process. With a blend of established and new materials the schools output offers unrivalled opportunities for progressing from basic skills to exam-related projects. Literacy, numeracy, primary topic work, science and health education, living in Europe, the near and far environment, language and communication, social history, micro-computers, drama, biology, modern languages, personal relationships, life in a multicultural society and an interdependent world — all are major priorities which provide a bank of resources supporting education for capability, tolerance, innovation and industry.

Animals in Action. An environment and natural history resource which makes use of film from the Survival series in programmes specially designed to appeal to children. A software pack for use on the school micro-computer has been produced to support the series. This gives access to a data file and shows students how they can build up their own computer information bank about animals. Anglia

Living and Growing. Hannah Gailey is a bit bewildered by all the fuss at her first birthday party. The cameras are there because Hannah is the 'star' of this sex education series for 10-13-year-olds, showing her development from conception through to her first year. Grampian

Schools Out. First-hand experience of the business end at Hutton Agricultural College. This series, designed for use by careers staff, aims to help young people facing the transition from school to working life as well as those whose prospects of finding a job may be slight. Yorkshire

My World. A series for nursery and infant classes shown throughout the school year which seeks to broaden children's understanding of the world about them and their growing relationships with others inside and outside the home. Yorkshire
**THE MICRO AT WORK**

Junior computer buffs sign on here! Granada Television's *The Micro at Work* for 9-13-year-olds is a series of schools programmes with its own specially designed software. The television programmes show how computers are used in a variety of industrial settings, and the computer programs that go with them allow children to follow up these real-life applications on the school micro with classroom-sized simulations.

These feature shunting trains into the right sidings, controlling air traffic from Heathrow, making holiday bookings, delivering the mail. The package of programmes and software (with notes for teachers on ideas for follow-up work) is designed to extend children's 'hands-on' experience of information processing whilst providing insights into how technology serves industry in Britain now. And it's fun!

**THE SEA GREEN MAN**

The rise of the Levellers and the aftermath of the English Civil War is the background to a new historical drama written by top children's writer Peter Carter for Thames' *Middle English* series. Produced in four 15-minute episodes, *The Sea Green Man* raises issues of loyalty and justice as clearly as any modern drama. And, by focusing on the plight of John Tyler, a Burford village cobbler who fought in the Civil War and has since become a preaching Leveller, brings to life the political, religious and social upheavals of this complex period in English history.

Below Action! Tyler preaches in the village market-place to an assembled throng of actors, cameramen and lighting technicians.
LEARNING RESOURCES FOR ADULTS ON ITV

ITV's educational programmes provide an easily accessible resource for adults wishing to take up a new interest, viewers with special needs, or those who simply enjoy learning at home. Each ITV company shows up to four different series each week. Support publications and related activities are planned to go with many of them.

Top left
Working Alternatives.
Are there alternatives to unemployment in rural areas? Does the development of new technology necessarily mean fewer jobs? This series about employment trends in Britain shows how groups like the Freeworks Co-operative in Somerset are finding positive ways of adapting to change. HTV

Top right
In the Mouth of the Dragon. Michael Rodd tells the story of Hong Kong as a bustling economic centre and as a remarkable community, and asks 'what happens after 1997?' when the Colony is returned to China. TVS

Above
Parents and Teenagers. The nature of the relationship between parents and teenagers is explored in this series which uses drama, discussions and interviews to highlight the less talked-about dilemmas and problems. The programmes, and the extensive support package that goes with them, are designed to activate a national interest in parenthood education. Central

Right
All in a Day's Walk. A botanist, geologist and ornithologist go walkabout through the countryside of Northern Ireland. Their descriptions, discoveries and anecdotes in the series prove that there is much more to a day's walk than exercise and fresh air! Ulster

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Below

Human Jigsaw
Drawing on anthropology, culture and his own perceptions, series presenter Ray Gosling casts an observant but sympathetic eye on aspects of our society. Granada

Above centre

Breakthrough. ITV's first leisure magazine for the deaf and hard-of-hearing. The programmes set out to encourage both deaf and hard-of-hearing viewers to participate in leisure activities from cooking to caber tossing. Here presenter Peter Collins goes out and about pony trekking. Grampian/TSW

Above

Never Too Early,
Never Too Late
Ranging over the full spectrum of educational provision, from preschool to retirement and beyond, these programmes look at the education system from the viewpoint of those who use it, and at the special needs of one-parent families, ethnic minorities and inner city communities. HTV
LOCAL PROGRAMMES FOR FACTS, FUN - AND ACTION!

About one hour per week of local programmes on ITV are devoted to educational or 'social action' topics. They are designed both to reflect the interests and concerns of their region, and to look at national issues from a local point of view. They may provide information or advice, encourage viewers to take up a new leisure pursuit or highlight local initiatives. The aim is to generate activity after the programmes.

Above
The Making of Modern London. Now into its third year this major local history project most recently looked at the impact of the Second World War on the capital. The memories of Londoners themselves continue to be an important element of the programmes, and oral history figures prominently in the off-air activities promoted by LWT's London Community Unit. These ladies were among the 1,000 people involved in local history group projects organised as part of the follow-up to earlier series. LWT

Right
Ten Thirty. Carlisle has over 200 heroin addicts and, in line with the national pattern, many are turning to crime to pay for drugs. By telling the powerful story of one such addict, two programmes in the series dramatically highlighted a major social problem. Border

Above
Action Line. Right across the South and South-East England region this series looks at community activity and initiative - all of it interesting, some of it original. Projects showing imagination and commitment have caught the eye of the camera - from the efforts of volunteers to restore the Basingstoke and Hants Canal, to some of the more surprising activities going on in the region's youth clubs. TVS

Below
ECO. A monthly look at environmental issues affecting the Midlands and their wider context. The disappearance of hedgerows and woodlands; the problem of nuclear waste and industrial land; the protection of wildlife; these are among the subjects covered in this award-winning series. 'Look Before You Eat' investigated food additives and the effects of their presence in many of the foods favoured by children. Central
Channel 4 continues to make a very significant contribution to educational broadcasting as it moves into its fourth year. New projects on technology, political and economic education, and mental health, among many others, take their place alongside established programme strands – the environment, active and creative leisure, development education, the arts. Over seven hours a week of programmes serve a range of different needs, from those of carefully targeted interest groups to those of the mass audience. To add learning value to the programmes, support publications, linked activities or courses of study are an integral part of many Channel 4 series.

Above right
This Land of England
A fresh look at English social history presented by David Starkey. The four programmes examine the effects of the Agrarian Revolution on the English countryside and trace the origins of English individualism.

Above
Losing Track
How has transport policy in Britain developed over the past 150 years? And how do decisions taken years ago affect our transport options today? Losing Track asks the questions.

Left
A Love Affair With Nature
Art historian and broadcaster Edwin Mullins presents six films about the development of the visual, applied and decorative arts in Britain over five centuries.

CTV

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encouraged at the end of each programme to follow up their interest in economics in a variety of ways – from reading a book based on the series to studying a specially prepared home study test, or joining a class at their local college, trade union or management centre.
Every Window Tells a Story. Church windows in the Middle Ages were the medieval equivalent of television – they depicted the drama of kings, saints, battles and miracles and reflected many aspects of everyday life. This 1986 series for Channel 4 looks at many fine examples of the art in English and French cathedrals and churches – the stories they tell and the insights they give us about life in the Middle Ages.

Above
The Press Gang. A creative mix of human effort, technology and sharp timing go to make a local newspaper. These four programmes show exactly what has to happen to get The Hastings Observer on the streets each week. A specially designed follow-up newspaper and a competition for young journalists completes the educational package.
Not all has gone well for JHAML during their three week stadium tour of the States. US critics have not been kind to George Michael, complaining about his 'posturing' on stage and the band have found themselves on more than one occasion, playing to less than capacity crowds.

But some good has come of it. Producers of the TV series "Miami Vice" caught up with Andrew Ridgeley in between shows and offered him a part in the hit show. Any part he landed let's hope they don't put him in a car chase.

The popularity of Independent Television's ORACLE service has grown dramatically in the few short years of its existence. These pages explain the ORACLE system and what the service has to offer.
A Televised Newspaper

ORACLE is ITV's system of broadcasting 'printed' news and information on television, the information being arranged in 'pages'. To receive this service you need a TV set equipped to display teletext. These additional circuits allow the ORACLE signal to be received as well as those of the four programme channels.

A TV picture is made up of 625 horizontal lines (two interlaced fields each of 295½ lines), of which approximately 40 are not used to transmit programmes. ORACLE is therefore able to bring you teletext by transmitting its information, utilising some of those spare lines: 'piggy-back' on the normal ITV and Channel 4 signal, the information actually reaching the TV set in the form of 'dots' which may be seen at the very top of the screen. The dots are always there above any TV picture, but only a teletext receiver can decode them and convert them into ORACLE pages on the screen.
The First Commercial and Regional Teletext Service in the World

The letters of ORACLE'S name stand for Optional Reception of Announcements by Coded Line Electronics. ORACLE is a British invention and was developed initially in 1973 by a team of IBA engineers. Public broadcasting of the system began in 1977 using only four transmission lines (two per field) on ITV. The audience could then be numbered in hundreds. Things have since changed – ORACLE now uses 12 transmission lines on each channel (six per field) and the audience is around eight million!

ORACLE is jointly owned by all the ITV companies and is similarly supported by advertising – in fact ORACLE is the first ever commercial teletext service in the world and aims to become self-sufficient from advertising revenue. Mini-computers were installed in all ITV regions in April 1984 enabling the region to transmit regional teletext data. The page numbering throughout the regions has been kept consistent so that a viewer who accesses, for example, the TV Guide will receive the TV Guide for his region only.

Information at your Fingertips

There are around 700 pages of up-to-the minute information available on ORACLE. To access the pages you need a remote control keypad. Then it is simply a matter of selecting a topic of interest from the index and punching out a three-figure page number on the keypad; the details will then appear on screen within seconds.

Wide and Popular Editorial

A wide range of subjects is covered on ORACLE – news, sports and business news, weather and travel news, TV Guides, useful advertising services, horoscopes, film reviews, competitions and quizzes, consumer news, video and record charts and a section specially for children.

The most exciting thing about ORACLE is that when selecting any page viewers can be assured that it contains the very latest information. This is because ORACLE'S computer technology allows the information on screen to be quickly updated as the latest news occurs – at any time from 6.25 a.m. until closedown, seven days a week.

Editorial material comes from a variety of sources: news, financial news and sport is compiled at the ITN offices where ORACLE has access to ITN'S news facilities which are second to none. The latest travel news comes directly from such sources as the AA, British Rail, Scotland Yard, London Regional Transport and a direct computer link with British Airways. The weather news comes from the Meteorological Offices in each TV region twice daily.

Features are either researched or written by ORACLE'S own journalists or supplied by specialist contributors and celebrity writers such as Russell Grant. Advertisers also provide useful information and services, for example, job details, sale prices, special offers, cut-price holidays, property and car prices, flight times, gardening tips and recipe ideas.

Subtitling

ORACLE has a unit which specialises in the subtitling of programmes for the deaf and hard of hearing, for whom the simple device of teletext can make a large difference to the quality of life.

At the moment, only recorded programmes are regularly subtitled, and they need to be available to the teams of skilled caption writers a few days before transmission, so that the titles can be ready in time. But already new techniques are being researched to allow even live' news and current affairs programmes to be opened to deaf people.

Currently around 18 hours of ITV programming is subtitled each week including Coronation Street, documentaries, plays, films, comedies and light entertainment. Some programmes on Channel 4 are also subtitled. The service is optional and can be obtained on a teletext set by paging 888 on any channel.
INDEPENDENT LOCAL RADIO

Radio stations all over the United Kingdom share a common purpose: to provide good programming of broad appeal to listeners, and a community service, attuned to local needs and interests. Concise news bulletins and short features, music and entertainment items make up the balanced programming which is an essential ingredient of ILR.

Outside broadcasts within the stations' individual areas involve local listeners in charity fund-raising, festivals and topical community issues and events. And, in addition to local news and weather reports, hourly bulletins of national and international news from IRN in London are made available to all the stations, as is The Network Chart Show produced by Capital Radio.

Other programmes of general interest to a wider audience are shared between stations in a system of free exchange.

Left: Elton John talking to Metro Radio's Giles Squire in the station's studios on Tyneside.
THE MAGIC OF LATE-NIGHT LISTENING

A similar programme is presented for Red Rose Radio in Preston by Allan Beswick, who was judged 'Local Radio Personality of the Year' in the 1985 Sony Radio Awards. Like James Whale, his style may charm or enrage listeners - but usually succeeds in attracting their attention. Topics range from cruelty to animals to more complex questions of theology. But 'fools' are not suffered gladly, nor those felt to be wasting air-time.

Music and entertainment can also form a vital part of late-night listening. Brian Measures has been presenting The Plymouth Sound of Love since October 1975. The programme provides, for five nights a week, relaxed companionship and some softer, 'sexier' musical sounds. The station claims for the programme the highest late-night audience rating in Independent Radio, with a remarkable level of appeal to all sections of the local population. One tortuous story recounted by Brian Measures resulted from a dedication for a grandmother, from her family. Coincidentally, the next record was New World in the Morning. The studio telephone rang to say that the family had been listening, while helping the old lady to pack her things for moving home next day.

After an hour devoted to entertainment and arts coverage, Hereward Radio's late-show embarks on another addictive format - the quiz game. Simon Potter's 'Pick Your Poison' involves six rounds per night, each with three phone-in contestants - amounting to nearly 5,000 calls a year. The success of the game is attributed to the engaging obscurity of questions such as 'How many spiders live in an average acre of grassland?'. Potter is gratified by the high level of informal response from listeners, with dedications received on a brandy bottle, gloves and even on a pomegranate. His only complaint is that 'Working anti-social hours means being paid more in most industries... in radio it means the opposite!'
A MUSICAL FEAST

Above, top
Radio Hallam presented a three-day pop concert at the Sheffield Show.

Above
The EBU Big Band featured in concert during the 1985 Pori International Jazz Festival in Finland. The Band is made up of musicians from all over the world who represent their countries' radio broadcasting organisations. Essex Radio enabled trumpeter Graham Russell to represent Independent Radio in the UK.

Right
The Alexander Brothers who appeared at Radio Clyde’s Festival of Scottish Popular Music.

Right, above
The Bob Dylan Concert at St. James’s Park, Newcastle upon Tyne, held in association with Metro Radio.

Opposite, top
The Devon Schools Composition Competition sponsored and broadcast by Devon Air Radio.
Independent Radio stations are often able to become directly involved in major events within their locality. And sometimes these events can take on national, or even international, significance. This is especially true of music. However, the relative scale of such events is dependent on local resources as some parts of the country are more fortunate than others in having suitable venues. London is better equipped than many cities in the UK to host a major music festival, and Capital Radio’s annual Music Festival makes maximum use of these resources.

This festival of popular music is Europe’s largest and most diverse event of its kind. Over four weeks in June and July, London plays host to thousands of first-rate musicians performing in more than 80 venues. A total audience of nearly half a million enjoys a broad spread of musical styles, from ‘Sunsplash’, the largest festival of reggae music outside the Caribbean, through numerous rock and pop extravaganzas, to a star-studded Jazz Parade, which has featured Ray Charles, Fats Domino and Dizzy Gillespie.

North of the border Radio Clyde’s award-winning annual Festival of Scottish Popular Music continues to draw large audiences both on radio—recordings are broadcast by all the Scottish ILR companies—and at the venue in Falkirk. In 1985 the fourth annual festival was held as usual over a long weekend in May. The cream of Scottish entertainers represented every facet of Scottish popular music, including piped bands, a fiddlers’ rally and the traditional Scottish harp – the Clarsach. Topping the bill were Andy Stewart and Peter Morrison. Wales has an especially busy calendar of Eisteddfodau, each actively supported by the Welsh ILR stations.

Numerous country, folk and jazz events are staged throughout the UK each year. Two Counties Radio’s own Folk Festival annually takes over the town of Wimborne in Dorset, while Metro Radio’s Jazz Festival has been staged over the course of one week with most performances taking place in the Newcastle Playhouse. The 1985 Jazz Festival featured among others, the Ronnie Scott Quartet, and the Inspirational Choir.

Independent Local Radio’s involvement in the celebration of music is not always confined to these shores. Increasingly, artists are sponsored by their local station to participate in music festivals held under the auspices of the European Broadcasting Union (EBU). All the independent Radio companies and the Independent Broadcasting Authority enjoy collective membership of the Union under the initials ‘UKIB’. The well-known folk group, The Sands Family, has had a long standing association with Downtown Radio in Belfast. Tommy Sands presents his own programme on the station. Downtown Radio’s support enabled the Family to represent UKIB at the EBU International Folk Festival in Waxholm, Sweden. Graham Russell, graduate of the National Youth Jazz Orchestra, with support from Essex Radio represented UKIB in an EBU concert, which was staged as part of the Pori Jazz Festival in Finland. Finnish broadcasting also hosted the third EBU International Rock Festival. Following on from Independent Radio’s initial involvement the previous year, Radio City nominated Liverpool band The Point to participate. This important event enables up-and-coming national rock bands to appear in an international atmosphere and gain radio exposure all over Europe.

Independent Local Radio expects to host this event in 1986.
SO YOU WANT TO BE A ROCK STAR . . .
ILR MAY BE ABLE TO HELP

In its 12 or so years, the Independent Local Radio system has consistently championed its local musicians. It is a relationship unique to ILR: showing its willingness to get involved with music at the grassroots and backing its judgements to the tune of millions of pounds over the years. This is not pure philanthropy on the part of stations. Record sales have shown a steep decline over the past ten years. It has therefore made sound business sense to support the music which is known to count locally.

There have been many success stories of artistes who got their first 'break' on their Independent Local Radio station. Howard Jones, while a student at the Royal Northern College of Music in Manchester, used to play live sessions during Piccadilly Radio's overnight programmes. This relationship culminated in a 'welcome back to Manchester' concert which was broadcast by ten ILR stations simultaneously as it was shown on television. Capital Radio's support for local reggae artistes 'Smiley Culture' resulted in chart success for the band. A similar story applies to Coventry's Mercia Sound and 'King'.

Each of the ILR stations has its own way of identifying local talent. Some simply audition tapes. Others organise local contests, such as Essex Radio's 'Band Search '85', or the 'Best Band in Wales' competition organised by the Welsh ILR stations, and Metro Radio's 'Track to the Top'. Strong ties with the local music scene are enjoyed by all stations and home-grown talent has a natural way of coming to the fore. One such artiste is the gifted Birmingham soul singer Ruby Turner who, by the beginning of 1983, had recorded a string of sessions for BRMB Radio.

In 1984, BRMB took the relationship a stage further by inviting Ruby and her band to represent Independent Radio at the European Broadcasting Union's Rock Festival, which was organised that year by Bayerischer Rundfunk, in Nuremberg, West Germany. Twelve bands from ten countries participated; each band's 'set' was relayed by the German station, to six European countries. The Ruby Turner Band was one of the highlights of the Festival. At the conclusion of their performance, Bayerischer Rundfunk's switchboard was jammed with calls of congratulation. The band returned to a string of prestige engagements in the UK. Later in the year Ruby joined Culture Club on their tour in the USA. Shortly after headlining a hometown Christmas date, a long-term record deal was signed with Jive Records; the first fruits of this appeared in the autumn of 1984. The most recent co-operation between BRMB and Ruby was her participation in making the theme song for BRMB's '85 Walkathon appeal, which was issued on disc.

Of course, not every station is fortunate enough to have (or to have identified) such a natural individual talent on its doorstep. But the elements that go to make up a successful band or musician are many and varied. It is safe to say that every station in Independent Local Radio has access to a rich pool of local talent – and vice versa.
THE NETWORKED CHART

Despite a decline in record sales over the years, there remains a very substantial interest among listeners in the national charts. It had been known for some time that a sizeable proportion of the audience for BBC Radio One's Sunday afternoon chart show consisted of otherwise loyal ILR listeners. In October 1984, ILR met the challenge and scheduled its first simultaneously broadcast music programme directly against the BBC's chart. The Network Chart Show is presented by David 'Kid' Jensen, of Capital Radio, and taken by virtually all the Independent Local Radio stations in the UK. In its first six months on air it virtually doubled ILR's Sunday afternoon audience. Record sales data are drawn from a panel of 300 record retailers throughout the UK, and compiled by MRIB. The Network Chart is processed rapidly - much faster than most other national charts. The final positions are available to the show's producers at Capital Radio early Friday afternoon and ready for Sunday transmission at 5 p.m. The information is also immediately available, by teleprinter, to all the other stations.

David 'Kid' Jensen got his nickname when he joined Radio Luxembourg and became that station's youngest presenter. It stuck through his Radio Trent and Radio One days and is still with him at Capital Radio where he also hosts a daily show. The moment he opens his programme on Sunday afternoons his voice is fed all over the country, through complex technical arrangements including Independent Radio News' contribution line circuits. His enthusiasm, pace and style of presentation, combined with up-to-date information, has created a winning formula for The Network Chart Show. So much so that not only can ILR boast to be the first with new chart positions, but David Jensen won a nomination for 'UK Personality of the Year' in the 1985 Sony Radio Awards.
A YEAR FOR YOUTH

At its best, local radio can be a two-way medium that involves listeners as participants, not just as passive audiences. Nowhere is the enthusiasm to get involved greater than among youth. ILR does not just make programmes for young people. At many stations, up and down the country, young people make programmes for ILR – a point highlighted during 1985 International Youth Year.

Radio Tay has presented its Sounds Aze series each summer for the last few years. Five teenagers from the Perth and Dundee areas are selected from hundreds of applicants to produce twice-daily, 15-minute programmes over a three-week period. The young people initiate, create and present all their own material on air, guided by a Radio Tay producer. The junior reporters cover a wide range of topics including pop, sport, news and features.

During IYY the 'radio station within a radio station' discussed topics ranging from safety at home, through learning to swim to reports of ghosts in local graveyards. Local and visiting celebrities participated, including a top chef and golfer Seve Ballesteros. In term time The Show With No Name was produced each Sunday evening. While lacking inspiration for a title, the programme drew imaginatively on ideas from a Radio Tay seminar on youth and broadcasting.

Radio Orwell in Ipswich, with a tradition of allowing teenagers to produce their own magazine programmes, Platform, concentrated on broadcast training for IYY. In conjunction with Suffolk Youth Services, six young people were chosen for training by Orwell's head of news and a senior journalist. Training time was funded by the youth service and Orwell paid the remaining costs. Skills covered included diction and voice control, interview techniques, phone-ins and location interviews, research and preparation and use of equipment. Schedules were fitted round school and examination commitments and each trainee was set 'homework' each week. Several of the youngsters graduated to regular work on Platform, and Orwell's sister station, Saxion Radio in Bury St. Edmunds, also joined in the scheme.

The culmination of much planning and training by the Bedford IYY group came when they took over Chiltern Radio and ran their own three-hour programme on 14th April 1985. Swansea Sound's The Youth Programme – Take Two was the work of an IYY team of about ten people aged between 15 and 25, mostly recruited from local hospital radio, University Radio Abertawe and other enthusiast groups. Production assistance was given by a 20-year-old member of Swansea Sound staff, Mark James. Originally the programme was intended as a five-minute spot to publicise IYY, but this evolved into a regular half-hour on Sunday afternoon. The Youth Programme included features on local bands, coverage of IYY projects and a general what's on service for young people in South-West Wales. The IYY Radio Project volunteers were responsible for all aspects of the programme from planning its content and style, through arranging interviews, editing and production, to presentation.

Several of the features marking IYY began before 1985 and will continue after it. Meanwhile, listeners will have had the chance to hear the broadcasters of tomorrow cutting their teeth today on Independent Radio's IYY programmes for young people.
The radio presenter is the key link between an ILR station and its audience. Operating from a small studio and surrounded by a variety of turntables, tapes, dials and switches, the presenter is able to ensure a smooth and professional broadcast while...
PRESENTATION DESK

retaining the informal and friendly approach which has become the hallmark of ILR. Illustrated here is a typical modern studio (2CR in Bournemouth) and a closer view of the broadcast desk (Southern Sound in Brighton).

View for presenter through to other studios. There are four sheets of glass in every window to insulate sound breakthrough from adjacent studios and other sources.

Cartridge players for news reports, taped jingles and advertisements.

Peak programme meters for ensuring correct sound levels to transmitter.

Fader controls for selecting sound sources, for example, from the tape deck, turntable, cartridges, or feed from Independent Radio News.

Control desk for balancing sound levels of various programme sources.

Switchboard for phone-in programmes.
All ILR stations provide news and information in their areas speedily, accurately and with an understanding of how issues and events might affect local people. Together with the national and international news reports from IRN, they offer an up-to-the-minute service which is highly regarded by the listeners.

Radio Clyde's newsroom, in Glasgow, operates 24 hours a day, 365 days a year. It is made up of 14 broadcasting journalists – all of whom are on air each week – a graduate trainee, and a news secretary. From the newsroom comes about 40 hours of programming each week, given over to news and current affairs including education, sport, politics, personality interviews and religious items.

Right
Radio Clyde's £2.5m., custom-built headquarters overlooking the famous Clyde shipyards.

Far right, top to bottom
Radio Clyde has a helicopter in the air every morning for its Breakfast Show, spotting traffic problems before they affect the road-user. This information is supplemented from more conventional sources, such as the police and motoring organisations. Seen outside the station are reporters Russell Walker and Jackie Macpherson, with pilot Captain Graham Pryke.

The Outside Broadcast Van can feed live into a newscast.

Dave Marshall, one of the first early morning hosts on ILR, links the Breakfast Show.

Reporter Russell Walker about to depart in the radio car. There are 23 newscasts every day on Clyde, so the car is rarely in its parking bay.
Hugh Keevins, a sports reporter on Scotland's national daily newspaper The Scotsman, has recently joined the team as lunchtime sports broadcaster. Station policy is to augment 'staffers' with experienced newspaper reporters.

A reporter at work in one of the specially-built news booths - mini-studios where reporters prepare their taped stories.

Brenda Paterson trained specifically to be a radio journalist. Here she puts together a package for slotting into a newscast.

News secretary Jackie Gemmell prepares the news schedule. Behind her are bearded news editor Colin Adams and newscaster Andy Dougan.

Above
Jackie takes 'cuts' off the feed of national and international news from IRN. She also operates the 'opt-out' system which allows a station to select news items from the material the Scottish stations network to each other.

Left
Colin Adams and Andy Dougan prepare the news output, considering the contributions from the Radio Clyde team, IRN and freelance sources.
Every year the Edinburgh International Festival attracts thousands of arts enthusiasts from around the world. In response, Radio Forth launched a new radio service, aimed at promoting Festival activities to both visitors and local people. Festival City Radio was on air for 7½ hours each day. The magazine-based service included recordings of music from the Festival shows and even had its own resident jazz band, the 'Festival Radio Stompers.' In this novel experiment, the special output was carried over the station's VHF frequency, while normal programming continued on medium wave.

The climax of the Festival came with the firework concert and display, watched by a 150,000-strong crowd in the shadow of Edinburgh Castle and broadcast live. Festival City Radio won the title of Best Magazine Programme at the 1985 Sony Radio Awards. With its financial backing from 'British Airways Super Shuttle' this was the first co-funded project to win a major radio award.

Sometimes Independent Local Radio stations fill the role of 'sponsors' of the arts themselves. Radio City, for example, has gained an enviable reputation for arts sponsorship on Merseyside. As well as staging and broadcasting the Radio City Proms, now a regular feature of the North-West musical calendar, the station has become involved in ambitious projects with leading British dance companies.

The initial approach came from London Contemporary Dance Theatre (LCDT), with whom City had already established a working relationship during their regular visits to Liverpool. A Chance to Dance introduced local youngsters to the world of contemporary dance. A series of afternoon classes held by LCDT staff was promoted by Radio City each morning over the course of a week, and young people were invited to write in and explain why they would like to take part. The response was greater than either LCDT or Radio City had hoped, attracting over 1,200 entries. Eighty successful applicants were encouraged, cajoled and at times bullied by their choreographers, so that no one was left in any doubt about the level of fitness contemporary dance demands!

Radio City sees a number of benefits in supporting arts activities but principally as a valuable source of programme material. Concerts, exhibitions and dance competitions make interesting, participative radio programmes. They also enable the station to extend its own participation within the community and create new opportunities for local people.
How radio can serve communities has been the subject of much discussion and debate in recent months. 'Community radio' stations, as services to complement and add to those already provided by Independent Local Radio and BBC Local Radio, have been seen as two possible types. Low-power stations might serve a small-scale geographical area, such as a rural town or village, or a particular city neighbourhood. A 'community of interest' station could cover a wider area, but deal in a particular strand of music, for example, or a speech speciality such as an ethnic minority language.

Community stations can, as in certain overseas countries, offer interesting possibilities, and an extra dimension for listeners. There could come a point, however, when the radio audience might be fragmented too widely among all the competing services available. This has not yet happened in the UK. Independent Local Radio output already contains material designed to appeal to listeners of all ages, backgrounds and interests within their localities. Together, the stations up and down the country have a regular audience in excess of 20 million listeners, so the potential for 'community services' and social action through ILR is immense.

Some 'action' can be...
achieved simply by the likelihood of the right listener tuning in to the right station at the right time. A listener to Radio Broadland, in Norwich, was able to reach hospital just in time, after hearing over the car radio that his wife was about to give birth. A local theatre appealed through County Sound (Guildford) for a shaggy dog to take part in a musical. So impressive was the over-subscription that an extra scene, featuring a dog pound, was written in. On Christmas Eve, Mercia Sound broadcast an interview with a family who had lost everything of value in a burglary; within a few hours, the station's listeners had offered enough presents and cash to provide a 'new Christmas' for the family.

Response to specific requests for help is an everyday part of output. Additionally, planned charity appeals on Independent Local Radio have raised more than £2m in cash, over a year. Some of the smallest stations have played a magnificent part in this achievement. The fun of Moray Firth Radio's 1985 on-air charity auction raised £6,000 in the Inverness area. At the other extreme, Capital Radio's Help a London Child distributed nearly £300,000 among needy children's charities. Independent Local Radio's capacity to motivate and involve listeners is well demonstrated by BRMB's Walkathon, an annual event for 30,000 or so walkers around a 25-mile circuit of Birmingham. In three years, this event has raised nearly £1m.

Essential two-way involvement between radio station and audience is perhaps most clearly demonstrated in emergency devices during extreme weather conditions. In January 1985, the 'Snowline' on Southern Sound in Brighton gained a response of 21,000 calls from listeners offering and requesting information or assistance. Similarly, when the City of Aberdeen was blacked out, and travel made virtually impossible, NorthSound Radio continued broadcasting by means of a stand-by generator. Fifteen staff worked in the studios by candlelight. The service was described by listeners on their battery-powered transistor radios as 'a lifeline' and 'a real friend in an emergency'. Independent Local Radio serving the community.
Above
Independent Television's outside broadcast units cover a variety of events throughout the year including Royal occasions, sports and holiday programmes.

Above right
The IBA's electronic test card widely used on Channel 4.

Left
For IBA engineers, satellite television became a reality as long ago as 1977 when this 12GHz receiving terminal was built at Crawley Court. It was used during the development of C-MAC.

TECHNICAL SERVICES

1986 is the 50th anniversary of British high-definition television; sound radio a healthy sexagenarian. Yet the engineering technology is still changing, still improving, still on the brink of further far-reaching changes.

Independent Broadcasting is proud of its many contributions to broadcasting technology and its established position in the forefront of the 'hi-tech' innovations being brought about by the coming together of computer and communications techniques in the 'Information Technology revolution'. The aim is to make programmes more interesting, more excitingly presented, with ever clearer, more detailed pictures and higher fidelity sound; to bring dramatic news events to our screens from the world-over; to extend the frontiers of broadcasting from among the most sophisticatedly-equipped national, regional and local broadcasting services in the world.
Tomorrow's television today has always been the aim of Independent Broadcasting. IBA and ITN engineers have been investigating and using satellite news gathering (SNG) techniques since 1978.

IBA developed and pioneered the important C-MAC system for direct broadcasting from satellites in 1981, and in 1985 demonstrated an enhanced-MAC system for the 21st Century—a wide-screen, high-resolution system that could give television pictures of a standard so far available only from 35mm film. Viewers sitting back in the comfort of their own homes watching wide-screen pictures on large flat solid-state displays is still unfortunately a dream of the future but brought a massive step nearer by the invention of enhanced-C-MAC.

Many new inventions, new systems of radio and television, are being planned and progressively brought into use—though it is a mistake to believe that, even when the technology exists, it will all happen tomorrow. Enormous sums of money have to be found for Direct Broadcasting from Satellite, and for the 'electronic grid' multi-channel television and telecommunication cables. That is why broadcasters will strive to improve the 'plain ordinary television' system that is, and will remain for many years, the backbone of British television broadcasting.

The British UHF 625-line system provides four high-standard colour programme channels to over 99% of homes, not just in a few urban centres but throughout the United Kingdom. The IBA is still filling in the final remaining gaps, is still working to achieve complete parity of coverage between Channel 4 and ITV as soon after the end of 1987 as possible, and is improving the transmission of ORACLE—already the fastest and most advanced teletext system anywhere in the world. In the studios, digits, computers and ubiquitous microprocessor 'chips' are into everything, making ever-more complex productions possible. Producers are helped by automatic multi-computer cameras, by the one-piece camera/recorder, the miraculous 'special effects' of digital processing, and the precise computer-aided editing of videotape. New solid-state CCD sensors bring viewers ever-clearer film and will bring a new look to electronic cameras.

An image of the space-filled future but with tomorrow's television the priority.
Above left
A typical receiving dish for domestic DBS reception.

Left
Looking at the future. A demonstration of the IBA's 'enhanced C-MAC' system of satellite television — a compatible widescreen high-definition system of satellite television for the 21st Century.

Above
A demonstration studio at the IBA's Crawley Court Centre for the 'enhanced C-MAC' system with its wide (5:3 aspect ratio) pictures.

Right
IBA engineers at Crawley Court near Winchester, prepare for the future.
Above
The rate of technological change demands up-to-the-minute training for future engineers.
Marconi College

This page
One of the IBA's main UHF television transmitting stations.
Channel 4 has been a success story – not least in the rapid build-up of its coverage at a considerably faster rate than for any other UK or European television channel.

For five years the IBA has concentrated a considerable part of its resources, including almost £50 m, on this work. The target is that, as soon after 1987 as possible, complete parity will be achieved with ITV.

But it is a major project involving the installation of many hundreds of transmitters. November 1984 saw the completion of all 51 'main' transmitters. 1985 has seen Channel 4 switched on at another 100 of the existing local 'relay' transmitters, plus the building of about 50 more joint IBA-BBC four-channel relays. At the end of 1985, the fourth channel service (Channel 4 or S4C) is going out from over 500 of the 700 or so IBA television transmitting sites. Up to 100 of the remaining 200 existing local relays will come on air during 1986, as may up to another 50 entirely new relays – which will, of course, carry Channel 4, along with ITV, from day one of their transmissions.

Some viewers, understandably, feel that their own area has been slow to receive the attention to Channel 4 provision that it deserves. It is unfortunate but, whatever sequence of transmitter building the IBA had chosen, some people would have to wait longer than others for this new service. The IBA would have much preferred to have commissioned all the transmitters at the same time, but such an ideal is, of course, totally impossible in practice.

If you are still waiting, or possibly have not realised that Channel 4 is available in your area, watch for local announcements or ask your local dealer. But remember that when a new transmitter opens it is necessary to tune a spare channel button on your set to the correct frequency channel. This is usually quite easy to do yourself, though you may need to look-up the instruction leaflet for your set or ask a knowledgeable friend. There are several different techniques that have been or are used on different brands of TV sets including push-buttons, touch-buttons etc. If you remain in doubt about how to tune the set you need to consult your local dealer or rental company.

In most cases, if you are using a satisfactory and preferably outdoor aerial for the other programme channels, this should prove equally satisfactory for Channel 4/S4C – as long as it is the correct type.
Computers are playing an increasingly important role in all operational aspects of the television companies. Grampian Television, the ITV company for Northern Scotland, has been in the forefront of such investment which has helped operational efficiency and, most important, improved the quality of presentation on-screen.

The most advanced state of the art is the use of computer graphics for 3D animation—a technique using such sophisticated software that Grampian had its animated station 'ident' created at London's Digital Pictures, the only British company capable of handling the project. The designers were SSK Productions, Glasgow who were briefed to maintain the station's corporate image while using the most advanced technology to create a hi-tech, space-age image.

SSK drew up a story board which envisaged spheres and discs moving in space before forming a cube which tumbled and spun to finally explode into the familiar St Andrew's Cross symbol and Grampian namestyle. These three-dimensional images and colours were built on Digital's computers over a period of months to produce a 12-second animation which has aroused considerable interest and favourable comment.

Inside Grampian itself, however, computer technology is pervading the entire programme and commercial production area. Most facilities were introduced in February 1983 with the opening of a new central technical area and further equipment has been introduced regularly to enhance the viewer's enjoyment and the advertiser's effectiveness.

One of the most remarkable pieces of equipment is the Quantel DLS 601 electronic slide store which can take pictures off a broadcast image and store them in a memory. They can then be changed in size and position, parts of the picture removed or composite pictures built up by adding more images. The benefits for such programmes as the nightly North Tonight which has all its backdrops stored and which can take still frames off any other format, has been enormous; while local advertisers, in particular, can have quality commercials produced in place of the traditional slide and voice-over.

The results can be even more impressive if linked with the use of the NEC's FLEX digital video effects system which offers screen image...
A more recent acquisition which is further transforming on-screen presentation is the Quantel DPB 7000 Digital Paint Box. This enables artists to carry out all their design, graphic and artwork on a video screen, using an electronic stylus and tablet. But this computer graphics system offers much more than simply an electronic canvas. Television pictures can be frozen and refashioned in a variety of ways; a picture library can be consulted and the illustrations called up for use; areas of an image can be magnified for more detailed work; pictures can be cut and pasted; and simple animation can be created. It is 50,000 of sheer wizardry!

In the studios, the RCA TK47 cameras are computer controlled to provide perfect colour balance in programmes which are recorded on videotape using Marconi MR2B one-inch VTR machines, controlled by computer software. They can then be edited on the Datatron Super Tempo Editor which uses its computer to process the large amounts of information necessary to perform time-code editing, using up to five VTR machines simultaneously.

Investing in such advanced technology is comparatively easy provided the money is available. The challenge lies in making proper use of the facilities. Grampian's staff would confirm that it takes time to adapt traditional skills and to appreciate the full potential of new technology. The machine is only as good as the person using it. Computers have, in fact, widened the scope for creativity. No matter how brilliant man or machine, however management systems have had to be devised to make proper, disciplined use of the technology. The temptation to use effects for visual gimmickry has to be resisted and the new techniques channelled to improve the viewer's perception of the image and the message.
COMPUTERS IN TV PRESENTATION

Viewers who appreciate the originality of so much of Channel 4's programming may not so readily recognise the technical innovation underlying the smooth transitions between those programmes. A computerised transmission system, custom-designed for the channel, that is the most sophisticated in Europe, if not the world.

Take a typical junction between programmes: as one programme ends, the picture fades to black. Up comes a caption and the announcer mentions next week's edition of the series; this gives way to a trailer for another programme, then a pointer to the programme following after the break, then a commercial break, then the distinctive animated 4 logo, then a smooth mix through to the next programme.

All of these transitions — as in all the other programme junctions throughout the day — are operated automatically by a computer that cues up videotape machines, switches to them and cues up captions, all with split-second accuracy. All the instructions for an entire day's operation have been entered into the computer by presentation staff in advance with the timing and source of every single programme caption, promotion trail and other event. During transmission, presentation and engineering staff monitor the output, and someone from Presentation can intervene instantly to override the computer if there is a problem — or can trigger a programme junction to begin if there is a live relay where timings cannot be determined precisely beforehand. Otherwise the only human intervention during a break is from the announcer whose relaxation belies the need to complete his or her piece within the 10 seconds or so allotted before the computer automatically cuts to the next programme.

With the rare freedom to plan a new channel afresh from the start, Channel 4 was eager to use the latest technology to support its on-air transmissions. But although there were some computerised systems in the US and Japan, the channel's Chief Engineer, Ellis Griffiths, could find nothing that permitted the standard of sophisticated on-air presentation that British viewers take for granted. So the channel designed its own custom-built system of software and interfaces, linking a DEC computer to Sony 1 videotape machines, a Cox vision mixer, an Aston III character generator and a Quantel digital library system (which stores stills as individual TV frames on computer discs).

This Computer Aided Transmission System (CATS for short) allows a whole day's programme schedule to be specified in the minutest detail, second by second: once a technician has loaded the correct videotape on the machine, the computer will operate it automatically and cue it up to a particular frame by reading off an electronic time-code on the tape. It will also perform a range of cuts, fades and mixes between pictures.

Each ITV company inserts its own commercials into the Channel 4 signal. To keep 15 ITV companies informed of the precise second at which they should opt out of the national service and run their commercials, Channel 4 relays its own private data distribution service, which is relayed piggyback like teletext, encoded onto a line at the top of each field of picture that emanates from the channel's headquarters in Charlotte Street, London, providing a colour-coded menu of the next sequence of events, updated every second.

Accompanying this information are electronic cues which ITV companies can use to trigger the machines transmitting their own TV ads.

This system allows presentation staff to deploy their professional skills more efficiently, planning all the details of a day's transmission in advance: without the risk of human errors live on transmission — and yet allowing the flexibility to deal live with last-minute changes.

And now, with three years' successful on-air experience in Britain, Channel 4 is exporting its technology abroad as its agents, Connolly Systems, find considerable interest among overseas broadcasters for the software system.
ADVERTISING

Television commercials are as much a part of Independent Television as the programmes themselves. Made with considerable creative skill and imagination, they not only provide the principal source of income for the Independent Broadcasting system but also serve to inform and amuse the viewers. ILR is also financed by spot advertising, much of which is of a local nature.

A proportion of the advertising revenue is passed on to the IBA to cover its costs in administering the system and broadcasting the services. No part of the licence fee is received by Independent Broadcasting. On the contrary, it has over the years contributed millions of pounds to the Exchequer in the form of a special Levy in addition to normal taxation.

Illustrated on the following pages are some recent winners in the British Television Advertising Awards for 1985.

Right: British Telecom 'Neptune' (KMP)
The Amount of Advertising
On Independent Television an average of six minutes advertising is allowed per hour, over the day, with a normal maximum of seven minutes in any clock-hour. Advertisements may only be shown at the beginning and end of programmes and during 'natural breaks' in the programme. No advertising is permitted during certain programmes, such as half-hour current affairs documentaries, formal Royal ceremonies, half-hour children's programmes, religious programmes of a devotional character and programmes for schools. Free air time is given to Government departments for the transmission of public service films covering health, safety and welfare. On Independent Local Radio nine minutes of advertising is allowed in any clock-hour.

Advice and Consultation
The Broadcasting Act 1981 is among the most powerful Acts of Parliament governing fair trade and consumer protection. It gives the IBA both the duty and the power to control standards and practices for advertising on television and radio. The IBA's Advertising Control staff check advertisements with reference to the 'rule book' - The IBA Code of Advertising Standards and Practice and also frequently consult the following bodies: the Advertising Advisory
I, the advertising industry, medical and pharmaceutical interests and the public as consumers; the Medical Advisory Panel, which is composed of distinguished consultants in a wide range of medical disciplines whose advice is sought in both drawing up the Code and on the presentation of individual advertisements where a health claim is made, before they are accepted for broadcasting; both these bodies are set up in accordance with the provisions of the Broadcasting Act 1981. The Advertising Liaison Committee was created in 1980 to allow matters of principle to be discussed concerning commercial relationships between ITV, Channel 4 and the advertising industry.

In applying the Code the IBA's Advertising Control Division works in close co-operation with the Copy Clearance Secretariat set up by the programme companies under the aegis of the Independent Television Companies Association (ITCA) and the Association of Independent Radio Contractors (AIRC). Together they examine some 18,000 scripts per annum, checking the substantiation for claims and discussing the overall impression that is given by an advertisement. About 80% of television scripts are passed as originally submitted. The remainder are returned for amendment and resubmission.

The second check is a closed-circuit viewing of the finished
In radio advertising the IBA Advertising Control Division oversees the clearance of copy through the ITCA/AIRC Copy Clearance Secretariat. Specialist staff at ILR companies are also authorised to clear local scripts, referring potentially controversial scripts and certain categories of advertising to the IBA or ITCA/AIRC.

Complaints and Comments
Members of the public are invited to comment on advertisements – about 1,000 letters or calls are received by the IBA each year, all of which receive personal replies. Placed in the context of a huge number of transmissions and a large viewing population there are very few complaints; many are personal views rather than breaches of the Code. Nevertheless, if the IBA does uphold a complaint, changes must be made to the advertisement. Complaints sent to the Advertising Standards Authority about television and radio are forwarded to the IBA.

Sponsorship
A fundamental principle of Independent Broadcasting is the complete separation of programmes and advertising. The British public are accustomed to public service broadcasting which is free from Governmental or commercial pressure. The subject matter of any programmes funded by a non-broadcaster must be of intrinsic interest or instructiveness and must not comprise an undue element of advertising. The IBA has published guidelines on programmes funded by non-broadcasters. Recently, funders of programmes have been allowed to advertise in and around programmes they fund provided that there is no link in content or style of the advertisement with the programme.

ORACLE
The ORACLE teletext service is received in some 2.6m homes, reaching an audience of around eight million people, and the number is growing at a rate of over 60,000 per month. The advertiser on ORACLE can choose between a fractional page, a full page, a multi-page or an interleaved page which slots between editorial pages.
THE MAKING OF A TELEVISION COMMERCIAL

A large advertising agency can expect to make well over a hundred commercials a year for their clients, covering a range of time lengths from ten to 40 seconds — sometimes even longer. This sequence shows how a leading agency, Davidson Pearce, copes with the different stages through which a typical TV ad may pass before reaching the screen.

Above
1. The briefing session
A client will first discuss his product with a specially selected agency team. From this a brief is formulated, covering all facts and figures that may influence the consumer to buy that product.

Right
2. Creative team
An agency's creative department is made up of writer/art director teams whose job it is to take the brief and find an exciting, stimulating creative idea that will attract the viewer towards the product.

Left
3. Client presentation
The client is presented with the script in storyboard form — words and sketches that give an idea of how the finished commercial will look.

Left
4. Casting session
When the storyboard has been approved by the ITCA and IBA, the agency then cast the right people to appear in the commercial. As many as 20 people can be interviewed for one part.

Right
5. Wardrobe
Clothes are important, especially if the setting is not a modern one. In the case of the popular PG Tips Chimps commercials, every costume has to be made by hand.
6. Record and dub
In a specially equipped studio the final touches are put to the soundtrack, like commentaries, involving well-known actors and actresses, and sound effects.

7. Editing
And, like a major feature, the film editing on a commercial is a very important factor.

8. Finished product
Finally the commercial is ready to be cleared by the IBA and then put on television. Will you, the viewer, buy the product? Success is measured in sales.
In common with all broadcasters, the IBA receives many letters and telephone calls from members of the public about the programmes it broadcasts. Valuable though these comments are, they come from only the small minority of people who have felt strongly enough about something to make their opinions known.

Audience research is concerned with the opinions of the mass of the population, which can be gauged by studying a small, but scientifically representative, sample of people. And the results of this research tell broadcasters whether the letters they receive are the tip of an iceberg, or whether they represent the views of just a handful of people.

Furthermore, research taps the opinions of the audience about every single programme which is broadcast, while letters and telephone calls refer to just a small part of the output.

Audience research, therefore, enables the 'voice of the people' to be heard, regardless of whether opinions are favourable, or unfavourable, or undecided.
Measuring the Audience

The best-known research is that undertaken for BARB, the Broadcasters' Audience Research Board, as the stories newspapers frequently carry about how many — or how few — people watched certain programmes usually come from this source.

BARB's audience figures are based on the viewing which is done in a panel of 3,000 homes. Although this panel contains only one home for every 7,000 in the United Kingdom, it is so carefully controlled that it gives excellent estimates of the viewing of the whole population.

Those who actually make programmes naturally take an intense interest in the size of their audience, and in the way it is made up of men and women, of young, middle-aged and older people, and so on. Advertisers and advertising agencies, too, are concerned with the size and the composition of the audience. Being responsible for the quality of programmes rather than for the size of audiences, the IBA has a more relaxed attitude towards the 'ratings', but for everyone concerned with broadcasting they are the principal source of information whereby the output is assessed. They are to broadcasters what the daily stockmarket report is to the City.

Significance of Schedules

As a regulatory body, the IBA monitors the content of programmes, their popularity with the audience, and the mix of programmes which goes into the schedule for a week or a season. Schedules are particularly important where, as in Britain, there are several television channels. The time of day a programme is shown, and the programmes which are shown at the same time on other channels, together influence the size of the audience more than does the programme's content. Thus, for example, the audience for Granada's World in Action dropped quite dramatically in February of 1985.

By long-established custom, BBC and ITV have shown weekly current affairs programmes at the same time: Panorama against World in Action. Neither programme got a large audience by the standards of television, but over five weeks at the beginning of the year Panorama's average audience was 3.4 million while that for World in Action was 8.2 million.

Viewers had the choice of lighter fare on the smaller channels, with The Bob Monkhouse Show on BBC2 and Relative Strangers on Channel 4, and these two programmes attracted more people (13.3 million) than did the two current affairs series together (11.6 million).

On 18th February the BBC changed its schedule, moving Panorama later in the evening to follow the Nine O'Clock News, and playing Are You Being Served? on BBC1 opposite World in Action, with Horizon on BBC2.

Programmes on the Independent channels remained as they were.

The diagram shows the effect on the audiences for all four channels of the change to the BBC's schedules. The BBC
gained an advantage over Independent Television, but whereas before the change the audience had to go to the minority channels to find light entertainment, and slightly more did so than watched the current affairs programmes, after the BBC changed its schedule there were twice as many people watching light entertainment as were watching the two factual programmes.

**Researching Attitudes**

As well as monitoring the research produced by the television industry and the radio industry, the IBA conducts numerous pieces of independent research, most of them on a modest scale but with the occasional ambitious project.

Each year, for example, there is a general survey of attitudes to broadcasting. Among the topics covered are whether anything offensive has been noticed, and if so, of what kind.

The results from this survey have to be interpreted very carefully. It is not enough to know that four out of ten say they have encountered something offensive on television over the past year. What is more important is to know whether this figure has changed at all significantly, and amongst those who do report offence what channel is at fault and what kind of offence they say is involved (bad language, sex, or violence – usually mentioned in that order).

Another item asks people to make overall judgement about television as to whether, over the last year, they think it has improved, got worse or stayed about the same.

It is found that over three times as many people say that television has got worse than say it has improved over the past year. But people said the same thing a year before, and have been saying the same thing year after year. This is where the perspective provided by the wide range of information available to the IBA becomes useful. In interpreting the importance of results from surveys which appear from time to time.

**Viewers' Appreciation**

An alternative way of gauging people's opinions is from the 'Appreciation Index' which is calculated for each programme. A sample of the viewing public are given special diaries and asked to rate each programme they have seen for how interesting and/or enjoyable they found it. From these ratings it is possible to compute a score, out of a hundred, for the 'appreciation' with which a programme was received. Using these appreciation scores, one can then calculate the average score across all programmes of a given type over a whole year.
The remarkable thing about this is that when viewers register their opinions a day or so after seeing each programme, and the whole collection of opinions for thousands of programmes from tens of thousands of viewers is averaged, appreciation felt for television in 1984 was almost exactly the same as that in 1983. This is true for six out of seven types of programmes, and there was only a tiny decrease in the General Information type. On the basis of these figures, one can see that people think just as highly of television programmes in the two years. The earlier figures have to be interpreted in this light.

What people do in answering questions about a broad sweep of material is to give the stereotype they have about the whole package, which can be very different from their opinions about the contents taken one by one. These difficulties of interpreting opinions are well realised within the IBA, and link up with one of the main projects in a third area of research.

Independent Projects Each year, the IBA helps a small number of independent researchers in universities and elsewhere who have convincing projects relevant to the IBA's responsibilities.

One large enterprise which came to fruition in 1985 was a collection of experiments done by Dr Barrie Gunter as an IBA Research Fellow. It was concerned with the question of what ordinary viewers consider to be, or not to be, violent on the screen.

One of the questions explored was whether people consider events equally violent, regardless of the kind of programme they appeared in. The results for shootings and for fist fights showed that the type of programme made a considerable difference.

In some programme settings shootings are felt to be more violent than fist fights, but in other settings it is the reverse. Both shootings and fist fights in cartoons, or science fiction, are not felt to be nearly as violent as when seen in excerpts from crime dramas.

Here we have a contrast between one way of deciding what is violent, which is by counting 'actual' incidents on the screen, and another: what such incidents mean for viewers, where the measurements of their feelings and opinions are made as closely as possible to how they are seen in normal circumstances.

Radio Research Research on the audience for radio poses different problems, and is conducted in different ways. The BBC measures the radio audience on a daily basis. A sample of around 1,000 different people aged 4 or over are selected and interviewed in their homes every day. Each person interviewed is asked about what he or she listened to the day before.

Audience measurement for Independent Local Radio is generally carried out annually, according to guidelines laid down by a joint industry committee. ICRAR. ICRAR 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 method has remained more or less consistent since 1977. However, in recent years a number of experiments have been conducted aimed at introducing further refinements in the research procedure.

The IBA itself carries out a range of radio audience research. The following example illustrates the kind of work which is undertaken.

The IBA and BBC have been co-operating in a research survey designed to measure the effectiveness of motorway signs giving details of local radio frequencies for information on traffic and road conditions. The road signs experiment began in Berkshire (ILR Radio 210) and Kent (BBC Radio Kent), and last winter was extended to the M1 and M18 motorways in South Yorkshire. This time, details of the local ILR station Radio Hallam were provided alongside one carriageway, with BBC Radio Sheffield frequencies signposted in the opposite direction. In the joint IBA/BBC research (supervised by the Transport and Road Research Laboratory), several thousand motorists were interviewed at motorway service stations, before and after the erection of the signs. In the latter phase, drivers were asked for their reactions to the signs which they had passed.

The survey found that virtually all the drivers had noticed the signs, and 90% of them thought that the radio frequency information had been provided in a clear and understandable way. The signs had led to increases in the proportion of motorists tuning in to both local radio services, and in the number who heard traffic news on the radio. The overwhelming majority of those questioned thought that the provision of the information signs had been a good idea.
Like all modern industries, Independent Broadcasting relies on the expertise and skills of a specialised and dedicated workforce who are ready and able to meet the many challenges presented by this exciting medium.

The full-time staff of Independent Broadcasting amounts to over 20,000 people, of whom over 15,000 are employed by the ITV area contractors, TV-am, ITN, ORACLE and Channel Four Television Company; and around 2,000 people by the ILR stations. The IBA has a staff of about 1,500. In addition, there are considerable numbers of other people employed by the independent production companies and ancillary organisations associated with the industry.

A continuous and varying programme of recruitment and training exists to meet the changing needs and priorities within each area of activity, and equal consideration is given to all applicants regardless of their sex, ethnic origin or religion. In particular, women are being encouraged to equip themselves to take up more senior posts and move into jobs where women have not conventionally been employed.

Left: A trainee technician at BRMB Radio.
The Independent Broadcasting Authority

The IBA has a staff of about 1,500, of whom 250 are located at the London headquarters, 620 in the engineering and administrative centre at Crawley Court, near Winchester, and the remainder mostly in the UK regions. The staff are organised functionally in seven divisions. The largest of these, Engineering Division, is responsible for the operation and maintenance, and the design and construction, of the IBA transmitter system; other staff are concerned with experimental and development work, network planning and operations, radio wave propagation and planning, engineering information work and technical training. Television and Radio Divisions oversee the Independent Television and Radio programme output and Advertising Control Division the advertisements on both television and radio. Finance Division handles the IBA’s internal financial work and its financial business with the companies and Channel 4, and collects the Exchequer Levy on the companies on behalf of the Treasury. Information Division embraces general media and public relations, publications and library services. There are nine main national and regional offices. Administration Division contains the secretariat which, *inter alia*, handles contractual and legal affairs with the programme companies; staff administration which deals with personnel work, industrial relations, and general training, and general administration services and data processing.

The training and development of the IBA’s own staff is a responsibility shared between its General Training Section, which reports to the Head of Staff Administration, and Technical Training Group, which reports within Engineering Division. The first assesses individual needs through a performance review scheme and seeks to provide appropriate training in a wide range of professional, managerial and business skills. The second deals specifically with engineering and related technical training. Both aim to provide training programmes calculated to meet the IBA’s future needs, to improve and sustain effective individual performance, and to further career aims within the IBA.
The Independent Television Companies Association

ITCA gives grants to 'off-the-job', or institutional training centres, including Ravensbourne College of Art and Design, Leeds Polytechnic, the National Film and Television School, and the Actors' Centre. The ITCA Training Department acts as coordinator and adviser for training matters within the ITV companies and offers a range of courses for ITV staff throughout the country. ITCA also publishes a careers booklet with descriptions of jobs in television, job profiles for each vacancy and an indication of the qualifications that will be required. *Careers in Independent Television*, published by ITCA, price £4, is a useful source of general employment information.

The Independent Television Companies

The ITV companies vary considerably in the number of their employees, from Channel Television which has about 75 to Thames Television with around 2,300. Employment profiles are also different with most of the major drama and light entertainment programmes being produced by the larger companies – Thames, LWT, Granada, Yorkshire and Central. Channel 4 commissions nearly all its programmes, so most vacancies occur in engineering or administration rather than in the area of programme making.

The demand for technical staff is usually fed by staff qualified by experience elsewhere in the industry or applicants with appropriate qualifications from colleges and universities, although some companies have their own technical training facilities, such as Granada's Engineering Apprentice Scheme. Researchers and journalists frequently join television from the press, but ITN and other ITV companies from time to time take on a small quota of graduate trainees with no professional experience.

ITV companies emphasise the importance of 'on-the-job' training and re-training and some have their own personnel groups to analyse their requirements. Channel 4's training policy is divided into the training of its own staff and efforts to assist training in the independent production sector which contributes to the Channel 4 programme output. A special project has recently been set up to give women and ethnic minorities opportunities in television.

Across the industry the most significant priorities currently are management training, training in new technology, sales training and the provision of opportunities for women.

The ILR Companies

The local radio stations with their individual style and character, make use of the practical advantages of 'on-the-job' or in-house training. There are also financial advantages in that the trainee is earning a salary and the station has an extra working member of staff. For some staff such as trainee engineers it is useful to combine this type of training with study for professional qualifications. Many stations bring in outside experts or consultants to help train staff. This is particularly common where employees are learning the technical skills required for new equipment and also for training and re-training members of a sales team.

Radio stations often seek to make good contact with schools, colleges and youth training schemes, and young people can gain valuable radio experience on such projects as the voluntary 'careline' schemes. For those without much practical experience there are several training centres running up-to-date and intensive courses, including University College, Cardiff, Lancashire Polytechnic, City University, and the London College of Printing. With the help of small grants from the IBA several ILR stations have been able to support these colleges by arranging work experience placements.

Top: Granada engineer Chris Hearn and apprentice Phil Adams with one of the new generation of video cameras.

Above: Practical training at the IBA's Harman Engineering Training College.
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. 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 £1.130m. to the Exchequer. Since the introduction of the Exchequer Levy the ITV companies have paid to the Consolidated Fund about £684m. and the radio companies £2m. Normal taxation since 1954 has amounted to not less than £417m.; 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. 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. A company can be a programme contractor only as long as it holds a contract from the IBA; and if it lost this contract its assets (buildings, studio equipment, programme stocks, etc.) might have little value except to another programme contractor. It may therefore be argued that 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.

Television

The annual income of the sixteen ITV companies collectively in mid-1985 was about £987m. of which 95% came from advertising sales and the remainder from other sources: sales of programmes overseas, publications, interest, etc.

The IBA collected from the ITV companies in 1984-85 a gross total of 24p out of each pound of their income. To run the IBA's part of the television system took 6p; 17p went to fund the Fourth Channel; and the other 6p was the Levy (more correctly additional payments) which the IBA has to collect on behalf of the Government.

Until June 1974 the basis for assessing the Levy was as a percentage of the company's advertising revenue, but this had no regard to the relative profitability of the company and in 1974 it was changed to a charge on profits instead of income. Each company is allowed, free of Levy, a slice of profit at present equal to 2.8% of its advertising revenue, or £650,000, whichever is the greater, the remainder being subject to the Levy at 66.7%. This Levy-free allowance was raised from the previous level of 2% of advertising revenue or £250,000 on 1st April 1982 to reflect the additional costs of supporting a separate Welsh Fourth Channel service. After Levy, the balance of profit is then further subject to Corporation Tax.

Radio

The financial arrangements of the Independent Local Radio companies are basically similar to those of the ITV programme companies, although the detailed figures are smaller. The annual advertising income of

<table>
<thead>
<tr>
<th>HOW THE ITV COMPANIES SPEND THEIR INCOME</th>
<th>HOW THE ILR COMPANIES SPEND THEIR INCOME</th>
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</thead>
<tbody>
<tr>
<td>(year to June 1985)</td>
<td></td>
</tr>
<tr>
<td>Programmes</td>
<td>50p</td>
</tr>
<tr>
<td>Administration, etc.</td>
<td>16p</td>
</tr>
<tr>
<td>Depreciation on assets</td>
<td>4p</td>
</tr>
<tr>
<td>Rentals paid to the IBA</td>
<td>6p</td>
</tr>
<tr>
<td>Fourth Channel Subscription</td>
<td>17p</td>
</tr>
<tr>
<td>The Levy (paid to the Government via the IBA)</td>
<td>1p</td>
</tr>
<tr>
<td>Corporation Tax (paid to the Government)</td>
<td>3p</td>
</tr>
<tr>
<td>Profit, after tax, to provide reserves, new equipment and dividends to shareholders</td>
<td>3p</td>
</tr>
<tr>
<td></td>
<td>£1.00</td>
</tr>
<tr>
<td>Programmes</td>
<td>45p</td>
</tr>
<tr>
<td>Administration, etc.</td>
<td>32p</td>
</tr>
<tr>
<td>Depreciation or equipment leasing</td>
<td>3p</td>
</tr>
<tr>
<td>Rentals paid to the IBA – primary</td>
<td>9p</td>
</tr>
<tr>
<td>– secondary</td>
<td>2p</td>
</tr>
<tr>
<td>The Levy (paid to the Government via the IBA)</td>
<td>1p</td>
</tr>
<tr>
<td>Corporation Tax</td>
<td>4p</td>
</tr>
<tr>
<td>Profit after tax to recover initial losses, provide reserves, new equipment and dividends to shareholders</td>
<td>4p</td>
</tr>
<tr>
<td></td>
<td>£1.00</td>
</tr>
</tbody>
</table>
the ILR companies in mid-1985 was about £65m. The financial climate for ILR remains difficult, but many companies continue to trade profitably and most have recovered their initial costs.

The Authority's rental arrangements provide for the payment of a secondary rental when the companies' profits exceed 5% of total income and these secondary rentals are used principally to fund the capital costs of new ILR transmitting stations and to promote schemes of general benefit to the ILR service.

The Broadcasting Act 1981 introduced an additional Exchequer Levy on the profits of ILR companies in excess of £250,000 or 2% of advertising revenue from October 1981 at a rate of 40%.

The IBA
The IBA derives almost all of its income from the rents paid by the television and radio programme companies currently on air. These can be revised at six-monthly intervals in line with movements in the retail price index where this exceeds 5%, but increases are taken up only to the extent that they are required to meet additional planned expenditure.

The IBA's income and expenditure for the year ended 31st March 1985 excluding sums made available for Fourth Channel programme services, can be summarised as detailed right.

The IBA's total expenditure in 1984-85 was £54.3m. and of this some £35m. (64%) was spent on direct engineering costs (both revenue and capital). The engineers maintain in operation the television and radio transmitting systems and their connecting links, and construct new transmitting stations to expand both the TV and Radio networks. The IBA also has an Engineering Experimental and Development Department which is involved in developing specialised equipment for broadcast transmission systems that are not generally available on the electronics market and researching into new broadcasting systems such as Direct Broadcasting by Satellite, and Teletext.

£4.2m. of the IBA's expenditure relates to the control functions of the IBA. This concerns the regulation of programmes and advertising as well as collecting information by means of audience research and advisory committees about the public's views of programmes.

Administration and general expenditure of £3.8m. covers the general costs of staff, offices and services required to support both the engineering and programme and advertising control functions. It also includes the costs of the broadcasting licence, subsciptions and information services.

In the past years the IBA had built up surpluses in both its television and radio divisions, which were used to meet the initial capital expenditure required to provide the Fourth Channel television service and provide for the eventual replacement of over 1,200 transmitters now in operation. Several of the major transmitters serving some 85% of the population will be over 20 years old by the end of the decade and a multi-million pound programme for financing their replacement together with associated towers and masts, is now being considered.

Fourth Channel Television Service
The Fourth Channel Television Service, authorised by Parliament in the Broadcasting Act 1981, began broadcasting early in November 1982. The IBA was given the responsibility for providing the programmes for this service (except for Wales) and to that end 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 the new programme service for Wales (S4C). S4C.

The funding of both Channel 4 and S4C comes wholly from the ITV area programme companies by way of an additional charge, termed the Fourth Channel subscription, paid monthly from January 1982.

For the financial year ending 31st March 1986, the Channel Four Television Company will receive £129.1m., and £31.9m. will be paid to S4C for the Welsh language service (which in addition receives free from the BBC some ten hours of programmes each week).

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 IBA 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.
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 with the same quality of picture.

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 – 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 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. Many sets have 'touch' or 'remote' selection, others 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. 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, it is recommended that you adjust them only if you are sure of what you are doing and in accordance with the instruction leaflet. For viewers still waiting for Channel 4/S4C on their local relay, remember that a button will need tuning to the extra programme.

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 either grey. Adjust for a well-balanced crisp picture in which you are not losing 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. Some colour sets also have a 'hue' or 'tint' control as a further adjustment. This 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.

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 and downlead feeder cables exposed to wind and weather, especially those in salty or corrosive atmospheres, deteriorate in time; you cannot expect them to last for ever. Nowadays, more poor reception is caused by old or faulty aerials than by faulty sets.

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
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 TV 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 2OA. 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 large number of channels, and each transmitter is allocated a number of groups denoted either by a letter or a colour code:

<table>
<thead>
<tr>
<th>Channel</th>
<th>Aerial Group</th>
<th>Colour Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>21-34</td>
<td>A</td>
<td>Red</td>
</tr>
<tr>
<td>39-53</td>
<td>B</td>
<td>Yellow</td>
</tr>
<tr>
<td>48-68</td>
<td>C/D</td>
<td>Green</td>
</tr>
<tr>
<td>39-68</td>
<td>E</td>
<td>Brown</td>
</tr>
<tr>
<td>21-68</td>
<td>W</td>
<td>Black</td>
</tr>
</tbody>
</table>

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 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 critical and might require some trial and error to give satisfactory results on all channels.

Although a simple ‘set-top’ aerial may sometimes provide sufficient signal close to a high-power transmitter, such reception is usually marred by the effects of people moving within the room, or cars passing by the house, producing unpleasant ghosting or smearing on the picture. The IBA never recommends using an indoor aerial, although it is recognised that some viewers close to high-power transmitters are satisfied with the pictures they receive. Roof space or loft aerials are a little better than set-top aerials but in order to obtain high quality unimpaired pictures a good outdoor aerial is essential. 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
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. 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. 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. Never fasten a feeder cable with staples that could deform the cable.

**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 more demanding in the need to avoid multi-path 'ghosting' than normal television reception. However, 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 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.

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 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 14 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 overlap areas can erect an additional aerial to receive a choice of ITV regions. In particularly favourable sites, usually those on high ground, and unscreened 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, usually a multi-element aerial at the maximum possible height, 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.

**Interference to the Picture**

While television signals normally travel little further than the horizon, the range can temporarily be extended during unusual weather conditions. Reception in some areas may then suffer pattering 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).

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 outside the home, and it is certain that it is electrical interference and not a fault in the receiver, it may be advisable to seek advice from the Department of Trade and Industry. This may be done by filling in a form contained in the ORACLE booklet and sending advice on television reception produced by the DTI and obtainable from any main Post Office. But remember that some interference may be due to deficiencies of the TV set or the aerial rather than the apparent source of the interference.

**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 available from the IBA's Engineering Information Service.
RECEPTION TIPS FOR ILR

Independent Local Radio is proud of the good audio quality of its programmes. 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.

Advantages of VHF/FM

Listeners who appreciate good audio 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 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 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.

Several of the more recent ILR VHF/FM services 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. When buying a new VHF/FM set or tuner you should make sure it covers the whole band from 88 to 108 MHz although parts of this will not be available for UK broadcasting for some years.

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 but at night may bring in too much interference. Advice on aerials for MF and VHF/FM reception in difficult areas is available from the IBA's Engineering Information Service.

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 in-built set aerial; good 'hiss-free' stereo needs an outdoor or at the very least a loft aerial with two (sometimes more) elements properly installed. Even so, 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. Some VHF/FM directional aerials do not work well above 100 MHz and it is worth asking any aerial installer to make sure that he is fitting one of the newer designs intended for use up to 108 MHz. 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.

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.
PROGRAMME PRODUCTION AND OUTPUT

There are many ways in which the IBA evaluates ITV and Channel 4's service to the public. These pages are concerned with programme statistics which can help the IBA to assess trends and to judge whether the balance between different types of programmes and different sources of programmes is satisfactory. Categories assigned to some programmes are inevitably arguable. Despite this, the figures provide a useful guide to trends in the output.

The sections that follow look at the output in three ways. The first – 'TRANSMISSION' – examines the whole service that the viewer can see on his screen. This is expressed in terms of the programmes transmitted in an average ITV area even though there are quite wide variations from one ITV area to another. The second – 'PRODUCTION' – concentrates on the total number of hours of programmes made by ITV for its own service or for Channel 4. As viewers in the 14 ITV regions may see different material simultaneously, the amount of production is greater than the average amount of transmission in one region. The third – 'SOURCES' – looks at where programmes originate – whether from Britain or from abroad, from independent programme makers, or from the ITV companies.

Programme Transmissions on ITV

The viewer in a typical area of the country is offered a remarkably wide range of programming. Despite the establishment of Channel 4, catering predominantly for more specialist interests and carrying a large amount of educational material, a satisfactory feature of the ITV table (right) is the continuing high percentage of informative material of widely differing types. In 1984-85 ITV transmitted a weekly average of 20½ hours of programmes of which 17¾ hours were classified as information and general interest programmes and 2½ hours were programmes mainly designed for children. Were one to include all TV-am's transmissions for adults in the table, the amount of informative material on ITV would approach 45% of transmissions in a typical area.

Programme Transmissions on Channel 4

The overall balance of Channel 4 transmissions has changed somewhat from the previous year, 1983-84.

The number of hours-on-air increased by just over 8 hours to 69 hours per week – an increase which reflects the channel's confidence that there are significant numbers of viewers at home during the afternoons interested in the channel's services. Most of the changes in the proportions of different types of transmissions are due to the new afternoon scheduling pattern.

The ITV Companies' Production for ITV and Channel 4

Material made by the 15 ITV area companies themselves for showing on ITV includes programmes that are made for networking throughout the country as well as material made for local transmission. In 1984-85 the largest five area companies made about 35% hours a week or 70% of the networked material. Over and above this, ITN contributed a little under 7½ hours; and the other ten ITV area companies almost 8½ hours.

Most of ITV's resources are used for the production of national and local news and news magazines, current affairs or more general factual programmes. In the average week the companies produced 166 hours of new programmes for the ITV channel – of which 63% were in these categories and altogether 72% were informative – a small increase on the previous year.

Each ITV area company is required to produce a minimum number of hours of new programmes each week which appeal specifically to the tastes and interests of the viewers in the areas it serves. The requirement relates to the calendar year and the weekly averages achieved by the companies are shown (right). The level of requirement recognises local needs and the resources of the individual companies.

The ITV companies and ITN also produced a weekly average of 23¾ hours of programmes for Channel 4 of which 20¾ hours were new programmes.

**PROGRAMME TRANSMISSIONS ON CHANNEL 4**

<table>
<thead>
<tr>
<th>Programme Transmissions on Channel 4</th>
<th>Duration</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Weekly Average, Year Ended 31st March 1985)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>News</td>
<td>4:00</td>
<td>5½%</td>
</tr>
<tr>
<td>Current affairs and general factual</td>
<td>13:09</td>
<td>19%</td>
</tr>
<tr>
<td>Arts</td>
<td>2:40</td>
<td>4%</td>
</tr>
<tr>
<td>Religion</td>
<td>1:15</td>
<td>1½%</td>
</tr>
<tr>
<td>Education</td>
<td>7:29</td>
<td>10½%</td>
</tr>
<tr>
<td>INFORMATIVE</td>
<td>28:29</td>
<td>41½%</td>
</tr>
<tr>
<td>Plays, drama, TV movies</td>
<td>14:45</td>
<td>21½%</td>
</tr>
<tr>
<td>Feature films</td>
<td>9:33</td>
<td>13%</td>
</tr>
<tr>
<td>NARRATIVE</td>
<td>24:18</td>
<td>35¼%</td>
</tr>
<tr>
<td>Entertainment and music</td>
<td>11:13</td>
<td>16¼%</td>
</tr>
<tr>
<td>Sport</td>
<td>5:01</td>
<td>7¼%</td>
</tr>
<tr>
<td><strong>TOTAL ALL PROGRAMMES</strong></td>
<td>69:08tt</td>
<td>100%</td>
</tr>
</tbody>
</table>

*Opening captions totalling 7 minutes per week are not specified above but are included in the total.*

**PROGRAMME TRANSMISSIONS ON ITV**

<table>
<thead>
<tr>
<th>Programme Transmissions on ITV*</th>
<th>Duration</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(Weekly Average, Year Ended 31st March 1985)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>News and news magazines</td>
<td>10:57</td>
<td>10½%</td>
</tr>
<tr>
<td>Current affairs and general factual</td>
<td>10:19</td>
<td>9¼%</td>
</tr>
<tr>
<td>Arts</td>
<td>0:58</td>
<td>1%</td>
</tr>
<tr>
<td>Religion</td>
<td>2:28</td>
<td>2½%</td>
</tr>
<tr>
<td>Adult education</td>
<td>1:49</td>
<td>1½%</td>
</tr>
<tr>
<td>School programmes</td>
<td>6:51</td>
<td>6½%</td>
</tr>
<tr>
<td>Pre-school education</td>
<td>2:02</td>
<td>2%</td>
</tr>
<tr>
<td>Children's informative programmes</td>
<td>2:45</td>
<td>2½%</td>
</tr>
<tr>
<td>INFORMATIVE</td>
<td>18:09</td>
<td>36½%</td>
</tr>
<tr>
<td>Plays, drama, TV movies</td>
<td>25:39</td>
<td>24½%</td>
</tr>
<tr>
<td>Feature films</td>
<td>7:41</td>
<td>7½%</td>
</tr>
<tr>
<td>NARRATIVE</td>
<td>33:20</td>
<td>32%</td>
</tr>
<tr>
<td>Children's drama and entertainment</td>
<td>7:53</td>
<td>7½%</td>
</tr>
<tr>
<td>Entertainment and music</td>
<td>16:00</td>
<td>15½%</td>
</tr>
<tr>
<td>Sport</td>
<td>9:11</td>
<td>8½%</td>
</tr>
<tr>
<td><strong>TOTAL ALL PROGRAMMES</strong></td>
<td>104:40tt</td>
<td>100%</td>
</tr>
</tbody>
</table>

* Excluding TV-am's 20¾ hours per week.

1 To this total should be added 12 minutes per week of general factual material shown at peak time which was accepted by the IBA as educationally valuable and supported by educational material and activities.

† Opening captions totalling 7 minutes per week are not specified above, but are included in the total.
commissioned by Channel 4 and 2 1/4 hours had previously been seen on the ITV channel. The largest five area companies contributed 12 1/2 hours of this total, the remaining ten 6 1/4 hours and ITN 4 1/2 hours.

**The Sources of ITV and Channel 4 Programmes**

Most programmes transmitted on ITV are made by the ITV companies themselves. The following chart for 1984-85 shows where transmissions seen in the average ITV area originated, including both new and repeated programmes. Of the programmes seen in an average week 73 1/4 hours of transmissions were produced by ITN and the ITV companies excluding TV-am. Around 81% of all transmissions (excluding TV-am) were new programmes. TV-am transmitted a further 20% hours, of which it produced 19 1/2 hours itself; half-an-hour was acquired from British sources and a further half-hour was overseas quota material. Taking TV-am into account the proportion of material originated by the ITV system (ITV including TV-am) was 74%. Programmes from other British sources accounted for 9 1/4% of transmissions, overseas quota material 11 1/4%, and EEC and other exemptions 5 1/4%.

On Channel 4, programmes commissioned from British independent producers accounted for 24% of all transmissions, the ITV companies and ITN contributed 33 1/4%, and Channel 4 itself produced 1%.

The IBA has complex regulations to ensure that a proper proportion of material shown on ITV and Channel 4 is of British origin and performance. The regulations place a limit or quota on various types of overseas material. This means at least 86% of transmissions consist of British material or material exempted from the quota, which include programmes from the EEC and regions from which a substantial number of viewers have come such as India, educational, cultural and archival material; and some other Commonwealth material.
PROGRAMME AWARDS

Independent Broadcasting continues to enjoy enormous success at the various national and international television and radio festivals. Listed here are some of the major awards gained during the past year.

British Film Institute Evening (June 1984)
BFI Fellowship for outstanding achievement in film and television
Lord Bernstein: Granada Group President and former Chairman
Archival Achievement Award: Victoria Wegg-Prosser and Taylor Downing for Flashback (CH 4: FLASHBACK)
Grierson Award for Best Documentary of the Year: Andy Lipman for Framed Youth (CH 4: CONVERSE PICTURES)

Melbourne Film Festival (June 1984)
The Festival Peace Prize co-winner: Nuaragaua - A Special Report by John Pilger (CENTRAL)

BFI Paddy Whannel Award (June 1984)
Making Cars (CH 4: TELEVISION HISTORY WORKSHOP)

International Radio Festival of New York (June 1984)

American Film Festival, New York (June 1984)
Red Ribbon Award in the Environmental Category: Alas: A Fight for Life (YORKSHIRE)

Prix Italia (September 1984)

30th Annual Emmy Awards of the US National Academy of Television Arts and Sciences (September 1984)

Wildscreen '84, 2nd World Wildlife Film and Television Festival (October 1984)

Above
Birth of a Nation. One of David Leland's quartet of award-winning plays on Britain's education system: Central

Below
Ralph Vaughan Williams - A Symphonic Portrait: Ken Russell and Ursula Vaughan Williams during the making of this distinctive study of the composer: LWT

22nd International Film and Television Competition for Children and Young People: Gijon (October 1984)
International Jury's Platero Prize: The Break Town (YORKSHIRE). Youth Jury's Best Television Programme Award: The Break Town (YORKSHIRE)

Premios Ondas, Barcelona (November 1984)
Premios Ondas: Radio Master Class (CAPITAL RADIO). Premios Ondas: Splitting Image (CENTRAL)

International Film and Television Festival of New York (November 1984)


Variety Club of Great Britain (February 1985).

Joint Independent Local Radio Personality of the Year: Bob Holness and Douglas Cameron (LBC).

Monte Carlo International Television Festival (February 1985).


The British Academy of Film and Television Arts Awards (March 1985).


The British Academy of Film and Television Craft Awards (March 1985).


Prix Futura Berlin (March 1985).


The Television and Radio Industries Club of Scotland Awards (March 1985).


The International Television Movie Festival, USA (March 1985).


28th San Francisco International Film Festival (March 1985).


Television Personality of the Year: Michael Aspel (THAMES). LWT Television Programme of the Year: Minden (THAMES). Television Programme of the Year: Minden (THAMES).

Pye Television Awards (May 1985).

Most Promising Writer Award: Andrew Norris and Richard Flegen for Cleaner in a Million (CH 4 / THAMES). Writer Creating the Best Female Comedy Role: Andrew Norris and Richard.


The Royal Television Society TV Journalism Awards (February 1985).


REFERENCE: PROGRAMME AWARDS
Fegen for Brenda Blethyn’s role in *Chance in a Million* (CH.4/THAMES). Writer Creating the Best Male Comedy Role, Andrew Norris and Richard Fegen for Simon Callow’s role in *Chance in a Million* (CH.4/THAMES). Best Writer of Original Drama for Children’s Television: Geoffrey Case for *Dodger, Barn and the Rest* (THAMES). Female making the biggest impact on television to the four stars of Widows (THAMES). Lord Ted Willis Award for Distinguished Services to Television: Jeremy Isaacs. Chief Executive, CHANNEL FOUR TELEVISION COMPANY. Distinguished Service to Children’s Television: Anna Home, Controller of Programmes, TVS.

**The Golden Rose of Montreux Television Festival** (May 1985)

Bronze Rose: Splitting Image (CENTRAL) Special Export Award. The Benny Hill Show (THAMES).

**Sony Radio Awards** (May 1985)


**The Royal Television Society’s Television Programme Awards** (May 1985)

The Original Programme Award. 28 UP (GRANADA). The Performance Award: Jean Alexander for *Coronation Street* (GRANADA). The Cyril Bennett Award for an outstanding contribution to television programming: David Nicholas, CBE, Editor and Chief Executive, ITN.

**Banff Television Festival, Canada** (June 1985)


**PROGRAMME SALES OVERSEAS**

The Independent Television companies attract international acclaim with their many award-winning programmes. However, overseas success can also be measured by the volume of programme sales worldwide. For example, Granada Television International has offices in London, Paris and New York marketing such widely popular and award-winning programmes as *The Jewel in the Crown, Brideshead Revisited and World in Action*. In 1984 GTI sold 3,000 hours of 157 programmes in 71 countries. *Coronation Street* - the longest running drama series on television, in its 25th year and a major exporter - has achieved a record-breaking network sale of 750 hours to the NWS 9 Adelaide station in Australia. Television, a 13-part series, has been sold to many countries as far apart as Iceland, Kenya, Jordan and South Korea. Granada also enters into cooperative ventures with several countries: *Brideshead Revisited* was made in association with WNET/13 New York and has been sold to over 40 countries. Angela Television’s *Survival*, also in its 25th year and with more than 600 episodes produced, has been sold to over 100 countries including Russia and mainland China; and the popular *Tales of the Unexpected* is seen in over 80 countries. Angela’s television adaptations of the P. D. James crime thrillers are being enthusiastically marketed broad, with 17 hours recently sold to PBS in the USA. A programme which, while relating to a UK environment, identifies with an issue of international significance, can in its sale abroad create important political repercussions throughout the world. Such a programme was Yorkshire Television’s award-winning *Windshield*. The *National Television Award*. The documentary evidence presented in the programme led to an important Parliamentary inquiry and brought other problems revealed to international attention. Sometimes a country makes a purchase for unexpected reasons. *Life Begins at Forty*, starring Derek Nimmo, was bought by East Germany for use as an adult education series. Despite the more speciality has a much larger output of its own. Channel 4 has found a wide and appreciative overseas market for many of its programmes in over 46 different territories. A new distribution arm, Film Four International, has been set up to market the highly successful *Film on Four features*. Length productions to theatrical distributors worldwide and Channel 4 also sells made-for-TV programmes such as the Prix Jenezesse 1984 winner, *The Snowman*, which has gone to over 30 countries including Iran, Zambia and Dubai. The *Irish RM* (Ch.4/Ulster) has been sold to Spain, Zimbabwe and Saudi Arabia. As an indication of the success of ITV sales abroad, Thames Television International won the 1984 Queen’s Export Award. TTI sells to 127 countries and principal markets are the USA, Canada and Australia. The *Benny Hill Show* - winner of the Montreux Festival export award - is seen regularly coast-to-coast in the USA on more than 100 television stations and on Home Box Office, the pay-TV service, as well as in more than 56 countries including Latin America. Thames’ strength in situation comedy has been imaginatively exploited in the USA with the development of American series based on Thames originals.
USEFUL PUBLICATIONS

AIRWAVES.
A quarterly journal of opinion discussing broadcasting policy and research, which also looks at new developments within the industry and provides a forum for independent comment on significant television and radio topics. Articles are contributed by IBA and programme company staff, advisers and others with an interest in broadcasting. IBA.

CAREERS IN INDEPENDENT TELEVISION.
Information sheets, including a typical job profile. Available from ITCA, 56 Mortimer Street, London WIN 8AN. £4.

THE IBA'S BROADCASTING GALLERY.

THE IBA CODE FOR TELETEXT TRANSMISSIONS.
A folder giving guidance as to standards and practice for teletext transmissions. IBA. 1984.

THE IBA CODE OF ADVERTISING STANDARDS AND PRACTICE.
The Authority's Code for Independent Television and Independent Local Radio with which all advertisements must conform. IBA. Revised 1985.

IBA TECHNICAL REVIEW.
A series of publications for broadcast engineers describing the technical activities and developments in Independent Broadcasting. IBA.

INDEPENDENT BROADCASTING AUTHORITY ANNUAL REPORT AND ACCOUNTS 1984-85.
Available from HMSO. £3.50.

INDEPENDENT LOCAL RADIO ADVERTISING GUIDELINES.
To assist agency staff and others who may be concerned with radio advertising copy: IBA. Revised 1985. £0.60.

INDEPENDENT TELEVISION AND RADIO: A POCKET GUIDE.
A booklet listing IBA and company addresses. IBA. 1985.

INDEPENDENT TELEVISION IN BRITAIN.
B. Sendall. Published by Macmillan, 1982-83. From bookshops. £20 per vol.

THE PORTRAYAL OF VIOLENCE ON TELEVISION.
BBC and IBA guidelines. BBC/IBA. 1980.

TELEVISION PROGRAMME GUIDELINES.
Notes of guidance on a wide range of programme matters, designed for use by ITV and Channel 4 programme makers. IBA. Revised 1985.

TRANSMITTING STATIONS: A POCKET GUIDE.
Full technical details of all ITV and ILR existing and proposed transmitting stations. IBA. New edition 1985.

TV TAKE-UP.
Regular booklets giving advance information on the learning resources for adults available on ITV and Channel 4, and of supporting publications IBA.

TVTIMES.
Magazine published in each ITV area giving details of the available Independent Television programmes. (In the Channel Islands, 'Channel Television Times'.) ITP, weekly, 30p.

WHO'S WHO ON TELEVISION.
Compiled by ITV Books and TV Times. ITV Books. 1985. £5.95.

IBA publications, unless indicated, are obtainable without charge on request from the Information Office: IBA, 70 Brompton Road, LONDON SW3 1EY. Tel: 01-584 7011. Independent Television Publications and ITV Books are located at 247 Tottenham Court Road, LONDON WIP 0AU; Tel: 01-323 3222.
Channel Four Television Company Limited, 60 Charlotte Street, LONDON with Tel: (01) 434 4444
Tel: 892315 FOURTV C

Directors. The Rt. Hon. Edmund Dell (Chairman); Sir Richard Attenborough, CBE; Sir Brian Bailey, OBE; Lord Blake: IBA; Ms Carmen Call, Paul Fox, CBE; James Gatward; John Gai, Miss Detta O’Cathain, OBE; Anthony Pragnell CBE DFC; Peter Rogers; Michael Scott.

Executives. Gillian Beckett-Welsh (Head of Programme Planning); Larry Coyne (Head of Business Development); Liz Forgan (Assistant Programme Controller); Ellis Griffiths (Chief Engineer). Colin Leverthai (Head of Programme Acquisition); Pam Masters (Head of Production); Frank McGettigan (Head of Administration); Rita Blake (Head of Presentation); David Scott (Financial Controller & Company Secretary); Sue Stool (Head of Marketing).

Commissioning Editors. Mike Bolland (Senior Commissioning Editor, Entertainment); Liz Forgan (Senior Commissioning Editor, News); David Rose (Senior Commissioning Editor, Fiction); Naomi Sargent (Senior Commissioning Editor, Education); David Benedictus (Commissioning Editor, Drama Series); John Cunningham (Commissioning Editor, Young People’s; Farnish Dhony; Commissioning Editor, Multi-Cultural Programmes); Alan Fountain (Commissioning Editor, Independent Film & Video); Carol Haslam (Commissioning Editor, Documentaries); Michael Kustow (Commissioning Editor, Arts); Adrian Metcalfe (Commissioning Editor, Sport); Gwyn Pitchard (Commissioning Editor, Education); John Ramleth (Commissioning Editor, Science, Religion, Ireland); Caroline Thomson (Commissioning Editor, Finance & Industry); Joyce Jones (Editor, Purchased Programmes).

Channel 4, launched on 2nd November 1982, provides a national service. It 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, Right to Reply, 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.

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 advertisers 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 scheduling some 22 hours of Welsh language programming supplied by ITV Wales, the BBC and independent producers; so that all programmes in Welsh are now concentrated on one channel. In addition, S4C relays most of Channel 4’s 70 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 Programme Controller Paul Pragnell, the latter playing a key role in Europe’s 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 a cohesive identity to link the channel’s disparate sources of programming. It also produces 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.

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 innovating in the form and content of programmes across its range, from news and current affairs to comedy, and from religion to health. It is serving a whole range of tastes and needs, which existing channels have been unable to accommodate with limited airtime – including programmes like The Tube and Baby, Baby for the 15–24 age group, and regular programmes reflecting the life and culture of the ethnic communities that are now an established part of British society.

Channel 4 is providing more television news coverage with an hour of news each weekday from ITN (half-an-hour on Fridays) going beyond the front page treatment of existing TV news programmes to examine in depth the topics which appear 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 other existing channels.
EAST OF ENGLAND

Anglia House, Norwich NR1 1NC
Tel: 0603 615151 Telex: 97424
Brook House, 113 Park Lane, London W1K 4DA Tel: 01-408 2288 Telex: 29135
Macintosh House, Shambles Square, Manchester M1 4LF Tel: 061-833 0688
Regional News Centres, Chelmsford
Tel: 0245 357076; Luton Tel 0582 29666;
Peterborough Tel: 0733 46677;
Northampton Tel: 0604 24343

Directors: The Marquess Townshend of Raynham (Chairman); Lord Buxton*;
McCull* 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.; Mrs I. Nutting; D. P. Putnam; P. G. Sharman; T. P. Wootton* (Sales Director)
*Executive Director

Executives: Mrs J. Bailey (Public Relations Officer); A. T. C. Barnett (Chief Engineer); V. B. H. Bittles (Group Press Officer); H. S. Brooker (Head of Presentation); J. Bunyan (Production Controller); D. Dawson (Head of Studio); N. Ellis; K. Elphick (Deputy Programme Controller); C. Ewing (Assistant Programme Controller); M. J. Hughes (General Manager); D. S. Little (Programme Business Manager); P. Merson (Personnel Controller); G. M. Rae (Group Financial Controller); Company Secretary; I. Rosenberg (Head of Drama); I. Waldron (Station Engineer); M. Wall (Sales Controller); H. A. Wilson (Head of News Production); Assistant Controller; S. West (Promotions Manager); B. Connell (Programme Adviser); Canon I. Bailey (Religious Adviser); P. Stibbards (Education Officer)

International Television Enterprises Ltd. I. Buxton (Chief Executive); B. Keyser (Sales Director)

Survival Anglia Ltd. (Natural History Unit) Lord Buxton (Editor-in-Chief); M. Hay (General Manager)

Anglia Television's headquarters are in the centre of Norwich at Anglia House where there are two main production studios - Studio A. 3,324 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 60mm and 35mm telecine facilities, digital still picture equipment and colour photographic slide transmission facilities. The VTR facilities include 2 in and 2 in. reel to reel and 16 mm reel to reel. There is also a four inch ENG playground and record facilities. Studio E also has its own VTR facilities. Post production facilities consist of two full broadcast tin editing suites together with two synchronised audio suites. Off-line facilities are also provided. Electronic caption generator equipment is available at Anglia House and Studio E. The outside broadcast facilities consist of three mobile units together with six VTR recording equipment.

Filming Facilities. There are four film sound units serviced by a film colour processing plant, using Kodak VNF process. The Norwich studios are equipped with nine film cutting rooms.

There are 11 more in London, handling the work of the Survival Natural History Unit. Both Norwich and London have a 16mm preview theatre and Norwich has a 35mm projection, a nine-channel dubbing theatre, plus a film sound transfer suite.

Weather 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 at Anglia House. There are direct vision links between these news centres and Norwich, and the centres are also linked by remote terminals to the BASYS computerised news system in Norwich for transmission and retrieval of copy, information and reference material. Anglia also has its own regional weather bureau and information service.

Programmes:

NEWS & MAGAZINES: About Anglia; Anglia News; Eastern Sport; Members Only; Crime does Round Reire; Write Now; On Call; Soft Spot; Patrick's Parking; CURRENT AFFAIRS & DISCUSSIONS: Anglia Reports; Cross Question; Farming Diary (sport-networked).

DOCUMENTARIES: Make What We Found; Space on Earth (Ch. 4; About Britain (networked); Running (networked); Myth America (Ch. 4); Philosophy (networked); The Second Revolution. FEATURE SERIES: Bybames; Folk tales magazines; Movie Memories (networked); Anything Goes (networked); Entertainment; MoonWatch (networked); Gambling (networked); City Sounds; Peterborough Festival of Country Music; Cambridge Folk Festival; A Frame With Dave (Ch. 4; sport); Newmarket Racing (networked); Snooker - World Doubles Championship (networked); English Provinsional Championship; British Wrestling Championship; International Cycling; Football (networked); Bowls; Darts; Speedway; Stock Car Racing; Religion (networked).}

REFERENCE: TV COMPANIES 'ANGLIA'
THE BORDERS

Television Centre, CARLISLE CA4 INT
Tel: 0228 25101
33 Margaret Street, LONDON WIT TLA
Tel: 01 637 4361

Directors. The Earl of Lonsdale (Chairman); James Graham (Managing Director); Derek Batey (Director of Programme Services); Tim Glover (Director of Sales). Melvyn Bragg, H. John Brewis, Peter Brownlow (Company Secretary); Mary E. Burckett, OBE; John C. Clucas, P.D. June Princeton-Brown; J. M. Small, OBE; M.C. D.L.; David W. Trumble; John R. Willis, OBE.

Officers. Paul Corley (Programme Controller); Eric Macklin (Assistant Programme Controller (Planning)); D. Merrill (Regional Sales Manager); Cliff Walker (Operations Manager); Ron Dale (Station Engineer); Tracy Moreshead (Head of Sales).

Religious Advisers. Revd A. Cameron Gibson (Church of Scotland); Revd Dr John Marshall (Rev. Dr Church); Revd C. J. Morris (Church of England); Father David Murphy, VT (Roman Catholic).

Staff. Total members of Staff: 225

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 Controller of Programmes (Production) in Carlisle.

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

Studios. The studio centre, situated in Carlisle, includes two colour studios of 94 sq.m. and 18 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 photocomposite and two flying-spot machines with comprehensive magnetic sound follower systems. The new videotape area is equipped with two quadruplex videocassette machines, which can handle commercials for both channels, and three lin VT 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 freelances cover the extensive Border area. Processing laboratories for 16mm and 'stills' work are provided in the studio centre. While modern multistrip 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. Cumbrian mountaineer Chris Bonington set the standard by conquering Everest - a lifelong ambition for the Border Television series he presented for Channel 4 continued the trend reaching new peaks of technical achievement - and by collecting major awards and critical acclaim.

Once again the March of Border's progress continues with a dramatic increase in programme contributions to both ITV and Channel 4.

Programmes such as BMX Beat - six half-hour outdoor spectaculars making up the heats and final of the UK Freestyle BMX Championships. And Jake Mackin - nine zany programmes presented by the Krankies with non-stop jokes told by kids.

Studio One - the teenage programme for Scotland featuring pop music, opinion and fashion is to be followed up by more music-based programmes for the network. And on the music front, there is also a Jazz series for local consumption.

With the glorious natural beauty of the Border region, documentaries continue to form an important part of the company's network output. A fifth film in the series which began with Melvyn Bragg's Land of the Lakes concentrates on the Eastern Borders dividing Scotland and England, taking in the rich history of North Northumberland.

A film on the history of rock climbing in the Lake District - A Century on the Crags is presented by author and broadcaster Alan Hankinson.

And a long-term project for Channel 4 - on a year in the life of a Cumbrian shepherd - also shows off the countryside to full effect.

The networked After the Storm series has taken Border film crews to all parts of this diverse region. And Nature Trail, presented by Bob Langley with Zoo Vet David Taylor, gave a fascinating insight into the world of natural history.

Contributions to Sir Harry Secombe's Highway programme provided just one facet of Border's religious broadcasting. The main development in this field is Revelations - originally a Channel 4 project, now switched to ITV. Revelations provides an intimate insight into the spiritual experience of well-known people, and searches for a common theme.

Among the other studio-based programmes are some interesting developments in the area of current affairs. A series called Tim Talty takes the lid off contentious local issues. One item in the series on drug abuse in the region caused much controversy and stirred positive action. Hindustan examined major news stories of the past and brought them up-to-date by asking what lessons could be learned for today in the light of experience.

Again, the studios are being used to full effect for Derek Batey's ever-popular quiz game Mr & Mrs, which still attracts audiences of over seven million. Derek also presents the fascinating chat show Live Wire talking in which famous guests talk in a relaxed atmosphere about their lives and careers.

The Nightly News magazine Live Wire continues to reflect the daily news events of the region. Regular inserts to the programme - ranging from antique collecting, cookery and care of house plants, to advice on job hunting for young people - draw an excellent response from viewers.

BORDER TELEVISION
EAST & WEST MIDLANDS

Central Productions. 40 Charlotte Street, LONDON W1 TEL: (01) 637 4612

Zenith Productions Limited. 8 Great Titchfield Street, LONDON W1 TEL: (01) 637 7941

Sales Department. Anna Kelly (Regional Group Sales Manager), Central House, BIRMINGHAM Malcolm Grant (Sales Controller), David Sanders (Business Development Controller), 35-37 Portman Square, LONDON W1 TEL: (01) 866 6688

Central has two studio centres in the Midlands, providing regional programmes for the national audience. The studios are based in Birmingham and Nottingham, and there have been expansion projects at both sites during the past year.

In Birmingham, the three production studios have been complemented by a 44 m extension for offices and other facilities at the headquarters building. The Nottingham complex, where many of Central's drama and entertainment programmes are produced, also has three studios, and a £100,000 extension has been added to the service area. Central has separate news departments in Birmingham and Nottingham, providing different programmes for the West and East Midlands each weekday. There are also regional offices at Stoke and Oxford in the West Midlands and Leicester and Derby in the East.

Programmes. Central's programmes have continued to be popular with the public and the critics and many productions have gained large audiences and international awards.

Spitting Image, the satirical puppet show, won the Bronze Rose at the 1985 Montreux Festival and the Best Comedy award at the Banff Television Festival 1985. Made in Britain, one of four plays by David Leland about aspects of Britain's education system, won Europe's top television drama award - the Prix Italic.

while another of the plays, Birth of a Nation, won the Prix Futura in Berlin. At the same time, Crossroads has stayed regularly in the top ten audience ratings. Central's recent drama productions are led by two with a distinctly Midlands flavour. First, starring Michael UPCHUCK, and Connolly with Stephanie Beachham in the title role. There has also been a return for some old favourites including Auf Wiedersehen, Pet and Silber on Harry Moon. Crossroads has undergone a number of changes, the most significant being the arrival of Nicola Freeman, played by Gabrielle Drake, to run the Midlands motel, The Last Plaze on Earth, starring Martin Shaw and telling the story of Scott's Antarctic expedition, created a chilling atmosphere. Murder in Space gave viewers the chance to solve a crime which was out of this world, and Terence Stamp made his return to the screen in Tie Hi.

Humour can be wide ranging, as Central proved with its variety of comedy series. Tracey Ullman, Dawn French, Maxine Saunders and Ruby Wax played four girls sharing a flat in Gaslight, while the more unlikely pairing of Lisa Goddard and Nigel Planer brought a hit with Roll Over Beethoven. Irish comedian Jimmy Cricket had his own series. And Tinny's Mate, Patricia Phoenix has become a seaside landlady for Cuestar Hot Water; and Em Riel played a thief who hides out in a snooker champion Steve Davis and violin maestro Nigel Kennedy.

For young people, Central widened its range of programmes to include Your Mother Wouldn't Like It; a weekly revue presented and devised by members of Central's Junior Television Workshop. From The Top with Bill Oddie, a quiz show called Papanum with Gary Crowley, and a drama about a juvenile court Three and Us. Old favourites like Emu's All Live Pink Windmill Shur and Murphy's Mates also returned. One of the best of the year has been the delightful Thomas The Tank Engine, which, although aimed at pre-school children, has attracted viewers of all ages.

Adult education programmes included Partners and Teenagers, and Drugs For All, and the leading religious programme was Evansun.

Regional programmes have been reorganised, but the two regional editions of Central News and Sport remain as the flagship programmes of Midland coverage. Central Week now includes aspects of previous programmes dealing with politics, industry and culture in the region, and Central Weekend, to be hosted by Roger Cook, is a live 90-minute Friday programme blending features, discussions and live outside broadcasts. In addition, Quest has been looking at research projects in Midland universities, and Wilt.'s A Living provided portraits of a variety of regional personalities.
THE TELEVISION CENTRE, ST. HELEER, JERSEY,
Channel Islands
Tel: 03 34 75999, Telex: 419215 CTVG
The Television Centre, St. George's Place,
St. Peter Port, Guernsey, Channel Islands
Tel: 0481 23451

Directors: I. R. Riley (Chairman); K. A. Killip, OBE (Managing Director); Harold Fielding; Mrs. M. Kay-Mount; D. I. Le Marquand; J. C. Rowe.

Officers: John Henwood (Programme Controller); Michael Le Coq (Controller of Sales & Marketing); Andrew Hearme (Technical Controller); Tim Parker-Gamer (Company Secretary); Robin Wright (Editor, Channel TVTimes).

Staff: The total staff of the company is 86.

Religious Advisory Committee: The Very Revd Canon John Foster, Dean of Guernsey; representing Anglican Church, Guernsey; The Very Revd Basil O’Ferrall, Dean of Jersey; representing Anglican Church, Jersey; Revd D. Mally (Roman Catholic, Jersey); The Rt. Revd Mgr. W. Raymond Lawrence (Roman Catholic, Guernsey); Revd A. Morton (Free Church, Guernsey); Revd J. Farley (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. One multiplexed telecine unit provides facilities for transmission of 16mm film. 35mm film and 35mm slides and septrad capability with 16mm film, and there is an ADI H/135mm telecine. There are three ENG units in the field equipped with Sony Broadcast BVIP300P, BVIP3P cameras and BVU50P portable recorders. Editing consists of three suites, the first being one of several telecine in one using BVU800P recorders and the others being two or three. The second being two or three using a BVU800P, two BVU800Ps with BVE800P editor, coax vision mixer, colour corrector and Audio Developments sound mixer. Audio post production is carried out using an O&K synchroniser with a BVU1000P 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. 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: News, current affairs and documentaries provide the bulk of Channel's local programme output. Two busy news and current affairs offices are maintained, one in the main studio complex in Jersey, the other in a purpose-built centre in Guernsey. The other inhabited islands which make up the region are watched by resident correspondents who keep the St. Helier, Jersey-based news editor informed on a daily basis. When a story breaks in Alderney or Sark, for instance, an ENG crew is sent from one of the main centres. There are three daily news programmes, starting at 12.00 w.m. with the Lunchtime News. Unlike many other stations, Channel's bulletin runs between six and eight minutes, is fully illustrated and includes a weather forecast and 'What's on Where', a diary of minor events. The main programme of each day is Channel Report, a half-hour news magazine broadcast at 6.00 p.m. This programme is the station's top rating show and is viewed by a huge proportion of the 130,000 inhabitants of the Channel Islands.

Channel Report is a programme of distinct halves. The first contains hard news: illustrated coverage of the day's important events in all the islands. Up to four ENG units may be deployed and the material originating in the region's northern islands is frequently 'micro-waved' from Guernsey to Jersey via an IBA link. The second half of Channel Report is given over to feature material. The region is just too small to generate enough hard news each day to sustain a full half-hour, but the programmes are rich in many areas of general interest. The Monday and Friday programmes feature sports coverage, whilst on Tuesdays the proceedings of the Jersey States and the island parliaments come under the microscope. Guernsey's States meet monthly rather than weekly, but its deliberations also feature regularly in Channel Report. Other elements include a monthly religious news slot: reports specifically aimed at young people, cookery, gardening, health and occasionally music.

The third bulletin of the day is Channel's Late News, illustrated headlines at 10.30 p.m. There is one more bulletin broadcast in French at the end of each evening's transmissions.

Channel is not just a news station: It produces a regular flow of documentaries, several of which have earned a wider audience, in series like Ahnut Uniar, for example. The station also makes contributions to the religious series Highway and has produced important documentaries including Dining with Damnil and the Dole and Operation Nisega, the latter marking the 40th anniversary of the liberation of the Channel Islands from German occupying forces.

Local religious programmes have always been part of Channel's schedule and apart from Channel Report strands, I Believe, Good News and Starting Point all currently feature.

For younger viewers, Puffin's Place is an important part of Channel's output as the station's mascot, Oscar Puffin, greets children on their birthdays.

Right: A Visit to the Channel Islands by H.R.H. Princess Anne.

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Right: A Grampian cameraman covers an ice hockey final at Dundee Ice Rink.

Slide Store: one RCA TR6000 2in Quad VTR; one RCA TCR100 2in cart VTR; one NEC E-FLEX; one Quantel DPB7000/1 Paintbox. There is a modern suite of control rooms servicing the studios which operate three RCA TK47 colour cameras. An outside broadcast unit equipped with three IVC 7000R and one HIL70D IKEGAMI camera 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 five film edit suites, three ENG edit suites and sound dubbing facilities. A new OB unit will be commissioned during 1986. Dundee is served by Albany House, an electronic studio centre with 450 sq ft. interview studio containing a remote-controlled colour camera, electronically linked to Aberdeen, and with two reporters and an ENG unit. Inverness: Served from a studio centre on the banks of the River Navi containing a 420 sq ft. studio with remote-controlled colour camera linked to Aberdeen, and with a reporter and ENG crew.

Programmes. Britain’s most northerly Independent Television company, Grampian Television, serves a population of 1.28 million viewers in an area which stretches from Fife to Shetland. It produces a wide range of programmes reflecting the diverse interests and needs of its audience. With the help of studios and mobile crews in Aberdeen, Dundee, Inverness, and the area’s news and current affairs, leisure, sport, and consumer matters are featured nightly at 6 p.m. in North Tonight and, in its summer replacement, Summer at Six. The lunchtime North News and late evening North Headlines also help to keep Grampian viewers informed. Wider political economic and industrial issues in Scotland are covered in Crossfire. Light entertainment includes the quiz programme Shumway Dals, where celebrity panelists try to identify Scotts words and sayings, and Random Choice, a new show which tests contestants’ general knowledge. The McCallum’s present their unique style of folk music while the latest pop music is featured in The Video Show. The beauties of National Trust for Scotland castles and gardens form the backdrop for music from Richard Clayderman and his talented guests.

More practical series include Timepiece, with handy hints on making the housekeeping budget go further, and Glasaep, with a number of fashion and dressmaking ideas. I Want To Be... on Saturday mornings lets younger viewers ask well-known personalities how they made it to the top and for their teenage brothers and sisters with an interest in computers Bits n Pieces has reviews and demonstrations of all the latest hardware and programs. Gaelic-speaking children enjoy regular Saturday morning programmes while adults from Gaelic are served by the magazine Càin Tairne. The deal and hard of hearing are specially catered for in Breakfast, a magazine series co-produced with TSW. Among Grampian’s religious programmes is Personal View, in which guests talk about their beliefs. First Things and Reflections provide a word of comfort, morning and evening.

The natural beauty of the Grampian area is captured in such film series as Out and About and Tir Tapaidh Trilogy. And on a more international scale. Oil is a series of eight one-hour programmes on the impact of the oil industry on the course of 20th Century history. Personalities rather than places are featured in such documentaries as Fergie! on Aberdeen FC’s highly successful manager, and Andy which looks at the career of the great Scottish entertainer Andy Stewart. Local sport features prominently on Grampian with reports in the mighty magazine and outside broadcast coverage of football, curling, ice hockey, darts, bowling, squash, shinty and boxing.
Granada TV Centre, Manchester M60 1RA
Tel: 061-832 7211
Albert Dock, Liverpool L3 4AA
Tel: 051-236 3741
36 Golden Square, LONDON W1 4AH
Tel: 01-734 8000

Directors: Sir Denis Forman (Chairman); Alex Bernstein (Deputy Chairman); David Powright (Managing Director); Harry Coe (Financial Director); Lord Evans of Cloughington; Donald Harker (Director of Public Affairs); Barrie Heads (Managing Director, Granada International); Bill Lloyd (General Manager); Nick Phillips Easley (Director, Andrew Quinn (Managing Director, Granada Cable & Satellite); Mike Scott (Programme Controller, Simon Towneley; Joyce Wocoller (Director, Programme Services)

Members of the Programme Committee: Brian Armstrong, David Boullon; Rod Card; Michael Cox; Roy Fitzwalker; John Hamp; Stephen Leathy; Steve Morrison; Bill Podmore; Jack Smith; Leslie Woodhead.

Officers: Stuart Avison (Head of Design & Location Services); David Black (Head of Programming); Barbara Blyth (Head of Music); Tony Bill (Deputy General Manager, Jules Burns (Manager, Programme Services); Norman Frisby (Chief Press Officer); Alan Gilbert (Chief Accountant); Gerald Hagan (Head of Scripts); David Higgin (Manager, Liverpool), Doreen Iones (Head of Casting); Alastair Mulch (Camerawork Coordinator); Don Raw (Head of Technical Operations); Jo Rigby (Head of Programming Planning), Ray Sale (Regional Sales Manager), John Williams (Head of Film, Events, Woodbridge (Head of Personnel)

Studio and technical facilities. Granada has Britain's most up-to-date computerised regional daily news operation, centred on London. The Granada Regional TV Centre at Manchester. Four main TV studio range in size from 2,400 to 7,000 sq ft. A 15,000 sq ft production stage (Stage One) is capable of seating audiences of 1,000 for televised entertainment events, and an historic Victorian warehouse has been converted into a modern production and location facilities centre. A local and national famous streets - the exterior set for Coronation Street and a reconstruction of Bute Street for the Sherlock Holmes dramas.

Programmes: Regional. Granada Reports comes live every day bringing the stories of the region, from news bases across Granada and - wherever it happens. The Week Tonight on Monday nights takes a hard look at the region's politics and current affairs. Scarecrow on Monday afternoons and evenings offers an on-air jobs service. Flying Start encourages new business enterprises. This Is Your Life, with Aap Kaa Ham as its Asian equivalent, is the citizens' advice bureau of the air. Down To Earth deals with country matters in the rural North-West. National: Eukeros is the region's documentary film strand.

Current Affairs: World in Action investigates on Monday nights. Union World has the inside track on trade union affairs. What The Papers Say analyses Fleet Street's output as television's longest-running current affairs programme. Features: On This Market is ITV's weekly shopping and food advice service, presented by Trevor Hyett and Susan Brookes with reporter Gwenevere Williams. Gardening: Calender Roadshow and The Great Plant Challenges make up Channel 4's weekly gardening output presented by Roy Lancaster and Hannah Gordon. In association with the Royal Horticultural Society, Life On The Edges tells the story of the battle of the living plant with the organics. Astonishing in nature, with amongst others, Penelope Keith, Billy Connolly and Jean Sims. Strawberry: the quintessential quintet for the school in the hills.

Hold Tight! pop, fun and games on the world's biggest snakes and ladders board with Bob_carljes, Time to Time, Britain's annual exhibition of major documentary series. TX Sue Hobie presents the network's first ever

Saturday night show: Quiz Show: The Krypton Factor. Britain's most popular challenge of brain and brawn in television's toughest quiz. Busman's Holiday. Julian Pettifer tests the knowledge of people from a variety of occupations - from hotels to auction rooms staff, from houses to helicopter pilots. Connections: young people compete in the daily lateral-thinking quiz that offers the chance to help community projects and the opportunity to win top prizes. Schools: New series include Story Time (interview readings) and Chessington in Aesop (14-17-year-old's) while established series such as Let's Go Maths, Picture Man. History Adventure Show, A Place In Time, The Art of Work, Your Living Body, History in Action, Geography Today, and Evolution are watched in thousands of schools throughout the country.
WALES & WEST OF ENGLAND

HTV Wales, Television Centre, Culverhouse Cross, CARDIFF CF5 6XY
Tel: 0222 590190

HTV West, Television Centre, Bath Road, BRISTOL BS1 8TF Tel: 0272 778166
HTV Limited, 99 Baker Street, LONDON W1U 6BA
Tel: 0207 655 4455

Television Centre: Pontcanna, CARDIFF, CFF 9YR Tel: 0222 590190

CIC Centre, Level 2, Chyld, CIT IA
Tel: (0322) 53313

Directors: R. W. Wordley (Chairman) and Managing Director, J. E. Symonds (Vice-Chairman and Chairman of the Welsh Board); P. S. F. B. Dromgoole (Assistant Managing Director), T. Knowles (Assistant Managing Director), C. R. M. Atkinson (W. G. B. Secretary); Mrs. R. W. Buchanan; H. H. Davest (Director of Programmes, Wales); The Hon. J. H. Davest; T. G. R. Davest; A. R. Edwards; T. R. Edwards; OBE; Sir Geraint Evans; OBE; R. S. Evans (Director of Programmes, West of England); R. A. Garrett; Mrs. M. C. Gwynn-Jones, Lady Mersincc; The Lord Oakenfull, OBE; Prof. G. O. Phillips; C. D. Romaine (Studios Director, E. L. Thomas; M. R. Towens (Director of Operations), T. A. T. Walker *

*Member of the Welsh Board
 Member of the new ITV Board

Officers of the Management Group: R. W. Wordley (Chairman and Managing Director), P. S. F. B. Dromgoole (Assistafant Managing Director), T. Knowles (Assistant Managing Director), D. J. Burton (Chief Accountant), H. H. Davest (Director of Programmes, Wales), R. S. Evans (Director of Programmes, West of England), T. P. George (Technical Controller), C. D. Romaine (Studios Director), M. R. Towens (Director of Operations), G. S. Toye (Company Secretary)

Religious Advisers: HTV WEST: The Rt Revd Peter Finlay, Suffragan Bishop of Malmbury (Church of England); Revd lan Lunn (Free Church): Father Michael House (Roman Catholic): HTV WALES: Canon Edward Reagan (Roman Catholic); Revd D. L. B. Evans (Church in Wales); Revd W. J. Cyrmill Williams (Free Church)

STUDIOS: Facilities available at the new television centre at Culverhouse Cross, Cardiff, are being further improved by the construction of a post-production area. This complements the two existing production studios and provides for two dubbing theatres, two video editing suites and their ancillary areas. New Hitachi cameras are being provided for the news studios at the Bristol Television Centre. These, together with the recently installed Ampex Stores film will improve production facilities, and form part of a continuing enhancement programme. The company's oldest outside broadcast scanner has been completely re-engineered to provide updated production facilities, and is initially being used to record the series Dinas for S4C.

HTV WEST PROGRAMMES.

News coverage of the region took a significant step forward with the introduction of new breakfast, lunchtime and mid-afternoon services. Meanwhile the evening news magazine and the late headlines service continue to hold the loyalty of their West of England audience. There is a range of supporting programmes, amongst them Pride Five (a lively look at seasonal interests); Gardening with Alamein, What's On, West Country Farming, Sport West, Your Say, Take This Week, and Problems, as well as the messages of support for the consumer from Williams of Stow on Sleat. There has been a new series that shown to itself to be an effective champion of the consumer's cause. Bobbie Of Stow on Sleat continues to win awards and a third series has been completed. Jimmy's War was a four-part true-life story of a mother's attempt to rescue her POW son and in D. P. HVT presented the fictional account of a war orphan's search for both father and an identity. The Golden Conch and the Purple Passion Video wereroduced for the network of Dramarina. In Festival '85 the company again gave support to dedicated amateur players.

DOCUMENTARIES: The Last Cathedral, a series created for Channel 4, was a two-part Gold medalist at the international festival. Clive Gunning followed his exploration of the River Parrett with the series The Cotswold Way. Amelies Bier-Fadls featured daredvelov acrobatics, The Long, Long Night featured a mail coach run from Bristol to London. A School for St. Paul's was a calm look at life in a once riot torn community, No Lakr: No Belts: No Bar: An inside look at an open prison. At Home was a series focused on the home life of the region's famous. Gone with Regret was the GWR story. You're The Boss was a series that encouraged the ambitious, plus Expert 85: Sir Peter Scott: Two Against The World: Road Dynas, Commode and Battle of Sedanmap.

LIGHT ENTERTAINMENT SERIES: Tiny Little Words: Definition, Sci-filile, Video and Chips: Reactions: Against The Odds: Where Are They Now?


SPORT: rugby and soccer coverage was stepped-up with John Pullen and Bobby Gould adding expert opinion. The Rugby League had the remarkable success of West rugby in recent years. Darts-Marathon was a series featuring the giants of the darts world.


HTV WALES PROGRAMMES: A grand opening night at its new studios and a programme of highlights of an eventful year for HTV Wales.

American singer Lacy Jones topped the bill of a opening night of HTV's new £15 million television centre at Culverhouse Cross, Cardiff, and the Prince and Princess of Wales visited the centre in April 1985. The hour-long opening night spectacular, aptly named Savon, was shown live on HTV Wales and West and subsequently shown by other HTV companies.

Most of HTV Wales' programmes for its own English language service, as well as most of its Welsh language programmes for S4C, are now made at Culverhouse Cross.

HTV Wales' nightly news programme, Wales at Six, its award-winning weekly current affairs programme. Wales This Week and its fortnightly agricultural programme, Farming This Week, remain the centrepiece of the company's service to Welsh viewers.

HTV continued its close and active link with national and international events - the Royal National Eisteddfod, the Urdd National Eisteddfod, the Llangollen International Musical Eisteddfod and the Royal Welsh Agricultural Show. The company sponsored the Cardiff Festival of Choirs for the fourth consecutive year as well as a concert in Cardiff in the American Festival. The late Lord Harlech, former Chairman of HTV, was President of the festival.

The Welsh National Business Awards Scheme, sponsored by HTV Wales and the Western Mail newspaper was launched in March 1985 by the Secretary of State for Wales, the Rt Hon Nicholas Edwards.

International singing star Shirley Bassey's first concert in her home city of Cardiff for three years was recorded for the television network.

A major 13-part series on Welsh history, The Dragon Has Two Tongues: A History of the Welsh Nation was produced by Wynford Vaughan Thomas and Professor Gwyn Williams, was screened on Channel 4. S4C and HTV Wales. Some of the members of the 13-viewing groups who followed the programme attended a weekend seminar in Cardiff on 'Television and History' at the end of the series.

DOCUMENTARIES: The series Alternatives was networked, other series: A Week In The Life Of A Animal Tales: The Complet Penthouse


LIGHT ENTERTAINMENT: Elmore: Keeping Up With The Joneses

CURRENT AFFAIRS: The Irish Water: also shown on Channel 4 and S4C, Workers of the World Unite: Cymru


Channel 4: MUSIC: A Life In Open Light: Echternacht: A Break of Wind

REFERENCE: TV COMPANIES HTV

| 199 |
LONDON WEEKENDS

LONDON, South Bank Television Centre, Kent House, Upper Ground, LONDON SE1 9UJ. Tel: 01-261 3434. Outside Broadcast Base: Units 1 and 2, Minerva Industrial Estate, Minerva Road, LONDON NW9. Tel: 01-896 3111. Regional Sales Office: 6th Floor, Adamson House, Shambles Square, MANCHESTER M3 4RE. Tel: 061-834 6718.

Directors. Brian Tesler (Chairman and Managing Director); John Birt (Director of Programmes); Peter Cazaly (Director of Productions); Vic Gardner, OBE (General Manager); Peter McNally (Group Finance Director); Ron Miller (Sales Director); Christopher Bland; Heather Biggins; Roland Freeman; Roger Harrison; The Hon. David Montagu; Jeremy Potter; Robin Scott, OBE.

Executives. Rod Allen (Controller of Development); Roger Appleton (Director of Engineering); Bernard Bennett (Controller of Research); Sid Blumscorn (Head of Engineering Services); Alan Boyd (Controller of Entertainments); Melvyn Bragg (Head of Arts); Warren Breach (Controller of Programme Planning, Personnel and Promotions); Martin Brierley (Head of Location Productions); John Bromley (Controller of Sport); Ken Burley (Head of Production); Andrew Chowns (Head of Programme Resources); Peter Coppel (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); Alan Evans (Head of Schedules and Forward Production Planning); Bernard Finch (Head of House Directors. Brian Tesler (Chairman and Managing Director); John Birt (Director of Programmes); Peter Cazaly (Director of Productions); Vic Gardner, OBE (General Manager); Peter McNally (Group Finance Director); Ron Miller (Sales Director); Christopher Bland; Heather Biggins; Roland Freeman; Roger Harrison; The Hon. David Montagu; Jeremy Potter; Robin Scott, OBE.

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CENTRAL SCOTLAND

Increasingly audiences.

51' Engineering); Buchanan -Smith: Mrs and Chief (Director of 

51' Thomson 7 

- 1434 7602 Station Tower, COVENTRY CV1 2GR 

Tel: 0203 29724 

Directors: Sir Campbell Fraser (Chairman): William Brown: CBE (Deputy Chairman and Managing Director); Ferna Colia (Director of Facilities); Hugh Henry (Chairman and Chief Executive: Airline International); David Johnstone (Director of Programmes). Alan L. Montgomery (Director of Finance and Administration); Sir Kenneth Alexander: Gavin Boyd: CBE; Revd Robin D Buchanan-Smith; Mrs Dorothy Dunnett. Charles A Fraser: LVO. W.S. DL: Sir Iain M Stewart. 

Executives: Shaun Clamp (Controller of Engineering); Don Kinloch (Company Secretary and Financial Controller); John Loch (Public Relations Controller); Robert McPherson (Assistant Controller of Programmes & Edinburgh Centre); Colin S. Waters (Controller: Personnel and Industrial Relations). 

Officers: Russell Gallbraith (Assistant Controller of Programmes); Sean Magee (Assistant Controller of Facilities); Peter Alexander (Head of Design); Ken Blackie (Head of News); Arthur Blake (Musical Director); Andrew Crummey (Sales Manager; Scotland); John Dunlop (Chief Engineer); Brian Durkin (Head of Network Co-ordination); Revd Dr Nelson Grey (Assistant Head of Religion); Douglas Hall (Industrial Relations Officer); Les Paterson (Advertisement Manager); Walter Hayward (Marketing Controller; Scotland); Robert Love (Head of Drama); Brian MacAulay (Press Relations Manager); Liz Morritt (Head of Programme Services); Douglas Odam (Chief Accountant); Jack O'Neil (Channel 4 Co-ordination); Michael Paterson (Assistant Head of Education); John Paton (Recruitment and Training Manager); Bob Potts (Technical Services Manager); Cameron Scott (Programme Schedule Planner); Geoff Smith (Administration Manager); Michael Trotter (Head of Programme Sales and Purchasing Department). 

Senior Producer/Directors: Don Cumming; Kirkland Duncan; Brian Mahony; Jim McCann: Ted Williamson. 

Producer/Directors: Chris Allen; David Andrews; Mike Bevan; Andrew Gardner; Paul Kimberley; Cliff Martin; Archie McArthur: Tina Wakerell. 

Programme Directors: Alan Macmillan; Anne Mason; Dermot McOuine; Andy Meeve; Norman Motton; Les Wilson; Ross Wilson; John MacDonald. 

Staff: 770. 


Religious Advisers. Revd Douglas Alexander: Mrs Mary Campbell; Revd T. Connelly; Revd Dr Ian B. Doyle; Revd Fergie Macdonald; Revd David Reid: Mrs Jean Smith. 

Technical Facilities: G. ASGW. Studio 'A' of 620 sq ft has permanent seating for an audience of 200. Studio 'C' of 3,000 sq ft. It is used principally for the production of day-to-day news, features and sports programmes. Scottish Television's outside broadcast facility comprises two OB units in remote and an OB caption unit. plus three ENG units backed up by two ENG editing suites. The company's Research and Development department continues to be at the forefront of the industry's drive for greater technological refinement. EDINBURGH: The 4,500 sq ft four-camera studio centre includes rehearsal rooms and remote-control news studio with permanent links to the main complex in Glasgow. 

Sales and Research: Advertisers are offered a complete marketing service. Research, statistical and marketing information for the Central Scotland transmission area are available from sales offices in Glasgow, Edinburgh, London, Manchester and Coventry. 

Programmes: Scottish Television serves both its regional population of over 3½ million Scots and the wider national network audiences with programmes originated entirely from its operations located in Glasgow and Edinburgh. News, current affairs and sports programmes represent over half of the company's weekly output of eleven hours. Scotland Today, a news and current affairs magazine transmitted on weekdays, is the corner-stone of the station's output. There are a number of successful series in the year's religious series. Scotland Today Reports, a weekly documentary on a topical issue. Creda Bank: inviting help for the police. (The Spot, detailing vacancies. 

Tourist: seeking practical help for the less fortunate, and Badger, advising on health and fitness. 

The political scene, viewed from a Scottish perspective, is featured weekly in Weekdays and Means. Following last year's celebration of Lord May's Shinwell's 100th birthday, two more political documentaries are being made on Lord Home and Lord Grimond. 

Scottish Television continues to increase its contribution to Channel 4 with two major series. Held in Trust, due to be shown in 1986, looks at the role of the National Trust of Scotland; and a series about the role of the horse in the history of man, to be screened in 1987. 

Sport is covered in two regular weekly programmes, and a number of special broadcasts. Scottish at the weekend, covers Scottish and English football and an ever-widening selection of minority sports including shinty, rugby sevens. Enduro-bike events. Tae Kwon-Do, weightlifting and athletics. Highlights have been the 1985 Silver Brook World Curling Championships held in Glasgow, the Scottish P.G.A. Golf Championship: the Glasgow Open; and the World Cup qualifying match Scotland vs Iceland. 

The company's reputation for drama output was further enhanced with Taggart starring Mark McManus, The Personal Touch, Off Peak, a children's adventure series; Saxilair, and two contributions to the Dramarama series. The network drama serial The High Road remains ever-popular with 38 episodes shown in 1985 and a further 80 to be screened in 1986. A wide range of education programmes continued with network transmission of Never Mind The Handicap, about the needs and handicapped you, adults; and, for local transmission, Positively Unemployed, an advisory series for people of all ages who are out of work in Central Scotland. For schools, History and Hand A Good Look continued, and Time To Think: extended its series on media studies. 

A highlight in the year's religious broadcasting was the two-part documentary One Man's Faith: The World's Biggest Missionary Mary Slessor. Written and presented by Edna Healey, it was filmed in Nigeria and shown at New Year on the network. The company continued to feature a wide range of Sunday services and studio discussions, as well as providing local news. 

The arts in Scotland were covered in the monthly magazine Studio which featured special appearances by Dame Kiri Te Kanawa and the celebrated French pianists, Katia and Marielle Labèque. During the 1985 Edinburgh International Festival. Scotland Today provided a daily forum of news and interviews with artists taking part from all over the world. In entertainment, the big-board quiz New You See It was taken on by the network after many successful series in Scotland. 

Special programmes were made to celebrate Burns Night, St. Andrew's Night and Hogmanay.

SCOTTISH TELEVISION

Right Take The High Road, increasingly popular with network audiences.

REFERENCE: TV COMPANIES/STV
LONDON WEEKDAYS

London Thames Television House; 306-316 Euston Road; LONDON NW1 3BB; Tel: 01-387 6494
149 Tottenham Court Road; LONDON W1P 9LL; Tel: 01-388 5109
Teddington; Teddington Lock; TEGDON; MIDDLSEX; TW11 9NT; Tel: 01-977 3252
Regional Sales: Norfolk House; Smallbrook Queenseyway; BIRMINGHAM B4 6LJ
Tel: 021-643 9151
Mobile Division; Twickenham Road;汉WORTH; MIDDLESEX; Tel: 01-898 0011

Directors: H. S. L. Dundas, CBE; DSO, DFC; DL; Chairman; Sir John Read (Deputy Chairman); Richard Dunn (Managing Director); Mrs Mary Baker; The Lord Brabourne; John T. Davy; Jonathan Shier (Director of Sales and Marketing); J. A. Sibbly; Mur Sutherland (Director of Programmes); Colin S. Wilks; Ben E. Mall (Company Secretary & Director of Personnel); Derek Hunt (Director of Finance); Ronald Denny; Gary Dartnall.

Executives: Fred Atkinson (Production Director); Donald Callum; Publicity Relations Director; Philip Jones, OBE (Director of Light Entertainment); Tony Kenber (Programme Business Director); Eric Parry (Production Director); Teddington; Barrie Sales (Director of News & Current Affairs & Deputy to the Director of Programmes); Lloyd Shirley (Director of Drama); Roy Addison (Chief Press & Public Relations Officer); Ronald Allison (Controller; Sports & Outside Broadcasts); James Corran (Controller; Programme Administration); Dave Cottrell (Technical Controller; Euston); Derek Baker (Assistant Company Secretary); Paul Cheffins, MBE; (Controller; Sales Administration); Mike Coshill (Technical Controller); Patrick Downing (Controller; Visual Seminars).

Catherine Freeman (Controller; Documentaries & Features); James Gilbert (Head of Comedy Programmes); William Godbold (Head of Presentation); Johnny Goodman (Executive Director of Productions); Eustis Films; Mike Harvey (Controller); Publicity; Ian Howard (Controller of Contract); 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); David Mansfield (Controller; Marking); Ian Martin (Controller; Educational Programmes); Jim McDonald (Controller; Technical Operations; Teddington); Jonstone Sibbly (Controller of Children's Programmes); Ewart Needham (Head of Film); Mark Stevens (Labour Relations Adviser); A. C. Parkinson (Controller of Administration); Tim Ricsdon (Controller, Programme Planning and Presentation); Brian G. Scott (Chief Engineer); Ken Smallwood (Controller of Personnel); Douglas Thomas (Controller; Sales Research and Development); Brian Walcroft (Assistant Controller; Drama).

Thames International (for programme sales): Richard Dunn (Chairman); Mur Sutherland (Deputy Chairman); Mike Phillips (Managing Director); Roger Miron (Sales Controller); Ben E. Mall; Philip Jones, OBE; Derek Hunt.

Cosgrove Hall Productions; Albmary House; 2 Albmary Road; MANCHESTER M21 7NQ; Richard Dunn (Chairman); Brian Cosgrove (Executive Director); Mark Hall (Executive Director); John Hambley (Chief Executive); Max Lawson (Director).

Programmes: Thames Television's area covers more than 10 million people in and around London from Monday morning to 5.15 p.m. on Friday. The company makes a vast range of programmes to entertain, amuse and educate TV and Channel 4 viewers of all classes and tastes, but Thames' fame extends throughout the world. Thames Television International has received the 1984 Queen's Award for Export Achievement, and the company has sold its product to nearly 130 of the 143 countries that have television transmitters.

In the 17 years since Thames took up its contract, its programmes have won over 170 awards, including forty five Emmy Awards, and the Montreux Comedy Prize four times. Thames cabinets are among the hippest and most successful of any television companies in the world. Thames' programmes have been broadcast on cable, satellite and video mean that there are growing new markets for Thames programmes and the company continues to develop its interest and potential in such areas. Most of Thames' programmes are made in the riverside studios at Teddington, which were built by 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 like Minder, on location. Outside Manchester is Cosgrove Hall Productions, Thames' animation subsidiary for such series as Dangermouse and The Wind in the Willows.

All Thames international success is achieved with programmes made here in Britain - specifically with the aim of pleasing British viewers.

DOCUMENTARIES, FEATURES AND ARTS: Letters From a Bomber Pilot; Hasilng; Good Enough to Eat; Passing Clouds; British Cinema; The Queen and the Commonwealth; Citizen 2000; Quiz! The Rave; The Childhood Of Christ; For Valour: Daytime; A Plus 4; Take Six More; Looks; Hair; The People's War; ADULT EDUCATION: 4 What It's Worth; Hilp; Datasphere; 4 Computer Stuff; The English House; Jobs Limited; How To Survive At Work; Adultery; Streets Of London; RELIGION: Night Thoughts; Belief in Allah; LIGHT ENTERTAINMENT: Give Us A Clue; Jim Davidson; This Is Your Life; The Benny Hill Show; Name That Tune; The Do's and Don'ts Show; Llooks Familiar; The TV Times Top Ten Awards; Never The Twain Meet; It In The Family; Mr Yanvar; Whose Baby?; Country Or Laughing; Clue in A Million; Trigger's Day; Mann's Best Friend; What's My Line?; The Kil Caron Radio Show; Fresh Fields; Freddie Starr Special; All in Good Faith; CHILDREN'S: T-Bags Strikes Again; Flicks; Rainbows; Song; Brian's Xmas; The Creepy Crawlers, Dangerous; Wind in the Willows; A Lisa's Incredible; Splendid; and The Wall Come Down DRAMA: Minde; The Bill; The Secret Diary Of Adrian Mole Aged 13 1/2; A Better Class Of Person; Mensinger Outside; Stingray; Lytton's Diary; London Embassy; The Set Up; Prospero; Minde; Or The Oriental Express; Mr Paffrey Of Westminster; CURRENT AFFAIRS: TV Eye; Thames News; Reporting London; Talking Personally; SPORTS AND OUTSIDE BROADCASTS: Ice Skating; Golf; Speedway; Ice Hockey; Midwinter & Bank Holiday Sport Special; Thames Sport; Football; Racing; Snooker; Darts; Swimming; Boxing; SPECIAL: Miss UK; Miss England; Miss Scotland; Miss Wales; Royal Film Premiere; Wish You Were Here...? Miss World;Saint Challenge.

Below: A Better Class Of Person... This early part of John Osborne's autobiography, dramatised by Thames, was ITV's entry for the 1985 Prix Italia in the drama category.
SOUTH-WEST ENGLAND

Derry’s Cross, Plymouth. Devon PL2 5SP
Tel: 0752 663322
Boxwater House, Knightsbridge.
LONDON SW1 7NN.
Tel: 01-389 9755
The Colston Centre, Colston Street.
Bristol, BS1 1UX. Tel: 0272 21131
HP 6. High Street, Horsham.
Tel: 0271 762756
15 South Street, BIDEFORD. TQ1
Tel: 0392 29522
Trewiddle House, Trewiddle Road.
ST. AUSTELL. PL27 7AD
Tel: 0726 67301

Directors. Sir Brian Bailey, OBE (Executive Chairman); Sir John Collyer, Bt., DL (Vice-Chairman); Harry Turner (Managing Director); Michael Rensholt (Director of Programmes); Rosamund Davies (Deputy Director of Programmes); John Roberts (Financial Director); Fred Hain, Douglas Hale; The Earl of Iddesleigh, DL; David Johnstone; Gareth Keene; Bob Perry; John Peters, MBE; Norman Thompson; Bernard Webster.

Officers. Patricia Stewart (Company Secretary and General Manager — Plymouth); Richard Griffiths (Head of Contracts and Purchasing); Ken Seymour (Head of News and Documentaries); David Sunderland (Head of Presentation and Publicity); David Jenkin (Head of Engineering); Mary-Jane Mansfield (Programme Development Manager); Thomas Goodison (Head of Education); John Bartlett (Head of Religious Programmes); Wendy Bowers (Head of Office Services); Michael Boddery (Chief Assistant); Eric Kennaghe (Industrial Relations and Training Manager); Janet White (Personnel Officer); Clare Griffiths (Recruitment and Training Officer); Pauline Shuker (Head of Sales); David Roscor (Deputy Head of Sales); Martin Bowley (Regional Sales Manager — Plymouth); Gordon Grooper (Regional Sales Manager — Bristol); Elizabeth Mahoney (Head of Programme Planning); Tom Smith (Programmes Manager); Martin Morrall (Press and Publicity Manager).

Advisory Board Members. TSW has 70 members on six separate advisory boards covering agriculture, arts, education, industry, politics and religion. There is also a fisheries sub-committee.

Studio Facilities. TSW continued its expansion of technical facilities, bringing into service a new dubbing suite with a 24-channel desk and a 16-channel multi-track and facilities for 1/4-inch tape and 16mm film. The construction of two more additions to the Plymouth city centre studios provided increased space for administrative offices and technical service areas.

Out and About. With its new mobile exhibition vehicle, TSW took television to South West viewers. Fitted with a large scale model of the Today South West studio complex, the exhibition explained the work of approximately 80 people to produce the nightly news magazine. The vehicle made appearances at the Devon County Show. Royal Bath and West Show, Royal Cornwall Show, North Devon Show, St Anthans Show, Yeovil Festival of Transport, Bideford Charter Day and Plymouth’s Navy Days.

Programmes. TSW’s nightly news magazine Today South West provided a lively mix of daily news and amusing features. Rowing Reporter David Young and his dog William travelled throughout the region by foot in Travelp’s Trampers and by Rolls Royce in Rover’s GP. For the Today South West challenge to primary schools to write an original Christmas Carol resulted in 168 entries, and this autumn finds the programme searching for the “TSW Mum In A Million.”

Today South West also forged a link with North Carolina TV station WRL-TV when TSW’s “Jilly Carter” changed places with WRL’s Rene McCoy for the Roanoke 400 celebrations. The link continues with an exchange of Christmas messages and a report from Jilly on VE Day celebrations in England.

Network programmes from TSW included four Highway programmes from Plymouth: Truro, and Exeter: Morning Worship from St John the Baptist Church, Yeovil; the canine quiz “That’s My Dog;” the five-part documentary series for About Britain; and the first leisure magazine for the deaf Breakfastin. In co-operation with Grampian Television, TSW programmes for Channel 4 included: Painting the Warmth of the Sun (described below), and the repeats of the award-winning TSW single drama Heather Ann, and a new flower arranging series: More Than Flowers.

TSW continued its commitment to the arts with three informative documentaries on the canine artist Thomas Newman and Michael Culver to portray Newman school of painting founder Stanley Forbes and his wife Elizabeth.

TSW also continued its late-night arts series View From This Side which received a boost from TSW on both a regional and network level in 1985. The popular canine quiz “That’s My Dog” continues with a second series for ITV. The company also launched a five regional afternoon magazine. Landline Live with Tony Arthur and David Rodgers.


Reference: TV Companies/TSW

TSW – TELEVISION SOUTH WEST

South-West England.

Families, That’s My Dog.

Stithians Show, Yeovil Festival vehicle made appearances at the Devon city centre studios. The facilities channel desk, Studio Facilities.

Members on (Regional (Recruitment and (Head of Religious Programmes); Secretary and General Webster.

Magazine.

Plymouth's Navy.

Royal Comwall Show, North Devon.

St Anthans Show, Yeovil Festival of Transport, Bideford Charter Day and Plymouth’s Navy Days.

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Members on (Regional (Recruitment and (Head of Religious Programmes); Secretary and General Webster.

Magazine.

Plymouth's Navy.
BREAKFAST TELEVISION

TV-am

Breakfast Television Centre, Harley Crescent, London NW1 8EF
Tel: 01-267 4300/4377

Board of Directors: Timothy Atkinson (Chairman); Bruce Gonge (Managing Director and Director of Programmes); Adrian Moore (General Manager); Stratus Zographos (Financial Director); Tony Vickers (Director of Sales); Jonathan Atkinson; Michael Davies; David Frost; The Lord Matthews; Ian Irvine; Edwina Currie; Alan Ford (Company Secretary); Deborah Fosbrooke (Assistant Company Secretary and Company Lawyer).

Executives: John McCollag (Controller, Programmes); Bill Ludford (Controller, News & Current Affairs); Jane Clarke (Features Editor); Cathy Cowan (Editor, After Nine); Nicholas Wilson (Producer/Director of Children's Programmes); Marie Jessel (Editor, The Sunday Programme); Richard Keys (Executive Sports Editor); David Keighley (Head of Press & Publicity); Paul Bushell (Sales Controller).

TV-am, which went on air on 1st February 1983, broadcasts from 6.15 a.m. to 9.25 a.m. Monday through Saturday, and 6.55 a.m. to 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 – Anne Diamond, Nick Owen, Henry Kelly, David Frost and Jonathan Dimbleby. The breakfast show – Good Morning Britain – is a lively blend of news, current affairs, analysis and entertaining features.

Programmes: TV-am presents Good Morning Britain each weekday morning from 6.15 a.m. to 9.25 a.m. Nick Owen and Anne Diamond bring viewers a fast-moving blend of news, current affairs, weather, sport, features and celebrity interviews. The overall aim is to make sure that the programme provides the best possible start to the day. The main core of Good Morning Britain is the hourly and half-hourly news bulletins, in which TV-am's own news team brings viewers an up-to-the-minute service from Britain and throughout the world. The bulletins are backed by in-depth interviews of those in the news and those making the news – politicians, trade unionists, industrialists and ordinary people from all walks of life. And when major news stories happen, the whole of Good Morning Britain is devoted to covering events. The regions are served by regular stories and features from TV-am's journalists based in the company's offices in Belfast, Cardiff, Birmingham, Glasgow and Manchester. Weather presented by Wilfong Willis and sport are a vital part of the daily service, as well as a wide variety of features on topics such as keep fit, with Lizzie Webb, cookery, gardening, pop, television, and much more. Hundreds of celebrities – from Joan Collins to Roger Moore, and from Daley Thompson to Sting – have appeared on the programme, and the regular show business interviews provide a key part of the informal programme blend.

At the weekend the show is different to reflect the change of pace. Good Morning Britain aims to offer a range of programming that will ensure that TV-am viewers have a full weekend. At 6.55 a.m. each Saturday there is a special Saturday briefing which includes news, weather, regional features, and a look at weekend sport. The Wake Up Club, a magazine programme for children begins at 7.30 a.m. and is presented by Tommy Boyd, Arabella Warmer and James Baker. WAC contains a lively blend of competitions, features, news, games and cartoons.

On Sunday, TV-am broadcasts from 6.55 a.m. to 9.25 a.m. Programming starts with A Thought For A Sunday where a well-known personality will offer a religious or spiritual reflection. From 7 a.m. there is more than an hour of children's programming which includes Care Bear cartoons. TV-am's own Ann You Awake Yet with Sally Dewhurst, Julie Brown, Peter Goshling and Terry, and a news quiz presented by Charles Golding. At 8.15 p.m. Jenni Barnett takes her pick of TV-am's week and from 8.30 a.m. David Frost and Jonathan Dimbleby share the role, for approximately half the year each, of presenting the Sunday Programme. This regularly features major interviews with leading politicians such as the Prime Minister and leaders of the opposition parties, as well as discussions on major news stories. There is also a look at the week on TV-am and in the newspapers.
SOUTH & SOUTH-EAST ENGLAND

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Directors, Lord Boston of Faversham (Chairman); David Ouayye (Deputy Chairman); James Gubian (Chief Executive); Anthony Brook (Managing Director); Malcolm Truepenny (Managing Director, Production); John Fox (Director of Sales and Marketing); Bill Ferriss; Mrs Blanche Lucas; Guy Libby; John Robertson (Executive Producer, South); Anthony Howard (Chairman) (Chief Engineer); John Kempton (Chief Engineer, Pole McMahon (Northern Sales Manager); John Miller (Head of Features and Education); Mick Pilsworth (Head of Programme Planning and Development); Peter Plant (General Manager); Peter Pitchett Brown (Head of Promotions); John Robertson (Regional Sales Manager); Mark Sherman (Editor, Coast To Coast); South; Mike Southgate (Head of Programme Organisation and Development); Simon Theobalds (Press and Public Relations Manager); Peter Thomas (Director of Finance); Richard Trinca (Controller of Programme Business Atlantic); Gordon Tucker (Head of Press and Public Relations); Harry Usharath (Director of Production); Peter Williams (Head of factual Programme)

Regional Executives, Patricia Soman (Chairman); Norman Hopkins (Reading); Mike Warner (Brighton)

Studios, The 800 sq. m. of studio floor space in Maidstone is a complementary facility to the updated Southampton production centre which, in turn, provides two studios of 556 sq. m. and 279 sq. m. respectively. In addition the Television Theatre at Gillingham has a studio area of 900 sq. m.

TVS operates three comprehensively equipped outside broadcast units complete with video records and links.

The dual region News Department is totally self-contained and is supported by five ENG camera units, plus four news film units. There are a further three sync-sound units for documentary and features production.

Programmes, The two quite separate versions of the regional news programmes, Coast To Coast, transmitted each weekday evening from Southhampton and Maidstone, continue to dominate the regional ratings, and find their way regularly into the top ten. Aim: the viewers' own 'correspondence column'; has continued to provide a lively exchange of views, and Shaw Taylor's 'Police 5' has proved a successful link between the region's police forces and vigilant viewers.

Questions, a series of 13 regional outside broadcasts in which a panel of experts, under the chaperonnage of David Jacob, answered questions from the audience, was successful enough to justify a second series. Again, the programme which recreates a lively market atmosphere in the studio to feature the skills of local craftsmen and street entertainers, also ran to a second series.

Hosts and wives who walk in the shadow of a more famous spouse were given their share of the spotlight in 'The Better Half', in conversation with Chrisie Polland. Daytime viewers were also able to see another series of the popular 'Classic Quiz' and 'The Party Game'.

Youngsters in the region were able to parade their sporting prowess before the cameras in a second series of 'Teenage Kids' and early evening viewers had a chance to test their musical skills in Lee Peck's 'Pep Talk'.

Doi v?es of the arts were catered for in another series, sometimes controversial, of 'Tutting On The South', followers of the political scene were kept abreast of events locally and at Westminster and Strasbourg in 'Agenda', and the region's industrialists and farmers had their own South Coast, programmes, 'Entermire South and Farm Focus'.

One highlight of the company's contribution to the ITV network was C.A.T.S. Eves, 12-part series for prime time on Friday featuring the advantages of three glamorous national security agents played by Jill Gascoine, Leslie Ash and Rosalyn Landon who carried out their surveillance work behind the 'front' of a private enquiry bureau. A second series is in the pipeline.

Bobby Davro arrived on the light entertainment scene to such good effect in a Sunday night 'special' that a request for a series from the talented young comedian/ impressionist followed immediately. Under the same light entertainment heading, Ultra Quiz continued to attract Fleet Street barbs and large audiences.

The innovative science programme 'The Real World' introduced yet another 'first' to network viewers with aromavision.

Viewers were able to scratch a pad provided in conjunction with 'TV Times' and obtain eight different aromas - from new-mown grass to perfume - to accompany the pictures they were watching. Other subjects covered ranged from space-pants surgery to safety in the air. The TVS documentaries were equally as varied and headline-catching, Peter Williams' impromptu conversation with Her Majesty The Queen was a fascinating part of a visit to the Royal News in 'The Queen And Her Criminal Horse', whilst the heir to the Throne featured prominently in the story of three youngsters' attempts to win a place on the adventure expedition, 'Operation Raleigh'.

Former Mastermind winner Chris Hughes was the guide to a viewers' tour through the golden age of steam in Great Western Railway - '1835' from Paddington. Personalities living in the South talked engagingly to Ill Cochrane in a networked series of 'A Full Life'.

TVS continued to make a major contribution to children's programmes during the year and achieved a notable ratings success with 'No. 73', the live Saturday afternoon show from Maidstone. Fragile Rock and Talking Animal stories series is in preparations continued to win viewers around the country whilst the company added to its list of children's drama credits: Travellers By Night, a story, in six parts, of the efforts of a boy and girl to save a cross elephant from slaughter, and 'Frog' was one of the contributions to Dramarama and which aroused a great deal of interest and post-screening discussions.

Channel 4, Former Prime Minister Edward Heath spoke candidly about the events that followed first his Party's electoral defeat, and then his outings from the leadership of the Conservatives, in a special Saturday evening documentary, The Man Who Went To The Country. It was a programme that was discussed in great detail.

In partnership with the Theatre of Comedy Company, TVS adapted for the small screen Philip King's classical farce set in war-time Britain. See How They Run it featured the star-studded West End cast who began rehearsals for the television version behind the stage in '1050', the stage run had ended.

TVS Trust, Donations to a very wide variety of community ventures and projects brought the amount of money awarded by the Governors of the Trust since 1982 to more than £30 000. Awards varied in size from £10 to the £20,000 contribution that the Trust made to Winchester to undertake a complete restoration programme. The Trust headed by Barry Sharples, has generated income of £100,000 a year plus the equivalent of 19% of the company's distributed dividend.

REFERENCE: TV COMPANIES: TVS

Right: Rosalyn Landon (left), Jill Gascoine (centre) and Leslie Ash as the glamorous national security agents in C.A.T.S. Eyes.
The Catterick Assault Course Fun Run continued to be a major attraction with a record breaking 3,000 people, attracting a crowd of more than 6,000.

**CURRENT AFFAIRS AND DOCUMENTARIES:**

Napierline, the new hard-hitting live discussion programme, set the region buzzing, while Bridley continued its considered reporting of the North-East. With Gillian Reynolds at the helm. What Would You Do? asked consumers to share their worries and help each other.

**Farming Outlook** contributed its long-established expertise to Channel 4 together with the award-winning Coping and the headline-making Face The Press. On the network, David Bellamy starred in The End of the Rainbow Show for children and in Turning the Tide for their parents.

**DRAMA:** Superpan, the spectacular networked comedy fantasy series with Gudrun Ure, scored a remarkable nationwide success. Operation Julie, a thriller mini-series with Colin Blakely, re-created the dramatic story of Britain's biggest ever undercover drugs investigation. Dramarama contributions included 'The Coal Princess' and 'The Audition'.

**MUSIC:** The Taif and Razumovetz continue to lead the way in rock and pop programming. The Taif made yet more history by picking up gold in the New York Film Festival, then went on to spearhead the live five-hour spectacular Europe-a-Go-Go which breached the Iron Curtain reaching millions of viewers. Meanwhile, TX45 showcased the region's wealth of rock talent.

**CHILDREN AND YOUNG PEOPLE:** Botanist David Bellamy hosted the fascinating seven-part network environmental series The End of the Rainbow Show which proved learning can be fun. The same programme, How Dany You served up generous helpings of slapstick fun for younger viewers.

**RELIGION:** Networked programmes included five in the Highway series and Muslim Prayer, the 73rd Anniversary of Guiding, and International Youth Year were among worship broadcasts. Locally, 12 Stratford Talil discussions dealt with the personal relationships of young people, and six Caring For Carful interviews covered concern for the elderly, while Morning Glory and nightly Edeilays maintained their diversity.

**SPORT:** Extra Time on Sunday afternoons, provided a comprehensive insight into all aspects of regional sports activity. Best Of The Tier, with its international field, did for indoor bowls what Darts Masters did for the local darts players against world-class opposition; and Sporting Chance tested the amazing powers of recall of the area's top quiz team in a 15-match knock-out series. In addition, a one-day international cricket match, boxing and horse-racing were covered for the network and the documentary Road To Los Angeles looked back on Steve Cram's path towards an Olympic Silver medal.

The region's art scene was reflected in The Works, while a number of 'specials' included a profile of North-East-born opera star Thomas Allen and a survey of art work by patients in Cherry Knowle Mental Hospital in Newcastle. For Channel 4 there was a one-hour documentary on the life of the pigeon men of the North, and Jevi, a tribute to the 19th-century music hall singer/songwriter Joe Wilson.
NORTHERN IRELAND

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Directors: Dr. R. B. Henderson, OBE (Chairman); I. B. McQuaid (Deputy Chairman); Professor H. C. C. M. C. Murray (Vice Chairman); Mrs. Betty E. Murray (Vice Chairman); I. D. Smyth (Managing Director); P. Batt (Sales Director); J. A. C. Creagh (Assistant Managing Director); R. E. Benner, OBE; Lord Dunlewy; Capt. O. W. J. Henderson, OBE, D.L., G. C. Hutchison, Mrs. A. McCollum; I. O'Driscoll; I. B. Waddell (Programme Controller).

Officers: E. Caves (Chief Engineer); G. St. John (Director of Technical Operations); K. F. Hamilton (Northern Ireland Sales Manager); N. N. McCafferty (Planning and Programming Manager); J. McAllister (Operations Controller / Company Secretary); G. P. F. Fleeton (Senior Education Officer); Mrs. H. L. Clarke (Programmes Administration); R. Kennedy (Information Officer); W. D. Murray (Head of Local Programmes); I. O'Connor (Deputy Chief Engineer).

Religious Advisory Panel. The Rt. Revd Dr Robin Earns (Bishop of Down and Dromore); The Very Revd Dr Maguire; The Revd Dr A. L. McAloney; The Revd L. D. Good, MBE, OBE.

Educational Advisory Panel. A. C. Brookes; Sir P. F. Francis; P. P. Gallagher; M. Murphy; W. McKay; Mrs. J. Fitzpatrick.

Staff. Ulster Television employs almost 300 of whom 40 are located in the London Sales Office.

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. The central technical area houses separate engineering and presentation control rooms and a continuity studio. The presentation control room contains a CDC MC900/24 input switcher. The VTR area has five Sony BVH 2000 machines, three TCR 100 video cart machines and a line three machine VTR edit suite. The two production studios are equipped with three Ikegami HK-381 cameras and Neve Sound desks. Lighting control is equipped with Strand duet consoles. The company has a four-camera outside broadcast unit equipped with Sony BVF370A cameras, Neve Sound desk, Grass Valley switcher and two BVH 1100 VTR machines. The 12KVA on-board generator has been supplemented by a 75KVA mobile generator.

Production on film has been totally replaced by the Betacam 1/2 in format, operated by four staff crews and two stringers, one based in Belfast and the second in Londonderry. The four 1/2 in editing suites have been supplemented by a fifth three-machine 1/2 in editing suite and a sound post-production suite capable of also servicing the 1/2 in VT editing suite. There is a contribution studio and office suite in the City of Londonderry.

Programmes. The success of the company's production of The Haldon Curtain, a major 90-minute drama transmitted on Channel 4 during the summer, encouraged Ulster Television to move further into this field with another ambitious venture. December Brute, which has been commissioned for Film on Four, is the outcome of this initiative.

Other major projects being developed for the company's output include God's Frontiers, a dramatised documentary series of eight one-hour programmes which looks at the Ulster pioneers in North America and Australia.

Contributions to both Channel 4 and the ITV network have increased considerably. A series of five Alantrite Britain programmes looked at The Ulster Way, a scenic route around the Province, and the people who live there. The Skerl Huntens of Ards, an extremely well-produced documentary on religious thread running through its look at everyday living.

Medicine Matters, a follow-up to the award-winning Trauma, was another series to be transmitted locally and with further showings of All In A Day's Walk and Ulster Landscapes.

Mock Magic, a look at craftsmanship in miniature, and a second series of Maker II Pay about money-making hobbies, were also made for national showing on Channel 4.

There was also a third series of The Irish R.M. in which Ulster Television has had a major co-production role.

Good Evening Ulster, presented by Eamonn Holmes, continues to be the company's top rating local news magazine programme, and features regularly in the local top ten programmes. Other news is covered in Look In, Ulster News Headlines, and News at Nine.

The four-camera outside broadcast unit which, incidentally, was used to shoot The Haldon Curtain had an extremely busy year, making further series of The Lakeland Gallery, Swings and Roundabouts, and covering other top sporting events including the UK Athletic Championships and International Boxing, as well as Morning Worships and Highway programmes for the network.

Lifestyle and Advice, programmes which encourage new interest in daily life and health, as well as providing useful information to smooth day-to-day problems, again had considerable viewers follow-ups.

Counterpoint covers current affairs, while the arts in the Province are covered in depth in Spectrum. Ramsey's inventions competition brought another large response, and a further series of How Do Your Garden Grow?, a look at private gardens large and small in town and country, is planned.

Lift After School is a new series giving advice to secondary school children about to leave formal education, while Swings and Roundabouts is the working title of a new primary series to replace the long running Skip and Jump.

In religion, there was another series of Rejoice with the emphasis on music, special Church Report on the annual deliberations of the four main churches, and the weekly Witness slot.

Password was an interesting new format quiz series.
Barbara Flynn, proving one of the year's most appreciated drama series. Michael J. Bird reflected on successful and less successful aspects of a thrilling motor business in 'The Winning Street, starring Dinah Sheridan and Leslie Sands. With its move to peak time in the London area, the Reshuffling of drama, 'Emmerdale Farm', went from strength to strength with consistent Top 20 ratings for its twice-weekly editions, reaching its 1,000th episode in November 1985.

YTV's documentary department enjoyed another excellent year. First Tuesday, the much-admired monthly documentary magazine, now in its third year, showed interest in the special VE celebration report 'Yanks Meet Reds' from behind the Iron Curtain. The UK's joint Famine in the rebel-held region, was one of the most moving Ethiopian reports. Other subjects ranged from Beirut to Belgium, from women卡通ists at Sandhurst to racial attacks in London. From old Pennine customs to pensioners' holidays in Spain. The Battle of Britain anniversary was marked most memorably by ex-RAF and Luftwaffe pilots in Churchill'sFew.

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INDEPENDENT TELEVISION NEWS

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ITN provides the daily programmes of national and international news for the Independent Television network and a
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Organisation: ORACLE provides the
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operating in Great Britain and Northern
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business news services are supplied by
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The Executive: Nigel Cole: Managing
Director.

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provides a central Secretariat to serve the
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matters.

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(Director: Programme Planning Secretary),
John Calvert (Director, Industrial Relations),
Brian Sanctuary (Head of Marketing Services),
John Jackson (Head of Copy Clearance),
Norman Green (Coordinating Engineer).

The Programme Planning Secretariat
serves as a central agency in programme
matters for the network as a whole and
assists the companies in the planning of
the network arrangements in liaison with
the IBA.

The Industrial Relations Secretariat is
responsible for the overall co-ordination and
direction of the network's IR policy.

The Engineering Department is
responsible for co-ordinating research on
technical matters and disseminating
technical information throughout the
network.

The Association has a special Copy
Clearance Department which deals with
the examination and approval of all
television and radio advertisements
before transmission to ensure that they
conform to The IBA Code of Advertising
Standards and Practice and the relevant
statutory requirements.

INDEPENDENT TELEVISION PUBLICATIONS

247 Tottenham Court Road, LONDON
W1P 8JD
Tel 01-233 3222

Constitution: Independent Television
Publications Ltd is owned jointly by the
fifteen ITV companies operating in Great
Britain and Northern Ireland. It publishes
TVTimes and Lookin.

Directors: George A. Cooper (Chairman),
Alwyn Wise (Managing Director, Sir Brian
Bailey, OBE, William Brown, CBE, Richard
Dunn, James Gatward: I. Graham, Bruce
Gyngell, Donald Harker, R. B. Henderson,
CBE, Clive W. Leach, Alex Mair, MBE, D. S. McCall,
Peter McNally, Anthony Peagam, R. W. Milnes, David Reay, L. I. Thompson, R.
W. Wordley.

Chairman's Committee: George A
Cooper (Chairman), Alwyn Wise (Managing
Director, William Brown, CBE, Donald
Harker, Peter McNally, Anthony Peagam
(Editor: L. I. Thompson (Financial Director
Senior Executives: Alwyn Wise
(Managing Director: L. I. Thompson
Financial Director, Anthony Peagam (Editor
TVTimes: Peter Barber (Production Director)
Nigel Cole (Director of Production and
Publicity: Ken Harman (Marketing
Development Director: Jeffrey Kalmun
Company Secretary: John Littlejohn (Sales
Director: Adrian O'Neill (Advertisement and
Marketing Director: Lookin.Editor - Colin
Shebelumble.

ITP/ITCA/ITN/ORACLE

A subsidiary company of Independent
Television Publications Ltd. publishes
books and other publications related to
ITV.

Directors: Alwyn Wise (Chairman,
Colin Shebelumble, John Littlejohn, Anthony
Peagam, L. I. Thompson.

PUBLISHERS LIMITED

A subsidiary company operating as
Independent Television Marketing
Enterprises and providing marketing and
ancillary publishing services to the
parent companies.

Directors: Alwyn Wise (Chairman, Nigel
Coile (Chief Executive, Anthony Peagam, L.
I. Thompson.

Spanish edition
THE ILR AREAS

INDEPENDENT LOCAL RADIO STATIONS ON AIR DURING 1985

ILR – in tune with its listeners: ESSEX RADIO

Key to maps on following pages

The solid circle shows the general location of each ILR service. The tinted area represents the general extent of good VHF reception. The rays extend to show the total survey area (marketing area) in much of which satisfactory reception, mostly on medium wave in daylight, may also be obtained.

A Transmitters on air

ABERDEEN

Directors. A. D. F. Lewis (Chairman); O. Macfarlane (Managing Director/Programme Controller); Miss M. Hartnoll; Prof. A. Kemp; W. McKirray; G. Simpson; I. Wheeler; D. Young.

Officers. I. Martin (Head of Finance); R. Maclean (Deputy Programme Controller); L. Carmie (Sales Manager); G. Moreland (Head of Music); Ms E. Stark (Senior Producer).

1035 kHz (290 metres), VHF 96.9 MHz AIR DATE: 27.7.81

AYR (WITH GIRVAN)

Directors. W. J. M. Mowat (Chairman); P. C. McNaught (Deputy Chairman); I. Campbell (Managing Director); W. Aitken, MBE; T. Cairns (Financial Controller); The Earl of Dalkeith; Mrs F. Grier; F. G. S. Henderson; R. A. McKie; W. B. Miller, OBE; I. Moffat.

Executives. I. McCauley (Programme Controller); J. Walters (Sales Manager); A. Shields (Chief Engineer); G. McArthur (Head of News).

Ayr: 1035 kHz (290 metres), VHF 96.2 MHz AIR DATE: 16.10.81

Girvan: VHF 97.1 MHz AIR DATE: 4.12.81

NB: CBC now Red Dragon Radio
Invicta Sound now Invicta Radio
Radio West and Wiltshire Radio now GWR

REFERENCE: THE ILR AREAS
BURY ST. EDMUNDS

Saxon Radio
Long Brackland
BURY ST. EDMUNDS
Suffolk. IP33 1JR
Tel: 0284 70951

REFERENCE: 212

COVENTRY

Mercia Sound
Hertford Place
COVENTRY CV 1TV
Tel: 0203 284451
Telex: 511801

REFERENCE: 1359

CARDIFF

Red Dragon Radio
Red Dragon Radio House
West Canal Wharf
CARDIFF CF 1SN
Tel: 0222 384031
Telex: 31413

REFERENCE: 1359

DUNDEE/PERTH

Radio Tay
PO Box 123
DUNDEE DD 1WF
Tel: 01382 295511
Telex: 76412

REFERENCE: 1186

EDINBURGH

Radio Forth
Forth House
Forth Street
EDINBURGH EH 1LF
Tel: (031)553995
Telex: 727374

REFERENCE: 1548

EXETER/TORBAY

Dev nAir
DevonAir Radio
35-37 St. David's Hill
EXETER EX 1DA
Tel: 0392 30703
Telex: 42496

REFERENCE: 666
INVERNESS

Moray Firth Radio, PO Box 271, INVERNESS IV1 1SF
Tel: 0463 224433
Tel: 71043

DIRECTORS: D. A. Gardiner (Chairman); D. R. R. Graham (Deputy Chairman); T. Prag (Managing Director); G. A. M. Cameron; K. L. Girgenti; B. D. Henry; C. I. MacMillan; Mrs C. G. Marshall; OBE; Dr G. G. Marshall; A. G. Miller; W. C. H. Phillips; R. H. Waters.

EXECUTIVES: B. Anderson (Programme Organiser); M. Holliday (Head of News); N. Shaw (Head of Features & Advertizing); B. Smith (Chief Engineer); I. Webster (Head of Sales).

Telex: 214

107 kHz (271 metres). VHF 95.9 MHz AIR DATE: 21.12.82

IPSWICH

Radio Orwell, PO Box 56, IPSWICH IP1 1LZ
Tel: 0477 26971
Tel: 98448

DIRECTORS: Cdr J. C. Jacob (Chairman); D. A. Cock (Managing Director); R. Stillman; A. H. Catchpole; T. R. Emmonson; W. J. Jacob; D. H. S. Mijten; Mrs R. A. S. Rickitt; S. F. Weston.

EXECUTIVES: M. Ashby (Accountant); Mrs S. Gordon (Programme Controller); N. Hunt (Chief Engineer); C. Opperman (Head of News & Current Affairs); Ms C. Andrews (Public Relations Manager); M. Noye (Head of Sales).

Radio Orwell is associated with Saxon Radio (Bury St Edmunds) through Suffolk Group Radio PLC.

828 kHz (362 metres). VHF 94.6 MHz AIR DATE: 19.81

LEEDS

Radio AIRE, PO Box 362, LEEDS LS2 8ZG
Tel: 0532 452299

DIRECTORS: D. M. Walker (Chairman); D. R. Maker (Chief Executive).

EXECUTIVES: C. Ackroyd (Programme Controller); A. H. Wardson (Financial Controller); C. Company; S. Smith (Sales & Marketing Manager); D. Cockram (Chief Engineer); B. Fullerton (Sales Manager).

1260 kHz (238 metres). VHF 97.1 MHz AIR DATE: 7.6.81

LEICESTER

Radio Leicester, Granville House, Granville Road, LEICESTER LE1 6RW
Tel: 0513 59556

DIRECTORS: G. A. Bromley (Chairman); R. Coles (Managing Director); J. Aldridge; G. Ball; C. Burton; P. Doherty; Miss B. Paton; Mrs A. Piper; T. Smeaton.

EXECUTIVES: C. C. Hughes (Deputy Managing Director & Programme Controller); N. Mather (Sales Controller); I. Lockwood (Company Secretary & Accountant); T. Cook (News Editor); G. E. Woodward (Chief Engineer).

Service is provided in association with Radio Trent (Nottingham).

1548 kHz (194 metres). VHF 96.7 MHz AIR DATE: 21.10.74

LIVERPOOL

Radio City, PO Box 505, LIVERPOOL L5 9RD
Tel: 051 237 5000
Tel: 628277

DIRECTORS: G. L. Corrett (Chairman); G. B. Marsh (Deputy Chairman); T. D. Smith (Managing Director); W. H. Aldred; P. Missel; R. Barrard; A. Blessdale; K. A. Dodg, MBE; I. Maiden; Mrs P. Marsden; Mrs M. G. Rogers; W. D. C. Kushworith; J. St. John; G. C. Thomas.

SENIOR STAFF: C. B. Cock (Programme Controller); D. Duncan (Chief Engineer); Miss R. Garth; G. Edwards (Marketing Manager); B. Harvey (Senior Producer); I. Mann (News Editor); G. Moffatt (Deputy Managing Director); W. Nelson (Finance Controller); A. Newman (Head of Music); Miss M. Spencer (PA to Managing Director); C. R. Tyler (Sports Editor).

1548 kHz (194 metres). VHF 98.7 MHz AIR DATE: 16.10.73

LONDON General and Entertainment

Capital Radio 194

Capital Radio; Euston Tower; LONDON NW1 3EB
Tel: 01-388 1288

DIRECTORS: Sir Richard Attenborough, CBE; (Chairman); J. R. Storaro (Deputy Chairman); N. Wallis (Managing Director); B. Barlow; White; A. F. Bunlett; W. H. Beets; K. F. G. Denny; B. Forbes; K. Gipper (Finance Director); D. R. W. Harrison; I. A. N. Irvine; Miss J. Lumley; P. Playfair (Sales Director); Lady Porter; Lord Ronsey; Mrs Sandall (Programme Director); C. Stellman; R. A. Silby; S. Tracy; Lord Willis.

SENIOR EXECUTIVES: P. Black (General Manager); I. Burrows (Controller of Programmes); P. Jackson (Chief Engineer); T. Hall (Head of Music); Miss I. Reed (Press & Public Relations Officer).

1548 kHz (194 metres). VHF 95.8 MHz AIR DATE: 16.10.73
directories.

**Tel.:** 0234 49266

**London Broadcasting Company (LBC):**
- **Man: shaking:** Kant (Managing Director), D. Williams (Editor/Editor - INR).
- **Executives:** P. J. L. Burton (Chairman), C. R. Mason (Managing Director), Mrs. J. A. E. Austin, M. A. Blacket, D. R. Clark, H. G. Darbou, P. Y. F. Desborough, E. Francis, R. I. F. Howard, B. W. King, N. King, Mrs. J. M. Moody, J. P. D. Nutting, N. A. S. Stilley (Radio/Editor).
- **South (Luton):** 828 kHz (162 metres), VHF 97.6 MHz. AIR DATE: 8.10.73.
- **North (Bedford):** 792 kHz (378 metres), VHF 95.3 MHz. AIR DATE: 15.8.72. BUCKFORD.

**Maidstone & Medway (Kent):**
- **Invicta Radio:** Incorporating Northdown Radio and Network East Kent.
- **MANCHESTER:**
- **Newport (Gwent):**
- **GB Radio 250:**
- **Northampton:**
- **Tel.:** 0234 49266

**MAIDSTONE & MEDWAY / EAST KENT INVICTA**

**Dir:** Richard Sturt, Harry Acton (Deputy Chairman), John Howard (Deputy Programme Director), Anthony Tuckwell, Roger Francis, Richard Harvey, The Programme Director (Assistant Editor), P. Poulton (Head of Music & Programming), R. Robinson (Chief Engineer), K. B. Sanders (News Editor), AIR DATE: 15.8.72. BUCKFORD.

**Dir:** N. Quick, CBE (Chairman), P. T. Birch (Deputy Chairman), C. Walters (Managing Director and Chief Executive), T. Arnold, M. P. A. Ford, D. B. Booth, M. J. Keenan, S. Forlani, D. May, M. Peacock, M. J. Taylor, Lord Winstanley, B. G. Jones (Secretary).

**Executives:** S. Barnes (Chief Engineer), M. B. Crick (Head of Programme Development), L. H. Arnold (Head of Programme Production). AIR DATE: 11.7.73.

**Sr Staff:** L. M. L. Bracken (Commercial Manager), J. Hancock (Programme Director), P. N. Forlani (Programme Director), W. Morris (Commercial Manager). S. SCOTT.

**Dir:** Patrick Sharman (Chairman), Leslie Oldman (Deputy Chairman), Stewart Francis (Managing Director), Jean Barker, David Burlow, The Earl of Dalkeith, Martin George, William Gibbs, Harry Griffin, Max Hardings, Denzil How, Tony Roundhouse, John Sharman (Company Secretary), Dick Shaw, John Westcombe, Charles Whitley.

**Sr Staff:** John Rees (Station Manager), A. J. Smith (Programme Controller), James Warrack (Chief Engineer), N. Spark, S. Mann (Sales Manager), Mike Day (News Editor).

**Tel.:** 0234 49266

**London Broadcasting Company (LBC):**
- **Man: shaking:** Kant (Managing Director), D. Williams (Editor/Editor - INR).
- **Executives:** P. J. L. Burton (Chairman), C. R. Mason (Managing Director), Mrs. J. A. E. Austin, M. A. Blacket, D. R. Clark, H. G. Darbou, P. Y. F. Desborough, E. Francis, R. I. F. Howard, B. W. King, N. King, Mrs. J. M. Moody, J. P. D. Nutting, N. A. S. Stilley (Radio/Editor).
- **South (Luton):** 828 kHz (162 metres), VHF 97.6 MHz. AIR DATE: 8.10.73.
- **North (Bedford):** 792 kHz (378 metres), VHF 95.3 MHz. AIR DATE: 15.8.72. BUCKFORD.

**Maidstone & Medway (Kent):**
- **Invicta Radio:** Incorporating Northdown Radio and Network East Kent.
- **MANCHESTER:**
- **Newport (Gwent):**
- **GB Radio 250:**
- **Northampton:**
- **Tel.:** 0234 49266

**MAIDSTONE & MEDWAY / EAST KENT INVICTA**

**Dir:** Richard Sturt, Harry Acton (Deputy Chairman), John Howard (Deputy Programme Director), Anthony Tuckwell, Roger Francis, Richard Harvey, The Programme Director (Assistant Editor), P. Poulton (Head of Music & Programming), R. Robinson (Chief Engineer), K. B. Sanders (News Editor), AIR DATE: 15.8.72. BUCKFORD.

**Dir:** N. Quick, CBE (Chairman), P. T. Birch (Deputy Chairman), C. Walters (Managing Director and Chief Executive), T. Arnold, M. P. A. Ford, D. B. Booth, M. J. Keenan, S. Forlani, D. May, M. Peacock, M. J. Taylor, Lord Winstanley, B. G. Jones (Secretary).

**Executives:** S. Barnes (Chief Engineer), M. B. Crick (Head of Programme Development), L. H. Arnold (Head of Programme Production). AIR DATE: 11.7.73.

**Sr Staff:** L. M. L. Bracken (Commercial Manager), J. Hancock (Programme Director), P. N. Forlani (Programme Director), W. Morris (Commercial Manager). S. SCOTT.

**Dir:** Patrick Sharman (Chairman), Leslie Oldman (Deputy Chairman), Stewart Francis (Managing Director), Jean Barker, David Burlow, The Earl of Dalkeith, Martin George, William Gibbs, Harry Griffin, Max Hardings, Denzil How, Tony Roundhouse, John Sharman (Company Secretary), Dick Shaw, John Westcombe, Charles Whitley.

**Sr Staff:** John Rees (Station Manager), A. J. Smith (Programme Controller), James Warrack (Chief Engineer), N. Spark, S. Mann (Sales Manager), Mike Day (News Editor).

**Tel.:** 0234 49266

**London Broadcasting Company (LBC):**
- **Man: shaking:** Kant (Managing Director), D. Williams (Editor/Editor - INR).
- **Executives:** P. J. L. Burton (Chairman), C. R. Mason (Managing Director), Mrs. J. A. E. Austin, M. A. Blacket, D. R. Clark, H. G. Darbou, P. Y. F. Desborough, E. Francis, R. I. F. Howard, B. W. King, N. King, Mrs. J. M. Moody, J. P. D. Nutting, N. A. S. Stilley (Radio/Editor).
- **South (Luton):** 828 kHz (162 metres), VHF 97.6 MHz. AIR DATE: 8.10.73.
- **North (Bedford):** 792 kHz (378 metres), VHF 95.3 MHz. AIR DATE: 15.8.72. BUCKFORD.
NOTTINGHAM

Radiotrent
29/31 Castle Gate,
NOTTINGHAM NG1 1AP
Tel: 0602 581731

Directors, F. E. Doherty (Chairman), Mrs A. Stanley (Deputy Chairman), R. Coles (Managing Director), I. Clayton, R. J. Godfrey, Miss M. J. Lyon, A. G. Mollett, B. Porter, G. Bromley, C. Wright.

Executives, N. Mabe (Sales Controller), C. C. Hughes (Programme Controller); J. Lockwood (Company Secretary & Accountant); D. Newman (News Editor); G. E. Woodward (Chief Engineer).

REFERENCE: THE ILR

Telex: 0734 READING.

PO Box 225,
Thames Valley Radio
Tel: 0772 677610

PORTSMOUTH

Radio Victory
PO Box 217,
PORTSMOUTH PO1 1RT
Tel: 0705 827799

Directors, The Earl of Morley, L.P. (Chairman); S. Edgcombe, P. V. (Vice-Chairman); R. B. Russell (Managing Director); D. J. Cherrington, I. A. Constable; P. G. H. Ceben, OBE, DL., Mrs H. Day, Mrs. Doyle, R. Gibbon, Mrs S. Grier, J. W. Goffin, Mrs S. Grier, J. H. Trafford (Company Secretary); P. G. G. Vesper.

Executives, Mrs R. Arnold (Company Accountant), M. Carroll (Head of News); Ms L. Churchill (Head of Programming); H. Bowles (Head of Sales); L. White (Chief Engineer).

REFERENCE: THE ILR

Tel: 0752 272727

PLYMOUTH

Plymouth Sound
Earl’s Ace
Alma Road
PLYMOUTH PL4 8NX
Tel: 0752 272727

Directors, M. D. Poland (Chairman), B. H. Jenkins (Managing Director); P. N. Broadgen, C. A. Day; R. D. Downham; Miss C. Hurtle; N. G. Kemish; The Earl of March; Mrs L. McDowall, L. S. Mitchell; J. A. Nye; A. S. Reynolds; B. A. Wallis.

Senior Executives, I. G. Gilchrist (Head of Programming and News); C. Reader (News Editor); R. Toller (Chief Engineer); J. Swain (Director of Sales).

REFERENCE: THE ILR

AIR DATE 5.10.82

PRESTON & BLACKPOOL

Red Rose
Red Rose Radio
PO Box 510,
ST. PAUL’S SQUARE,
PRESTON PR1 1YE
Tel: 0772 356301

Directors, Sir Frank Pearson (President); J. O. Oyston (Chairman); R. P. Gibbons (Managing Director); D. R. Makin (Managing Director); W. B. Beaumont; OBE; R. Hardy; C. Lloyd; D. Moore; Mrs P. Prevost; Mrs M. Taylor; P. Taylor; S. Wilkinson; Prof. G. Williams; Miss V. Wood.

Executives, F. Sheppard (News Editor); D. Cockram (Chief Engineer); M. Hensfield (Head of Programming); P. Salt (Sales and Marketing Director); A. H. Wadsworth (Company Secretary & Financial Controller).

REFERENCE: THE ILR

AIR DATE 14.10.75

READING

Radio 210,
(Thames Valley Broadcasting)
PO Box 210,
READING, BERKSHIRE, RG1 5RZ
Tel: 0734 48131

Directors, R. Palmer (Chairman); I. Fowles (Deputy Chairman); A. L. Grundy (Managing Director); F. A. Butters; B. Cowgill; The Marchioness of Douro; R. Gilbert; B. Harrop; A. Jones; M. Lawson (Company Secretary); H. Mcgee; Mrs B. Nash; Mrs E. Salisbury; A. D. Scoller.

Associate Directors, P. Coope (Head of News); P. Robbins (Chief Engineer); T. Mann (Programme Controller).

REFERENCE: THE ILR

AIR DATE 14.3.82

1341 kHz (210 metres), VHF 97.0 MHz AIR DATE 8.3.76
Directors: John F. V. Christian (Chairman), Reginald J. Harris, JP (Deputy Chairman), John M. Aspioneer (Managing Director); Angela Ballard, John Bell. Robert Devereux; Eric Epson, OBE, JP; Lord Enza, Nick Hague, Ron Hall; Sir Philip Jackson, Tim Quinlan, Lord Romney; Sylvia Queenborough; Robert Sibly, JP; Beryl Tindle.

Michael Butler (Company Secretary)

Executives: John Wellington (Programme Controller); Peter S. Perry (Sales Controller); B. C. Monger (Financial Controller).

152 1 kHz (197 metres), VHF 102.7 MHz AIR DATE: 20 10 04
TEESIDE
Radio Tees, 74 Devonport Street, STOCKTON-ON-TEES, Cleveland. TS18 1HB
Tel: (062) 65111


Senior Staff. D. Moss (Chief Engineer); S. McGrath (Acting News Editor); Mrs P. Hutchinson (Assistant Secretary); Mrs N. Patern (Head of Administration); G. Williams (Sales Controller); D. Jameson (Programme Controller); Mrs J. Verrill (Programme Administrator).

1170 kHz (257 metres). VHF 95.0 MHz AIR DATE 21-6-75

TYNE & WEAR
Metro Radio
Metro Radio
NEWCASTLE UPON TYNE
NORTH BAY
Tel: 091-488 3131

Executive Directors. Lord Elliott (Chairman), N. S. Robinson (Managing Director); M. E. Division (Sales Director); M. Johnson (Programme Director); I. Josephs (Financial Director)/C.R. Bennett).


Executives. T. Carliedge (News Editor); C. Harrison (Sports Editor).

1152 kHz (261 metres). VHF 97.0 MHz AIR DATE 15-2-74

WOLVERHAMPTON & BLACK COUNTRY
Beacon Radio
Beacon Radio
PO Box 703
267 Tettenhall Road, WOLVERHAMPTON
WV8 1DO
Tel: (092) 752 2111

Directors. A. W. Herr (Chairman); R. H. Horson (Managing Director); K. Baker, M. G. D. Graham; H. H. Hill, F. Sekvyn; B. Walls.

Senior Staff. R. G. Caperton (Programme Controller), T. Attwater (Head of News); P. Foley (Head of Sport); A. Mullins (Director of Sales); B. Plant (Company Secretary); B. Warburton (Chief Engineer); M. Baker (Head of Music); J. Watson (Programme Information Unit); J. Warr (Commercial Production).

999 kHz (303 metres). VHF 97.2 MHz AIR DATE 12-2-74

WREXHAM & DEESIDE
Marcher Sound.
Market Square.
Sarn-Y-Gorsau.
The Studio.
Gwersyllt.
WREXHAM.
Clwyd. LL21.
Tel: 07975 72202/0244 177202.

Directors. The Rt. Hon. Lord Evans of Claughton (Chairman); M. Thomas, OC. OBIE (Vice-Chairman); His Grace The Duke of Westminster; J. P. Bell, N. Dickens, D. L. Jones, K. P. Jones, H. S. Martin, W. Pryce Griffiths, I. A. Ryall.

Executives. E. Jones (Programme Controller), P. Miewes (Head of News).

2260 kHz (338 metres). VHF 95.4 MHz AIR DATE 5-9-83

The Association of Independent Radio Contractors Limited (AIRC)

The Association of Independent Radio Contractors Limited (AIRC) is a registered trade association which has been in existence for a number of years. The Association is run by a committee elected by member broadcasters.

AIRC is an association jointly funded by the companies who have contracts from the IBA to provide a local radio service. It was set up in 1973 and its membership consists of radio companies, providing a range of trade association services for its members.

AIRC also represents independent radio in respect of matters relating to the BBC and other media. A significant function of AIRC is to provide a forum for discussion between the companies about a collective policy within Independent Radio.

Radio Marketing Bureau (RMB),
Regina House: 293-297 Old Marylebone Road, LONDON W1Y 5AA
Tel: 01-258 3705

The Radio Marketing Bureau came into being on 1st February 1983. Its objective is to promote the radio medium to advertisers and agencies. RMB collects case histories and research studies of radio advertising and its effects and encourages further work of this kind. It is in direct mail and advertisements in the radio press and on radio itself to make a case as well as making presentations at conferences and at the offices of advertisers and agencies. It also acts as a clearing house for information from UK radio stations and from abroad and is a central source of independent radio-relevant marketing information for all interested parties.

Independent Radio News (IRN). A subsidiary of LBC which acts as a news agency for all other IR companies by providing spoken and other live material, and a teleprinter service (Address at LBC).
INDEPENDENT
BROADCASTING AUTHORITY

MEMBERS OF THE AUTHORITY

Chairman
The Rt. Hon. The Lord Thomson of Monifieth, KT, PC

Deputy Chairman
To be appointed

Mr M. H. Caine
Mrs Y. Conolly
Prof. A. L. Cullen, OBE, FRS
Mr R. A. Grantham
Mrs I. M. Jewitt, p
Mrs F. J. McVey
Mr R. Purvis
Mr G. R. Peregrine, DL
Mrs P. Ridley, p
Mr G. Russell, CBE
Mrs I. M. Mohan, Mr I. R. Purvis and
Mr G. R. Peregrine make the interests
of Northern Ireland, Scotland and
Wales respectively their special care.

DIRECTOR OF TELEVISION
- Deputy Director of Televison
- Chief Assistant (Policy) Television
- Chief Assistant Television
- Senior Television Scheduling Officer
- Religious Broadcasting Officer
- Head of Educational Programme Services
- Head of Research

DIRECTOR OF PROGRAMMING
- Deputy Director of Programming
- Head of Radio Programming

DIRECTOR OF ENGINEERING
- Assistant Director of Engineering (Operations)
- Assistant Director of Engineering (Policy)
- Staff Engineer (Development)
- Head of Satellite Engineering
- Head of Station Design and Construction Department
- Head of Radio Wave Propagation and Planning Department
- Head of Experimental and Development Department
- Head of Engineering Information Service
- Deputy Head of Engineering Information Service
- Studio Technical Services Adviser
- Head of Communications Group
- Chief Engineer (Transmitter Operations)
- Head of Operations & Maintenance Group
- Head of Masts & Aerials Group
- Regional Engineer: East and South
- Midlands and North
- Scotland and Northern Ireland
- Wales and West
- Area Engineers: The Borders
- Central Scotland
- Channel Islands
- East of England

John Whitney
K. W. Blyth
D. Glencross
Miss E. C. Mulholland
I. F. Harriott
R. M. Hargreaves
R. Duval
C. O. B. Rowley
Revd E. M. Shergog
Dr I. R. Moss
Dr R. C. Towler
I. B. Thompson, OBE
P. A. C. Baldwin
P. C. Brown
T. S. Robson, OBE
R. C. Hills
A. L. Witham, OBE
I. L. E. Baldwin
B. Salkeld
R. Wellbeloved
R. I. Byrne
T. I. Long
C. P. Daubney
B. T. Rhodes
G. Salter
B. R. Waddington
S. G. Bevan
D. S. Chambers
I. A. Thomas
M. C. W. Gulliford
H. N. Salisbury
L. Evans
A. D. Campion
A. V. Sucksmith
D. M. Hancock
W. D. Kidd
P. T. Firth
London
Midlands
North and West Wales
North Scotland
North-East England
North-West England
Northern Ireland
South Wales
South of England
South-West England
Yorkshire
Head of Long Range Studies
Head of Technical Training

DIRECTOR OF FINANCE
- Deputy Director of Finance
- Chief Accountant
- Deputy Chief Accountant
- Head of Radio Finance
- Chief External Finance Officer

DIRECTOR OF ADMINISTRATION
- Secretary to the Authority
- Head of Staff Administration
- Head of General Administration
- Data Processing Manager

CONTROLLER OF INFORMATION SERVICES
- Deputy Controller of Information Services and Head of News and Briefing
- Head of Publications and Publicity

CONTROLLER OF ADVERTISING
- Deputy Controller of Advertising

NATIONAL AND REGIONAL OFFICERS
- National Officers:
  - Officer for Northern Ireland
  - Officer for Scotland
  - Officer for Wales and West of England
- Regional Officers:
  - East of England
  - Midlands
  - North-East England, The Borders
  - Isle of Man
  - North-West England
  - South of England
  - South-West England
- Yorkshire

A. B. Gee
W. A. Arnold
E. Warwick
R. W. R. Jones
D. E. Rider
W. G. Learmonth
R. Cameron, MBE
E. Howarth
A. N. Appleby
K. Archer
A. J. Parker
W. N. Anderson, OBE
A. W. Reading, OBE, MC, TD
P. B. Rogers
M. W. J. Reid
R. N. Rainbird
M. H. Stokes
I. V. C. Butcher
B. J. Green
Lady Littler
B. Rock
F. B. Symons
P. A. Marmion
C. F. Tucker
Miss B. N. Hosking, OBE
I. Quinney
M. C. Melaniphy
H. G. Theobalds
D. J. R. Coulson

REFERENCE: IBA
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 700 members of the public from different walks of life, they render a valuable service to the Authority and their views help to form its policy (a complete list of members is given in the IBA’s latest Annual Report, available from HMSO).

General Advisory Council
While some members of the General Advisory Council are chosen for their eminence in public life, the majority come from a wide cross-section of the viewing public and are chosen not as representatives of a particular organisation but as individuals who have or will develop a critical interest in broadcasting. The Council is concerned primarily with the general pattern and content of television programmes, but may also consider other matters affecting independent broadcasting referred to it by the Authority. The GAC meetings are attended by senior staff and a Member of the Authority is usually present. The Chairman of the GAC attends the subsequent Authority meeting to present the Council’s minutes and to discuss 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.

National Advisory Committees
With the extension of TV 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.

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.

Medical Advisory Panel
Eleven 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.

Educational Advisory Council
The central source of advice on the education policy for the whole Independent Broadcasting System, the Council is divided into three specialist sections: Schools, Adult Education and Radio.

Appeals Advisory Committees
The Central, Scottish and Northern Ireland Appeals Advisory Committees assist the Authority in the selection of charitable appeals to be granted broadcasting time on Independent Television.

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. Six of the committee’s members representing the Church of England, the Free Churches, the Roman Catholic Church and the Churches in Northern Ireland, Scotland and Wales form the Panel of Religious Advisers which provides the IBA with advice on matters of programme content. All the TV 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 IBA 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.